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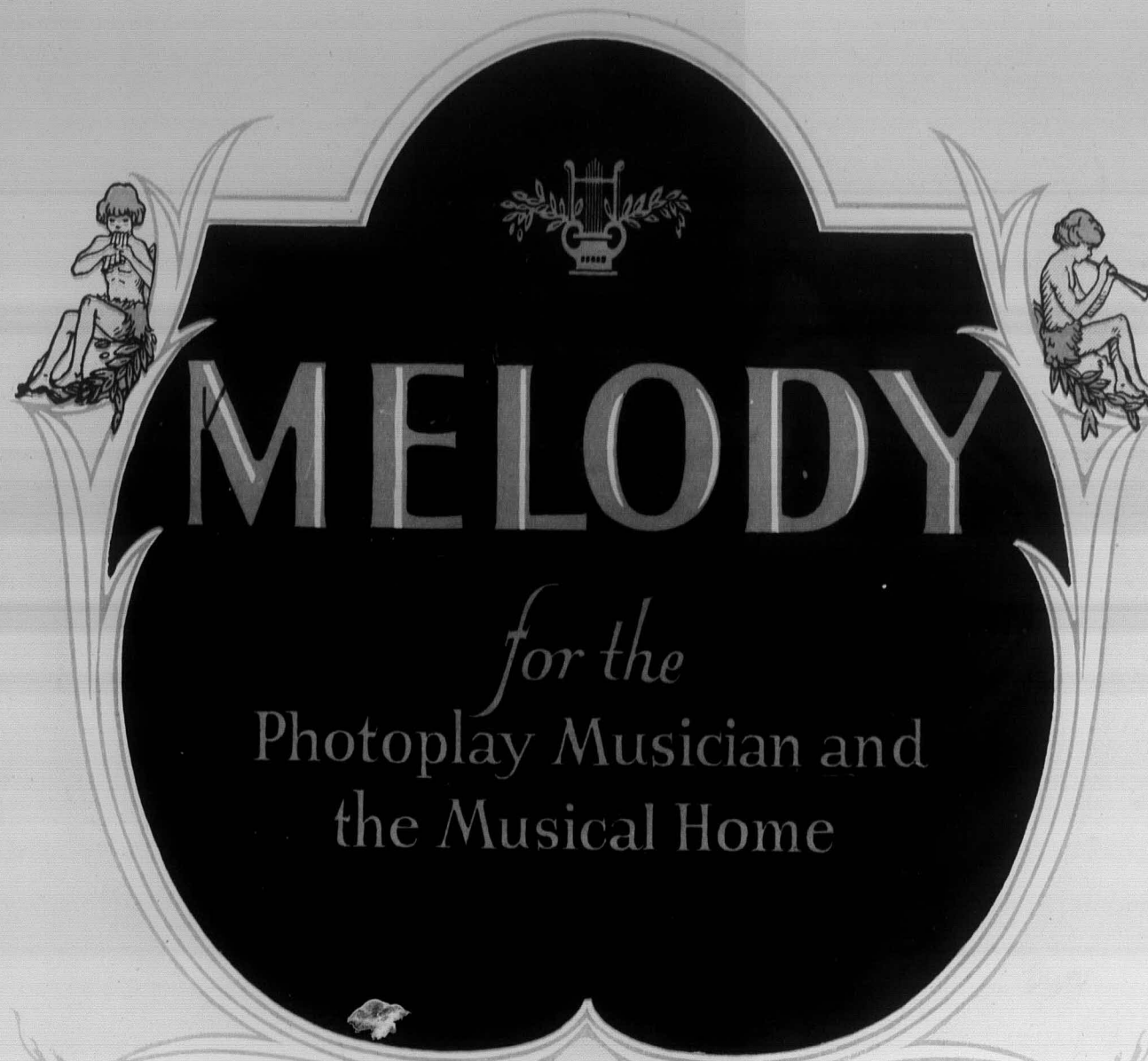
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JUL 13 '27



JULY, 1927

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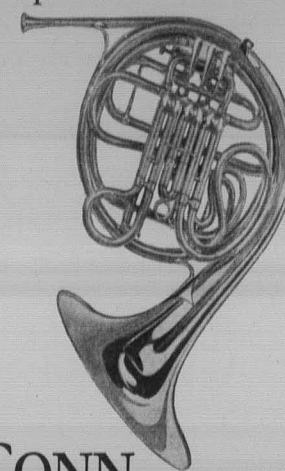


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Melody for July, 1927

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THE Jacobs' Magazine staff of department conductors and regular contributors affords a source of authoritative information on practically all subjects connected with the instruments, music, musicians and pedagogy of the band, orchestra, theater organ and piano. Answers to questions and personal advice on subjects which come within the radius of this broad field are available to our subscribers without charge, and inquiries of sufficient general interest receive attention through the columns of the magazines. All communications should be addressed direct to the publishers. WALTER JACOBS, INC., 120 Boylston St., Boston, Mass. Any question which apparently does not come within the jurisdiction of the department conductors or contributors listed will be referred to an authority qualified to answer.

KEEPING POSTED

THE FUNDAMENTAL law of salesmanship that it is first necessary to rivet the buyer's attention is emphasized in an interesting way in the *Leedy Pocket Size Drum Catalog "O"*. On the center pages of this catalog are pictured a sparrow, a parrot, and two of the spectacular Leedy drums in the marine pearl finish with gold trimmings. At the head of the page is the line "A sparrow attracts little attention," the inference being, of course, that a parrot does, especially if his feathered coat is as colorful as the one shown in the picture. The value of the highly ornamental Leedy drum products is not only sound in their attention-riveting effect for the benefit of the dealer when making a sale, but also in their decided assistance to the drummer in selling his professional services to the orchestra leader and the public that buys the service of the orchestra. This pocket size Leedy catalog contains 85 interesting pages and lists everything that can be needed by any drummer. A copy of it will be sent upon application to the Leedy Manufacturing Company, Inc., Palmer St. and Barth Avenue, Indianapolis, Indiana. The new Leedy banjo with its many special and unique features that are peculiar to Leedy banjo construction is also described in a pamphlet that can be secured from the manufacturer.

Micro Black Line reed and accessories headquarters was given the wrong address in a May issue Keeping Posted item. When you write the J. Schwartz Music Co., Inc. for further information on these famous accessories, address them at 10 West 19th St., New York City, the correct address.

Is music a luxury or a necessity? A broadside recently printed and distributed by the National Association of Musical Instruments and Accessories Manufacturers, starts off with the assertion that, as competition for the public luxury dollar is becoming more keen and aggressive, music dealers must advertise well and persistently in order to get their share of these same dollars. The balance of the broadside, however, presses the case for music as viewed from the dealer's and manufacturer's angle so ably that the impression is distinctly created that music is a necessity to the public rather than a luxury. Whether music is a luxury or a necessity, or whether it is to be considered as both, this broadside is replete with constructive suggestions as to how dealers can efficiently educate their public to the necessity and desirability of self-expression through self-performed music. A copy of the bulletin can be secured from the Association at 45 West 45th St., New York City.

A new song by Jack O'Brien, the writer of *B. P. O. E. Means Unity*, and *O'Grady's Radio*, has recently been published and is now being distributed by the Hicks Music Company, of 99 Bedford St., Boston, Mass. The title of this song is *Wonderful Pal to Me*, and it is of the waltz-ballad type. The melody is attractive and well suited to the words, and the song should meet with a reasonable degree of popular favor. The melodic line and the rhythm are such that the number can be played effectively in fox trot tempo.

It is unusual to find in one family three such headliners as are included in the Clarke family. There is Herbert L. Clarke, the internationally famous cornet soloist and band leader of Long Beach, Cal., Edwin Clarke, former manager for Sousa's band and now one of the leading cornet instructors in Boston, Mass., and Ernest Clarke the famous trombone soloist and pedagogue, for a long time with Sousa's band and now located in New York City. The last named has used his considerable experience as a soloist and teacher in compiling a trombone instruction book that is an excellent and desirable addition to trombone teaching literature. This method, which is known as *Clarke's Method for Trombone*, Book I, takes up trombone playing from the elementary essentials necessary to the beginning student and includes not only the rudiments of music by careful demonstration in time and rhythm, exercises for daily practice, over 150 original exercises and examples, but also many points that are of value to the most advanced player. It is written in a most musicianly and careful manner and represents the experience and study of Mr. Clarke during his many years as one of the greatest of trombone soloists and teachers. The book itself, or further information about it can be obtained from Ernest Clarke, 167 East 80th St., New York City. Trombone students and teachers who are not familiar with the Clarke method for the trombone would do well to get in touch with Mr. Clarke.

W. A. Quincke & Co., at 430 S. Broadway, Los Angeles, California, have made recently many important additions to their catalog of publications. A folio entitled *Sure System of Improvising for all Lead Instruments* by Daly, is listed; a new suite for the piano composed of six numbers and entitled *In Radio Land* is especially suitable for juvenile students of that instrument. An instruction book for the saxophone and clarinet, known as *Thal's Quick Reading Method*, is also catalogued and in addition to its interesting presentation of scales, chords, syncopation and technical material, includes many duets, trios and solos. This firm publishes an interesting house organ known as *Things Worth Knowing*, and in addition to information about their new publications, includes a great deal of interesting information and news material.

Continued on page 64

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M E L O D Y

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

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JULY, 1927



Across the Flat-top Desk

THE beneficial effect of intelligent co-operation among music merchants and manufacturers, designed to promote interest in music as a whole, as opposed to highly individualistic advertising designed to sell one certain brand of merchandise, is strikingly exemplified in the recent piano playing contests which are being inaugurated and conducted with so much success in several western cities. These contests provide for highly desirable prizes to be given those who make the most notable progress in piano playing within a certain length of time. The prizes are donated by local dealers or manufacturers, and no effort is made to interest contestants in any particular make of piano or system of instruction.

In the past the music trades have apparently overlooked the desirable results that follow what may be called "educational advertising." The automobile manufacturer, for instance, so plans his publicity as to first sell to the public the idea of the desirability of owning a machine. After this, to him, desirable result is achieved, there is plenty of time to focus the prospect's attention on the one particular make of car in which each manufacturer is interested. This form of advertising is not, however, peculiar to the automobile manufacturer. It is characteristic of most present day products which have a prospective national sale. It has, in the past, not been characteristic of musical instrument advertising, and it is undoubtedly through this lack of "selling the idea" in their advertising that the music trades have not held their own to the extent they should in securing their share of the national income.

The public at present has so many places where it can spend its money, all of them highly desirable, that the average family income will not submit to a small enough division so that every sort of product can get a share. Before the buyer can become interested in any particular type of banjo, saxophone, or piano, he must first be sold on the desirability of "making" music himself. Music merchants of all sorts have become acutely aware of this situation and it is even now being reflected in their methods and in their advertising, and a result highly beneficial to the music trades is sure to follow.

These piano playing contests are merely part of the educational idea in advertising as applied to piano salesmanship. The recent contest in Detroit for instance enlisted 15,000 students. One teacher reported that out of 61 new pupils enrolled during the contest, 58 had never before had musical instruction, and this proportion held true for most of the teachers in the city. It follows as a matter of course that this would mean an increased demand for pianos. If 15,000 non-piano players are stimulated to study the piano, and it must be understood that contestants in these contests are only eligible if they have had no previous experience as pianists, it stands to reason that a large percentage of them will continue as pianists; for the convenience and desirability of being a reasonably good piano player is something that can not be denied after once anyone has experienced its advantages.

This piano contest idea is spreading to many other cities and during the coming season will undoubtedly be promoted in most of the large cities in the country.

MILITARY BAND CAMPS

YOUNG people nowadays have so much offered them in the way of summer recreation camps providing numerous features for recreation, physical well-being and mental training that it would seem impossible to add further benefits to the list of those provided in the past. Yet there is a camp organized by J. W. Wainwright of Fostoria, Ohio, and held at Oliver Lake, Indiana, in the northern part of the State, which, in addition to healthful discipline, all kinds of outdoor sports, and three hours each day spent along educational lines, has for its chief activity band rehearsals or private instruction on band instruments—all of it under the most competent instructors. The camp season lasts for one month and during this time the boys may take anywhere from one music lesson a week to one a day. This opportunity for training in band work is consistently enough stressed as being the most important of the various camp activities, and it is

true that there is no activity which so well combines discipline, pleasure and education.

Mr. Wainwright, who has the camp under his personal supervision, is thoroughly and well prepared for this sort of work. He has been a teacher and director of the Fostoria, Ohio, High School Band, which has won state and national honors; has conducted several tours for boys to different parts of the United States; has had the benefit of military training in both army and navy; has had a considerable experience with boys, and is director and manager of the All State High School Band of 300 boys, which plays annually at the Ohio State Fair.

ERNEST R. BALL

AS SUNG tones leave the lips of a singer, fade and vanish in the air, so — and almost simultaneously with the last note of the song he had just finished singing — the soul of the composer of *Mother Machree* left its body and vanished in the Great Unknown. Some few hours later, on a train speeding eastward from California, "Mother Machree," herself, the composer's silver-haired mother and inspiration of the song, was sorrowfully accompanying the now soulless body of her talented son to its last resting place in Cleveland, the city where he came into birth and being.

Ernest R. Ball, the well-known composer of *Mother Machree* and many other popular songs, expired suddenly in a vaudeville theatre in Santa Anna, California, in the late evening of May 3. Vivacious and apparently well in every way, Mr. Ball had finished his act at a benefit show, and was dressing preparatory to leaving the theatre when he was stricken with a fatal heart attack. He was born in Cleveland, Ohio, in 1878, but recently had moved to the California city. He was forty-nine years old, and is survived by his widow, a son and a daughter who live in Santa Anna; and his mother and three cousins in Cleveland, where he will be buried.

Mr. Ball composed more than 400 songs in all, the best known of which are *In the Garden of My Heart*, *Boy of Mine*, *Let the Rest of the World Go By*, *Love Me and the World is Mine*, *Till the Sands of the Desert Grow Cold*, *When Irish Eyes Are Smiling* and the famous *Mother Machree* song. There are few souls living today who never have sung or heard sung the last named song. In the pleading simplicity of its music and the quaint beauty of its words it approaches nearer to what might be called an American home or folk song than any since John Howard Payne's *Home, Sweet Home*, and Stephen Collins Foster's *Old Folks at Home* (the "Swanee River"), and probably it is by *Mother Machree* that Ernest R. Ball will best be remembered by a future generation. — M. V. F.

SCHOOL ORCHESTRA CONTESTS

THE part of our public school educational program which has to do with the study of orchestral instruments and the development of orchestras has thus far been denied the highly desirable benefits of contests, completely organized on a national basis, such as have been enjoyed by the school bands. Despite this lack, the interest of school children in the orchestras — and the interest and support of educators and the public — have apparently withstood the tremendous amount of publicity and "ballyhooing" received by the school bands. Nevertheless, there would seem to be no reasonable doubt that more could have been accomplished in the advancement of orchestra work in the schools had there been available the undiminished incentive and inspirational force of contests to stimulate interest and zeal on the part of the pupils, to enforce higher standards of instruction, and at the same time stimulate public pride and loosen the public purse.

The National Musical Merchandise Association of the United States, in what was said to have been one of the most constructive and promisingly progressive sessions of the entire Music Trades Convention held in Chicago last month, was responsible for the instigation of a nation-wide program for the developing of state, district, and national school orchestra contests following the idea of the band contests now in operation. Much credit for this sound and constructive effort is due to the broad vision and forceful

personality of the vice-president of the Association, F. C. Howard of the J. W. Jenkins Sons Company, Kansas City, Mo., who presided at Chicago in the absence of William J. Haussler — himself another dynamic force in the music world.

Given the plan of operation and the means of maintenance, school orchestra contests can be developed even more rapidly than the band contests, evidence of which fact is recorded in various sections of the country where orchestra contests have already been conducted, notably in New England, which just held its Third Annual Orchestra Conclave and Contest at Boston with thirty-five participating orchestras from the various New England States.

Presumably the machinery and general plan which promoted the school band contests will be utilized for the development and co-ordination of orchestra contests, and no doubt a national school orchestra association will be organized, similar to the National School Band Association which had its inception in the National Bureau for the Advancement of Music. This latter organization under the guidance of Secretary C. M. Tremaine, is the logical clearing house for the forthcoming school orchestra contest activities.

Many other plans of importance to American music were discussed and adopted at the meetings of the various associations in the recent Music Industries Convention, including one for the promotion of a nation-wide piano playing tournament culminating in a national contest at one of the future Conventions, and fostered by the National Association of Music Merchants. The success and value of such contests from the standpoint of the music industry and in the development of a more musical America we have already commented on.

It would certainly seem that efforts of this sort are basically altruistic in their content. While music merchandise makers and merchants generally are bound to benefit through the increased interest in orchestral playing and resulting increased use of orchestral instruments, the greatest benefits by far will go to school orchestras, to the individuals who compose them, and to the great body of the public in general, to whom accrue the final and permanent returns on any investment made in the improvement of educational privileges accorded our citizens. Modern business methods are based on recognition of the principle best expounded in the familiar motto "he profits most who serves best." If any sour-visaged individual feels called upon to disturb the beauty of this new order of things, as exemplified by the actions at the recent convention, with harsh cries of "commercialism," or "propaganda," all we can say is, that if this be commercialism, we are certainly for it!

NATIONAL CONTEST FOR ELKS' BANDS

IN THIS season of notable band contests, certainly not the least important is that which will be held during the Grand Lodge re-union in Cincinnati, O., of the Benevolent and Protective Order of Elks. The Convention is held from July 10 to July 17, and the contest will be staged on July 13 at the Redland Field of the Cincinnati Baseball Club.

Contestants are divided into two classes, known as A and B. Class A, consisting of bands of not less than 30 members, and class B, bands of not less than 25 members. First and second prizes in class A are to be \$1,000 and \$500 respectively, and in class B, the first prize is \$500, and the second prize \$300; prizes certainly worth striving for.

An interesting stipulation for members of contesting bands is that bands must be wholly composed of Elks, or else include Elks and other bandmen who are members of the American Federation of Musicians.

There is also a special prize of \$500 for the largest band travelling the longest distance to attend the reunion, and a prize of \$100 to the winner of the competitive contest for pipe and drum, drum and bugle, or drum corps.

Hundreds of bands are expected to attend this reunion, one of the most notable being the band from Middletown, Ohio, which has won national renown as the Armo Band, sponsored by the American Rolling Mill Company.

Continued on page 7

Making a Photoplay Theatre a Community Center

THE story of the Lancaster Theatre Children's Chorus, Boston, has been written several times, but never by anyone personally connected with the movement. As a writer I am a pretty fair organist, but, having been a part of this splendid experiment for more than three years, I shall endeavor to write of what I have seen grow into

CONSTRUCTIVE AMERICANIZATION

The start of this enterprise was due solely to the vision of one man, Mr. C. W. Dimick, owner of the Lancaster, whose love of country, love of children and love of music has led to the combining of these three things into the finest possible Americanization work: here were hundreds of children, nearly all of foreign parentage, flocking into his theatre every Saturday, but every child bubbling over with suppressed energy and potential mischief. Nine out of ten children love to sing. It is a natural outlet, but can it not be made an equally natural inlet for directed energy and potential good? Look ahead ten or fifteen years and picture these same little tads as grown men and women, doing the work in the world that we older ones are doing now. Childish energy plus love of music, plus future citizenship equals what? Community singing! and how better can love of country be taught a child than through the songs of that country?

When I joined the organization at the Lancaster in August, 1923, the children had been singing every Saturday afternoon for about a month. Mr. Dimick had been fortunate in securing the interest and aid of Mr. R. L. Harlow as director of the chorus. Mr. Harlow is too well known as a musician here in Boston to need any additional words of praise from me, but to be successful with children one needs to possess sympathy, understanding and, in large measure, patience. The results that Mr. Harlow has been able to obtain with what at the start was simply an unruly mob of some four or five hundred children, speak eloquently of the exercising of these gifts, especially that of patience. At the time of my joining them as organist, the children were singing, for perhaps fifteen minutes at a time, from sides thrown on the screen, such well-known songs as *Marching Through Georgia*, or *Columbia the Gem of the Ocean*, varied by an occasional chorus of *Swanee River* or *My Wild Irish Rose*, but up to that time it was strictly unison singing. Their first venture into two-part harmony was *America's Message*, the boys singing the song as written, with the girls singing *My Country 'Tis of Thee*, as a counter melody.

THE ELIMINATOR CALLED FOR

In getting down to serious work with the children we soon found that we had a lot of useless material. All the children loved to sing because it meant getting into the show free, but we realized that if we were to have quality instead of merely quantity, we should have to do some weeding out. So a trial of voices was held every day after school until more than four hundred voices had been tried and classified, and from that number we selected about a hundred as being good material with which to work. We found that most of the children were not equipped vocally for singing, though ever so willing.

The test we give new voices is

The Fascinating Story of a Splendid Experiment

By SALLY FRISE



SALLY FRISE
Organist, Lancaster Theatre, Boston
Who tells a story here that is not only mighty interesting reading but may well serve as an inspiration to all theatre managers and musicians everywhere.

very simple but has proved itself effective. We first have a small group sing one verse of *My Country 'Tis of Thee*, in the key of F. If they all stay on pitch, we take them one at a time and, striking a note here and there at random on the piano, ask them to follow us, singing "Do" or "Ah" on each note. In that way we ascertain whether or not they have "ear," and incidentally learn whether the quality and range of the little voice is best fitted to sing soprano or alto. Roughly speaking the boys sing alto and the girls soprano, though we have many exceptions to this rule. We have several boys with high soprano voices, and as many girls with deep alto voices, but in the main the rule holds good. Somebody who understands child psychology can perhaps explain why the girls who can sing alto and sit on the "boys' side" are elated over the fact, while the boys who are blessed with high soprano voices and hence are obliged to sit on the "girls' side," are correspondingly depressed.

THE CHILDREN'S CHORUS

We still have a hundred odd children enrolled in the chorus, though we seldom get the full number out to rehearsal except just before the Christmas tree every year. But we average

between seventy-five and ninety every Saturday. They meet at nine o'clock each Saturday morning with Mr. Harlow and rehearse until ten, when the show starts. They are then checked up, each child owning a little gold pin with his or her number on it, and in this way we know who the faithful ones are.

During the spring and summer there is a marked falling off of the attendance, but no pressure is brought to bear on the children whatever; they come or not as they choose, yet if they are absent too repeatedly without good reason we have to drop them, as it is not fair to the ones who come every week and work so hard. One child who does not know the music can spoil the effect of ninety-nine who have learned it, and we have at all times a waiting list of promising voices to fill any vacancies that may occur. On their way out from rehearsal each child is given a free ticket which will admit him to the afternoon show, and also a ticket which will be good on the following Wednesday when there will be an entirely new show. They come back at one o'clock on Saturday and sing sometimes up to between three and four o'clock, according to the show schedule.

I might add that every child (singer or not) who comes to the morning show on Saturday, arriving before noon, is given a free ticket which will be good on Wednesday or Thursday. This is Mr. Dimick's gift to the children. We often give out as many as a thousand tickets before noon on Saturday. The news has spread far and wide of course, and the scene outside the theatre any Saturday morning when the doors open resembles nothing so much as "The Gathering of the Clans," every race, practically, being represented.

GIRLS HAVE THE ADVANTAGE

About sixty per cent of our chorus are girls. We find them more faithful, though not necessarily more talented. The boys like to stay outdoors, as soon as warm weather comes. They start to sell papers, and if that does not spoil their voices for singing perhaps nature takes a hand and their voices change. Some of them hang on even after their voices have changed. Suddenly, one day, we hear some boy singing an octave below the rest and naturally he then has to step out, no matter how faithful and talented he has been. It is almost a tragedy to some of the boys when they have to stop singing. They come in Saturday afternoons and sit behind the singers, their lips and heads moving in time to the well known songs, but not daring to sing. The girls come year after year, some of them until they grow up and go to work or move away from the neighborhood or the theatre.

Every fall when we start the singing, we find that many have dropped out for various reasons, and it means that the same old ground must be all gone over again with new voices. But Mr. Harlow never seems to lose his courage or his enthusiasm and the results grow better all the time. We are now doing three-part harmony; first and second soprano, and alto. If you do not believe that children whose average age is ten years can do clear-cut, smooth, beautifully shaded harmony, come down some Saturday and hear them sing *To a Wild Rose* by MacDowell, or the *Pilgrim's Chorus* by Wagner.



LANCASTER THEATRE SEXTET

These jolly youngsters have delighted thousands of people, not only in the Lancaster Theatre but throughout Greater Boston. If you could hear them sing you would agree that the "experiment" described by Miss Frise is more than worth while, if only to divulge and develop the exceptional talent which otherwise might never be discovered.

THE CHILDREN'S SEXTET

While we were trying out these little voices, I came across five or six children who seemed to me to have exceptional voices, plus intelligence, a not too common combination even in grown-ups. From these six, at Mr. Dimick's suggestion, I organized what has been known since as the Lancaster Theatre Children's Sextet, and the results we have obtained with this little group have exceeded our fondest hopes. They have done and are doing such work as no group of singers need be ashamed of, no matter what their age.

I have not told you much about the purely personal side of our contact with these children, but I may be forgiven if I dwell a little on these six for, after all, they were my own personal experiment and achievement and, I might add, my pride and joy.

CONSIDERED PERSONALLY

Johnny was the first child to sing a solo at the theatre. It was one chorus of *My Wild Irish Rose*. Johnny was twelve and small for his age, but blessed with leather lungs and an inexhaustible breath supply. Thanks to frequent competition on "Song Contests," and other muscular musical feats, he was not troubled with stage fright but sang forth right lustily. His idea was quantity, but the quality was there too. I found that he could carry any part he had learned, even if the whole world stood up and sang something else. So he assumed the position of first, second and third alto, without opposition from the other children, all of whom wanted to sing soprano, regardless of their vocal equipment. Johnny was with me three years and was my mainstay. During that time he learned more than fifty alto parts, mostly by ear as at first he could not read music. He was always true to pitch however, never sang a "blue" note, and could — in fact, would, unless quelled — furnish enough alto for the entire chorus. Last summer Nature had her way with him and he developed into an adolescent baritone. He has taken up the saxophone as a means of musical expression, so I shall not undertake to predict his future.

Next came Gertrude, a little girl of twelve. She had, and has, a mezzo-soprano voice of lovely quality and considerable range. She is small and rather frail; her voice is big and top-heavy for lack of proper breath support, so that she sometimes sings a little sharp. But I found that, by putting her next to a little girl who was inclined to flat they became good medicine for each other and the result was very pleasing. Gertrude will, if she grows up to her voice, become a charming singer, for she is very intelligent and intensely musical. She was the winner of the piano scholarship offered last year by the Civitan Club of Boston.

Another charter member of our sextet was Morris. He was a chubby little red-cheeked boy of ten, with a sixteen-year old brain. His voice at first was very high and light, but during the three years he was with us it steadily broadened and deepened, until last summer, when he was obliged to stop singing temporarily while he was at his best. His voice had that indescribable combination of feminine and masculine qualities found only in boys' voices — evanescent, yet delightful. Morris, who is a hard worker and has a keen and comprehensive grasp of music, is fast becoming a brilliant pianist, but I hope that later his voice will develop its early promise; just now, it is a fledgling baritone.

Then came Phyllis. She was a rather scared-looking, pale child, but the moment I heard her sing I knew that I had found a treasure. She has only about an octave and a third of voice in the middle register, but it is a smooth, velvety quality with perfect and natural breath control. She has an unerring instinct

for expression and phrasing; and in large degree she also has that indefinable quality which, for lack of better words, we call the "tear in the voice." It is a God-sent gift! One either has it or not, as no amount of study and cultivation will give it to one who was born without it. Most Negro singers have it, and of course many of all nationalities. John McCormack and Schumann-Heink have it to a marked degree. It is that quality in the voice which makes the singing of a simple lullaby or folksong a thing of tears and memories, and this little Scotch girl, Phyllis, has it. I venture to say that no real music lover could hear her sing *Old Kentucky Home* or *Tooraloorali* and keep back the tears.

OUR NEWEST SEXTET MEMBERS

I have dwelt unduly on these four children because they were the beginning and backbone of my little group for three years, during which time we did splendid work. Other members came and went for one reason or another. About a year and a half ago came little Jennie, who has a sweet, appealing mezzo-soprano voice, and sings certain songs with a pathos which seems to be a heritage of the Russian people.

Needing a really high voice, for Morris was beginning to work down, I asked him to bring his little sister, Anna, to me. Such a sweet, little curly-headed, round-faced child! The little voice was only a mere thread, but true and very high. Stage fright or uncertainty as to her part would render her almost dumb, but she has worked hard and has developed unbelievably in the past two years. Anyone hearing her over the radio now would never believe her to be a child of thirteen, so brilliant and sure is her singing. That she has a splendid future I am sure.

With the dropping out of Johnny and Morris, due to the inexorable laws of Nature, I chose a new boy from the chorus, another Morris. He has a typical boy voice, though not strong. He learns readily and works hard. I also have a new girl alto, Rose. She has a pure contralto voice of most unusual quality and volume for her age. Both these new ones are doing fine work.

SUCCESSFUL BROADCASTS

We are now and have been for two years past, achieving results that have seemed to me at times nothing short of marvelous. The children broadcast like old professionals, and numerous letters from all over the country testify to the pleasure and appreciation of hun-

dreds of listeners. Of course I am prejudiced, but so many people have pronounced these children remarkable, that I think they must be. I know that I have never heard, or heard of, any group of children of their average ages singing four-part harmony as do these children.

In the four years that this work has been going on, the personnel of the large chorus has changed, unavoidably, until only a few of the original ones are left. Children move away from the near vicinity of the theatre; and nearly all my little group have to come from quite a distance now. Then, too, the boys and girls grow up and either go to work or lose interest in the singing as other things come into their lives to take its place, but we who are connected with the work feel that it is eminently worth while. We feel that we are giving these children something that will go with them through their lives. They are being taught deportment, along with a love for good music. They come to us, the deeper thinkers among them, and discuss their future; they bring little personal problems and home troubles to be solved. I could tell you of children who have been sent to specialists at no expense to themselves; of children who have been clothed when they were in rags, and many other things. But the man who does all these things in his quiet, unostentatious way, does not like to have them known, so I shall not embarrass him by exposing what he fondly believes to be his secrets.

A RETIRING PHILANTHROPIST

But I do feel free to mention that he is paying for piano lessons for ten or twelve children who have been with us for a long time and who have shown unusual talent. There is a music room at the back of the theatre that is fitted with piano, blackboard, etc., and here, two days a week, the best obtainable teachers give instruction in piano, harmony, etc. I think that Mr. Dimick realizes more gratification and, in a sense, more substantial returns from this investment than from many larger ones. The real returns are of course in the future, when these children shall have grown up and reaped the benefit of all this training which means comparatively little to them now. It is part of the child heritage to take things for granted. Like little sponges they absorb all the good things that come their way, considering them a part of life. Nevertheless, that which we are giving these children now will prove its worth in their future lives and citizenship when they have grown up. In any case, it's well worth while doing.

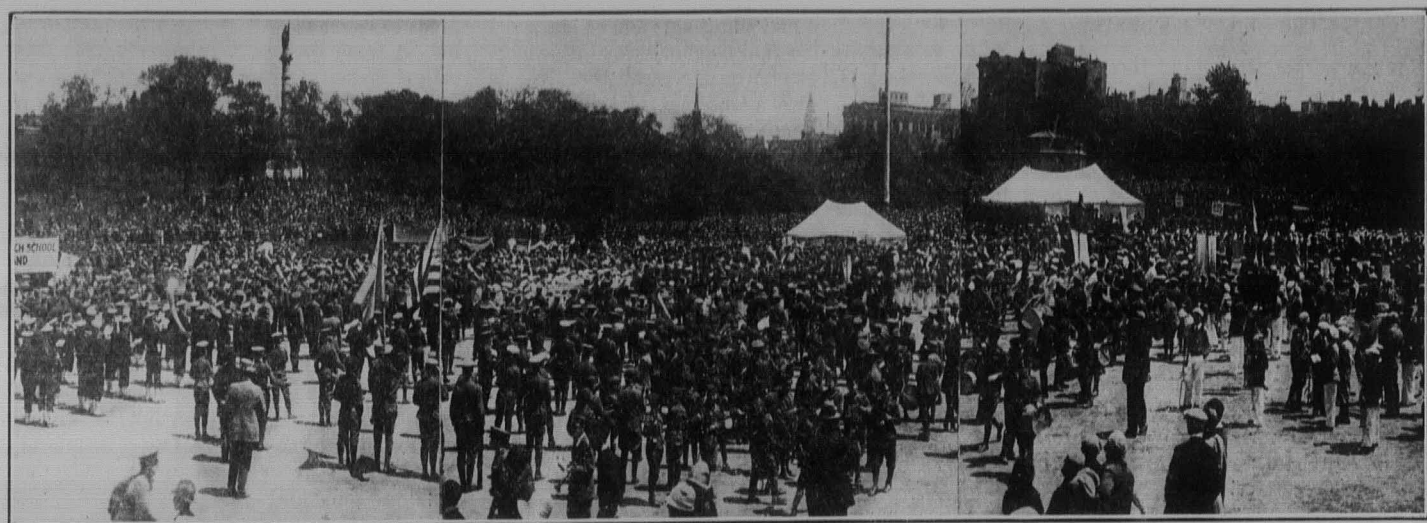


TRIUMPHAL MUSIC FOR MOTHER AND SON

THE New York to Paris flight, which made Colonel Lindbergh a world figure, and drew into the public eye his cultured and highly trained mother, also brought fame and honor to Cass Technical High School of Detroit, where Mrs. Lindbergh is an instructor in Chemistry. All of which you already know, unless somebody hid all the newspapers from you the last six weeks, and kept you away from movies and radio receiving sets.

As a reader of this magazine perhaps you have felt a proprietary pride in Colonel Lindbergh and his charming mother, because of your close relationship to Cass Tech. Mr. Byrn, the conductor of our Vocational School Music Department, being the head of the Cass Tech Music Department. Just what relation that makes Jacobs' Magazine subscribers to Colonel Lindbergh we leave each to figure for himself.

Meanwhile, you will be interested in this picture showing the stage setting for Cass Tech's tribute to Mrs. Lindbergh, in the school auditorium on May 23. In the background are members of the famous Cass Technical High School Symphony Orchestra, the Harp Ensemble and Glee Club, which furnished the musical part of the program, upon three hours' notice. In the foreground, at the left of the music stand in the center, are Principal Benjamin Comfort, Mrs. Lindbergh, Acting Mayor of Detroit John C. Lodge, great uncle of the flier, Superintendent Frank Cody and E. G. Allen, assistant principal of Cass Tech., in the order named. Grouped in the front at the right are Detroit aviation enthusiasts.



John Philip Sousa conducted the bands which were being assembled in massed formation, on Boston Common, May 21, 1927, when this sectional panorama picture was made. The picture shows only part of the huge assembly of players and listeners.

Third New England School Music Festival

THE Third New England School Band and Orchestra Conclave is over, and the many hundreds of committee chairmen and members who were responsible for its orderly passing heaved their several sighs of relief and extended a hearty welcome to the brief period of relaxation allowed before the necessity arises to work and plan for next year's Conclave.

If the ratio of increase in the size of these Festivals continues for the future as it has functioned in the past, the amount of work necessary to put over the 1928 event is somewhat awesome to contemplate. It is work, however, that is well worth doing. Each additional year proves that more fully and emphatically. When we consider that the first Conclave was participated in by about 1100 school children, the second one last year by some 2000, and that the one of this year had almost 4000 children taking part, it can be seen readily that the tentative and comparatively feeble effort of three years ago started something of real significance. The number of organizations taking part has, of course, increased in proportion to the number of individuals, and likewise, the number of New England towns represented is over a hundred per cent greater than was the case in 1925.

The real importance and value of the Conclave cannot be estimated solely through a consideration of the number of participants. The thing that really counts is the great increase in numbers of school children who are studying instrumental music and learning to thoroughly appreciate it. Towns that three or four years ago had no instrumental music whatever in their public schools, or else had this desirable feature of public school instruction very poorly represented, were present this year with well-equipped and adequately trained bands and orchestras.

The extensive public recognition which the Conclave gives to instrumental music effort by schools constitutes an incentive to achieve that could hardly be found elsewhere. A letter written May 9, twelve days before the Festival, by Mr. S. F. Parlin, school band leader of Caribou, Maine, to H. E. Whittemore, executive chairman of the Orchestra Division, will give an idea of just how potent is this incentive. Quoting in part from the letter as follows, Mr. Parlin says, "Your letter gave me great encouragement, and we have been grinding away each morning at 7 A. M. and an evening or two each week. This morning the instruments had all their keys stuck and the boys' fingers were nearly frozen. Last Friday morning the boys did 'squads right' in a snowstorm. Even

with my army experience still fresh in mind I cannot help but admire these youngsters for the fight they are putting up to prepare for their appearance at the Festival in spite of the obstacles constantly in their path, and with not a kick from any of them."

Then, there was the school orchestra from Orange, Mass., which in the face of a dearth of interest and support from their municipal authorities, and even in spite of downright discouragement, managed to interest certain private citizens to the extent that the money to finance the long bus ride from western Massachusetts was forthcoming. The entire orchestra attended and participated in the Festival. They realized they were not adequately prepared to take part in the contest with any show of winning a prize, yet they sensed fully enough the inner worth of participating in such an affair and in being a party to the advancement of one of the most important events dedicated to the improvement of life for the coming generation.

It is hardly possible to mention, however briefly, every band and orchestra that participated in the Festival. From nine o'clock in the morning, at which time were started the band contests at the Common and the orchestra contests at the Arena, until 5.30 in the evening, when the last great band and orchestra ensemble of more than three thousand players conducted by Lieutenant-Commander John Philip Sousa thundered out the closing notes of the Festival program, every organization entered acquitted itself with credit.

Because of the number of contestants entered it was necessary to conduct three contests simultaneously at the Common, and two contests at the Arena. During the contest at the Common, the playground and parade field were continuously occupied by non-competing bands, drum and bugle corps, who were giving colorful demonstrations of their musicianship and skill. There was also an extra bandstand

for this purpose used by visiting bands. The massed band ensemble, with about fifteen hundred players conducted by Lieutenant-Commander Sousa, brought to a thrilling climax the program at the Common. Following lunch, a parade of all the bands; drum, fife and bugle corps, supplemented by several groups of school cadets, moved to the Arena and were reviewed *en route* by Commander Sousa, school, city and state officials, and various members of the committees.

Fortunato Sordillo, assistant director of public school music in the Boston Schools, was chairman of the program at the Common, and Carl E. Gardner, also of the Boston Public Schools, was general director. Major Forrest B. Moulton acted as parade marshal and was assisted by Major Banks, Captain Driscoll, and a special committee composed of student officers from the Junior R. O. T. C. of the Boston Public Schools.

The Boston Rotary Club acted as hosts to these thousands of school children who attended, and functioned efficiently through the twelve committees appointed to look after the many details connected with such a responsible position.

The Festival program at the Boston Arena was composed mostly of massed orchestra, band, and combined orchestra and band ensembles. The winning orchestra and winning band in the Class A group each presented their prize-winning numbers to open the program. Following this, Doctor Rebmman of Yonkers, who was chairman of the committee of band judges, conducted the massed orchestras in one number. James D. Price of Hartford, Conn., chairman of the orchestra contest judges, officiated in a like capacity for the next number and the balance of the program, which consisted of massed ensemble playing, was conducted by Commander Sousa.

This ensemble playing was in three groups; an orchestra ensemble of 1800, a band ensemble of 1500, and a combined orchestra and band ensemble of well over 3000 players. What it meant to these youngsters to play in an ensemble directed by this greatest of band directors and composers can be better imagined than explained, and the sincere interest and intelligent understanding of Commander Sousa in young American musicians of today and the future of American music which depends so largely upon them, can be sensed when it is considered that he made the trip to Boston at considerable personal inconvenience, so that his presence might lend encouragement to a movement with which he is in hearty sympathy, and so that these boys and girls could

A Motion Picture

of the Third New England School Band and Orchestra Conclave is now available to schools and other educational institutions. This picture shows scenes taken on Boston Common during the New England Band festival and contest, at Boston Arena where the orchestra contest and festival ensemble of all participating organizations took place, and scenes along the route of the parade. The film affords a remarkably effective visualization of the tremendous development of school instrumental music instruction. Schedules for showing of the film are now being prepared, and interested persons should immediately correspond with the Secretary of the New England Music Festival Association, Inc., 120 Boylston St., Boston, Mass. (Room 233).

have the considerable satisfaction of saying that they had played under the direction of Sousa.

H. E. Whittemore of the Somerville schools, was the general chairman of the program at the Arena, and William C. Crawford, master of the Boston Boys' Trade School, acted as program manager. A list of prizes, donors, and prize-winners follows.

SCHOOL ORCHESTRAS—Class A
JUDGES: Michael Donlan, Boston, Mass.; James D. Price, Hartford, Conn.; J. B. Fielding, Brighton, Mass.
AWARDS: First—Revere High School, Miss H. N. O'Connor, Director (Cup donated by Boston Kiwanis Club).
Second—Quincy High School, Miss M. M. Howes, Director (Cup donated by Rotary Club of Boston).
Honorable Mention—Haverhill High School, H. W. Downes, Director (Cup donated by Rotary Club of Boston).

SCHOOL ORCHESTRAS—CLASSES B, C, D
JUDGES: Mr. E. S. Fischer, Auburn, Maine; Joseph F. Wagner, Boston, Mass.; Francis Findlay, Boston, Mass.
AWARDS: Class B, First—Waterville, Me., High School, Mrs. Dorothy Marden, Director (\$25 worth of music donated by Oliver Ditson Co.).
Class B, Second—Bellows Falls, Vt. High School, Mrs. H. G. Jenkins, Director (Cup donated by Rotary Club of Boston).
Class C, First—Springfield, Vt., High School, J. L. Brownell, Director (Cup donated by Vega Co.).
Class C, Second—Somerville Junior High School, E. P. Hersey, Director (Cup donated by Rotary Club of Boston).
Class C, Honorable Mention—Roosevelt School, Melrose, F. E. Whitney, Director (Cup donated by Rotary Club of Boston).
Class D, First—Quincy Junior High School, Miss M. M. Howes, Director (Cup donated by Boston Arena).
Class D, Second—Hampton, N. H., School, E. B. Coombs, Director (Cup donated by A. Stowell & Co.).

SPECIAL AWARDS: Worcester High School of Commerce, E. Wilson, Director (Judges' choice; complete set of instrumental music series for orchestra and band; complete set of Willis Graded Orchestra and Band series, donated by Boston Music Co.).
Worcester High School of Commerce, E. Wilson, Director (\$15 worth of music donated by Walter Jacobs, Inc. for best instrumentation).
Quincy Senior High School, Miss M. M. Howes, Director (Cup donated by Rotary Club of Boston for orchestra playing with best tone quality).

Revere High School, Miss H. N. O'Connor, Director (Cup donated by Boston Rotary Club for orchestra playing with best expression).
Burlington, Vt., High School, A. E. Holmes, Director (Cup donated by Boston Rotary Club for orchestra making best stage appearance).
Worcester, Mass., High School of Commerce, E. Wilson, Director (Cup donated by Boston Rotary Club for orchestra with largest number of girls).
Revere High School, Miss H. N. O'Connor, Director (\$20 worth of music donated by Carl Fischer, Inc., for orchestra winning highest honors).
Quincy High School, Miss M. M. Howes, Director (\$15 worth of music donated by Carl Fischer, Inc., for orchestra winning second highest honors).
Arlington High School, Miss Grace Pierce, Director (\$10 worth of music donated by Carl Fischer, Inc. for orchestra winning third highest honors).
Fall River Orchestral Club, W. J. Titcomb, Director, (\$5 worth of music donated by Carl Fischer, Inc., for orchestra winning fourth highest honors).
To Conductor Maude M. Howes of Quincy High School, Leader's Ebony 14-karat gold mounted baton donated by Carl Fischer, Inc., for Conductor of orchestra receiving the highest or most numerous awards.

SCHOOL BANDS—CLASS A
JUDGES: J. E. A. Bildeau, Rochester, N. H.; James Fulton, Belmont, Mass.; Dr. Victor L. F. Rebmman, Yonkers, N. Y.
AWARDS: First—House of Angel Guardian, L. S. Kenfield, Director (Trophy donated by National School Band Association; Gold Medal for director and Silver Medal for each member of band).
Second—Lowell, Mass., High School, J. J. Giblin, Director (Bronze tablets donated by National School Band Association; Medal for Director and Bronze Medal for each member of band).
Third—Worcester High School of Commerce, E. Wilson, Director (Cup donated by Rotary Club of Boston).
Honorable Mention—Lawrence, Mass., High School, R. E. Sault, Director (Cup donated by Rotary Club of Boston).

SCHOOL BANDS—CLASSES B, C, D
JUDGES: F. J. Rigby, Portland, Maine; Lieut. Richard Kurth, Roslindale, Mass.; A. P. Ripley, Boston, Mass.
AWARDS: Class B—First—Waterville, Maine High School, Mrs. Dorothy Marden, Director (\$25 worth of music, donated by Oliver Ditson Co.).
Class B, Honorable Mention—Farm and Trades School, F. Warner, Director (Cup donated by the Vega Co.).
Class D, First—Beverly High School, C. H. Phillips, Director (Cup donated by Rotary Club of Boston).
Class D, Second—Hampton, N. H., School, H. L. Rowell, Director (Cup donated by Rotary Club of Boston).

SPECIAL AWARDS: Somerville High School Band, Clifford Bain, Director (Cup donated by Rotary Club of Boston for best instrumentation).

Lawrence High School Band, Robert E. Sault, Director (Drum Major's Baton and Music Case, filled with music, donated by the Advertising Club of Boston for best marching band).

Worcester High School of Commerce, E. Wilson, Director (Cup donated by Rotary Club of Boston for band making the best appearance in special drills on Common).

House of Angel Guardian, L. S. Kenfield, Director (\$15 worth of music donated by Walter Jacobs, Inc., for band making the best music when marching).

Worcester High School of Commerce, E. Wilson, Director (Cup donated by Rotary Club of Boston for band with most attractive uniforms).

HOUSE of Angel Guardian, L. S. Kenfield, Director (\$20 worth of music, donated by Carl Fischer, Inc., for band winning highest honors).

Waterville, Maine, High School, Mrs. Dorothy Marden, Director (\$15 worth of music donated by Carl Fischer, Inc., for band winning second highest honors).

Beverly High School, Claude H. Phillips, Director (\$10 worth of music donated by Carl Fischer, Inc., for band winning third highest honors).

Lowell High School, J. J. Giblin, Director (\$5 worth of music donated by Carl Fischer, Inc., for band winning fourth highest honors).

To Conductor LeRoy Kenfield, Director House of Angel Guardian, Leader's Ebony, 14-karat gold mounted baton donated by Carl Fischer, Inc., for conductor of band receiving the highest award.

Hampton, N. H., H. L. Rowell, Director (\$15 worth of music donated by Walter Jacobs, Inc., for band traveling the longest distance to attend Festival).

Caribou, Maine, High School, S. F. Parlin, Director (Drum Major's Baton and Music Case, for band traveling the longest distance to attend Festival).

Caribou, Maine, High School, S. F. Parlin, Director (Drum Case donated by Leon B. Rogers for exceptional deportment throughout the Festival).

ROTARY CLUB BOYS' BANDS

JUDGES: Edwin G. Clarke, Boston, Mass.; Lieut. Max Krulke, Belmont, Mass.; Percy A. Brigham, Somerville, Mass.
AWARDS: First—Lawrence Rotary Club Boys' Band, Theron Perkins, Director (Cup donated by Rotary Club).
Second—Framingham Rotary Club Boys' Band, Theron Perkins, Director (Cup donated by Rotary Club of Boston).
Honorable Mention—Cambridge Rotary Club Boys' Band, Theron Perkins, Director (Cup donated by Rotary Club of Boston).

Across the Flat-top Desk

Continued from page 3

Frank Simon, a Past Exalted Ruler of the Elks, is conductor of the Armo Band and will be remembered by old time bandmen as being the cornet soloist with Sousa from 1914 to 1921. From a small group of 14 amateur musicians the Armo Band has progressed until now it includes 65 highly trained instrumentalists. Another notable band which will attend and take part is that of the Chicago Elks, No. 4, Band. As a tribute to this band and to its executives the following contribution from Mr. A. H. Rackett will be of interest:

"Of all the bands I have played with during the last fifty years, the one that gave me the greatest pleasure and pride to be with was the Chicago Elks, No. 4, Band, a band made up of Brother Elks. After thirty-five years as an Elk, I made my first trip with the home lodge and their splendid band of fifty pieces to Atlantic City, July, 1922. It seems almost unbelievable that this band was organized less than a year, and went forth on their first trip and came home a prize band. For general military deportment, drill and discipline on parade, they surpassed everything at Atlantic City during the Elks' Convention last summer.

"To William J. Sinek, the greatest and most popular exalted ruler Chicago has ever had; Ben Sincere, manager of the band, and Bandmaster Albert Cook, goes the credit for such wonderful results in so short a time. Chicago Elks were most fortunate in securing the services of Albert Cook, bandmaster and cornet soloist. Mr. Cook is better known as the conductor of the Kilites, Canada's greatest concert band, and conducted this band on a most remarkable two years' tour around the world in 1908-10, giving 1,000 concerts in twenty countries, traveling 70,000 miles, and spending over one hundred days at sea.

"Mr. Cook is of that temperament which makes the most successful leader and teacher. He possesses enthusiasm, imagination, force, patience and good nature. Under him study becomes a satisfaction and a pleasure. Although his time is taken up with his band and orchestra school in the Auditorium Building, Chicago, he still finds time to teach and direct the famous Chicago Police Band of 100 pieces, and the Chicago Elks, No. 4, prize band of fifty pieces."

RADIO OUSTS ORCHESTRAS

OCCASIONALLY there may arise a "Lucky Lindbergh" who conquers the air by airplane, but the same air may also conquer players of melodic "airs" by means of the ether planes. On April 26, it was announced through the Associated Press that thereafter radio would supersede all the orchestras playing on the night boats of the Hudson River Navigation Corporation, and thus does the invisible conquer and usurp the visible. On the four boats which are operated by this company and ply between New York City and Albany, evening diners and dancers will enjoy and

rhythmically step to the same music as do the patrons of New York hotels and night clubs. And why the change? Because expense also is conquered and reduced thereby. It is reported that where heretofore the navigation company has been expending \$25,000 a season for orchestral music, it now faces an approximate expense of only \$3,000 for the initial installment of the broadcasting plant. Possibly the ousted musicians feel like exclaiming with one of the famous characters of the immortal William, "Othello's occupation is gone!"

HOHNER, HARMONICA MANUFACTURER

ON MAY 19, press dispatches from Band Rothenfolde, Teutoburger, Wald, Germany, announced the death of Hans Hohner, universally known as the "harmonica man." Mr. Hohner left New York City on April 22 to try and regain his failing health in his native country, and to visit harmonica manufacturers in Germany, where his own plant originally was founded. He lived long enough to witness the tremendous wave of harmonica playing which so recently swept America, and to see his instruments come into prominence as musical merchandise.

NEW ENGLAND MUSIC FESTIVAL ASSOCIATION, INCORPORATED

THIS is the somewhat unwieldy but all-inclusive title of the organization which is responsible for the increasingly famed New England School Music Festival, held each year in Boston. The corporation includes a school band division, a school orchestra division, a school chorus and glee club division, each division functioning as indicated by its name, with separate executive offices, all of whom are members of the Association's board of directors together with six other members authorized and appointed by the Eastern Music Supervisors' Conference. In addition, the board of directors includes several members elected from outside the ranks of school music instructors, among them some of the most prominent and influential citizens of Boston and New England. Provision for close co-operation with the Eastern Supervisors' Conference is made by the automatic appointment of the president of the Eastern Supervisors' Conference as a member of the Association's nominating committee each year. Any supervisor or interested person may join the Association upon payment of one dollar, which provides the privilege of participation in the activities of any or all of the three divisions. Bands, orchestras, choruses, glee clubs, etc., pay a membership fee of five dollars for each organization, and each group is represented in the Association meetings by its officially designated player-member.

This year the Association held its Third Annual Band and

Orchestra Conclave and Contest and the First Annual Chorus and Glee Club Conclave. It is probably the only organization of its kind, and as such, will be looked upon with keen interest by promoters of band, orchestra and choral festivals in other parts of the world. This magazine will gladly undertake to supply further details regarding the Association and its work to any interested party.

PUBLIC SCHOOL PIANO INSTRUCTION

DURING the Convention of the Music Industries Chamber of Commerce, held in Chicago last month, Mr. C. M. Tremaine, director of the National Bureau for the Advancement of Music, announced that word had been received from Mr. Joseph E. Maddy, chairman of the National Supervisors' Committee on Instrumental Affairs to the effect that a special Supervisors' Committee on Piano Study had been authorized, and would be appointed by the Supervisors' National Conference. This special committee will consist of three persons and their task will be to study the question of the piano as a part of school music planning, and to promote piano classes in public schools of the whole country.

When the committee on instrumental affairs was first appointed by the Supervisors' National Conference there was no thought of including the piano among the instruments the study of which this committee was to develop, nor even that the study of the piano was a logical one to be taught in the schools. The very fact, therefore, that the scope of this committee has been enlarged to include piano playing, and that an additional committee of experts is to be appointed to promote this study, is in itself a great achievement, and redounds greatly to the credit of the National Bureau, Mr. Maddy's Committee and the Supervisors' Conference.

Even a slight consideration of what the supervisors committee on instrumental affairs has been able to accomplish through the public schools in increasing interest in and study of band and orchestra instruments must impress us with the importance of this move in connection with the future of the piano. That the piano can be taught successfully in the schools under the systems of class instruction that are being developed is a certainty, and that the benefit accruing to public school music students will be a decided one, is equally sure. The piano can rightfully be considered as the instrument upon which any sort of musical education or accomplishment should be erected. That is, a knowledge of piano literature and ability to play the instrument passably is not only highly desirable, it is even necessary, to progress and achievement in any form of musical endeavor. So the appointment of this committee on piano study must be considered as an event of much significance.

Conservatory Viewpoints of Class Teaching

THE May issue of this department was devoted to the first instalment of Fowler Smith's article "Objectives in Public School Music, Grades 1-8," supplemented by an interesting letter from Mr. W. R. Douglass of McClymonds High School of Oakland, California, pertaining to the old and new psychology of teaching "Juvenile Beginners on the Violin." Both of these articles I have read repeatedly from beginning to end with increasing interest and profit. I sincerely advise every reader of this column who has not already done so, to secure a May issue of JACOBS' ORCHESTRA MONTHLY, JACOBS' BAND MONTHLY, or MELODY, and enjoy a valuable ten minutes with Mr. Smith and Mr. Douglass. Whether or not we agree with them *in toto* does not matter. Their writings are so sincere, direct and authoritative that we are sure to leave them, refreshed and inspired.

Our June copy carried the conclusion of Mr. Smith's "Objectives in Public School Music" with illuminative endorsements from Dr. Hollis Dann, Dr. Charles H. Farnsworth, George H. Garland, Laura Bryant, Maybelle Glenn and W. Otto Meissner, with a supplementary letter from Milton A. Herman of Waterville Consolidated Schools, Waterville, Iowa, who like most of us, is seeking for methods, ways and means to keep the various sections of his orchestra and band balanced, and to interest students in a logical selection of all band and orchestra instruments. We are looking forward with high expectations for some helpful suggestions from our readers. We will be glad to present them in an early issue.

This month we are introducing two letters, one from a mid-western and the other from an eastern Conservatory of Music, discussing pro and con, class instruction in instrumental music. We are happy to credit each of these letters with clarity, authoritativeness, earnestness and sincerity. We present first, the very concise and well-written letter of Mr. Charles A. Lowry, director of the Violin Department of Dana's Musical Institute, Warren, Ohio, who represents the traditional and well-established school of individual instruction in instrumental music, followed by an exceptionally brilliant, interesting and convincing letter from Mr. Rudolph Hall, of Hartford, Connecticut, Instructor of Violin and Instrumentation in the New Haven Institute of Music, who represents the more modern pedagogical psychology.

As chairman of the combat, I am forbidden to express any definite opinion as to the merits of either letter. However, I may state that although they seem to disagree perfectly on every point, I have received already tremendous benefit from every one of the eight or ten readings which I have given each letter.

On behalf of the Jacobs' publications and all our readers I wish to publicly thank both Mr. Lowry and Mr. Hall for their unusually graphic and timely contributions to our service department.

WHY WE DO NOT HAVE PROPER PROGRESS IN INSTRUMENTAL MUSIC IN THE PUBLIC SCHOOLS

In my mind there are four outstanding reasons for lack of proper progress in instrumental music in the Public Schools.

1. Improper foundation.
2. Lack of co-operation between teachers of vocal and instrumental music.
3. Lack of musical knowledge by school officials.
4. Teachers who are teaching all string, brass, and woodwind instruments when in the majority of cases the teacher is efficient to teach but one instrument.

In Europe the first studies in music consist of having a thorough knowledge of solfeggio and rudiments of music and this must be thorough before an instrument is placed

Public School Vocational Music Department Conducted by CLARENCE BYRN

in the hands of the pupil. The pupil is then capable of concentrating upon the fundamental principles of the technique of the instrument. Our vocal music in the Public Schools should meet this requirement and standard so that when an instrument is placed in the hands of the pupil, the instrumental teacher can devote the time to teaching tone, technique, phrasing, etc.

During fifteen years of teaching, I have had very few pupils from the Public Schools who knew anything about key or time signatures, the names of notes, etc. When asked the name of a note the pupil invariably calls it by the syllable name instead of the letter name and in most instances the child has made his calculation from the key of "C" regardless of the key. This is a deplorable condition since our present system of solfeggio taught in the schools is based upon the movable "Do" system.

Unless the instrumental teacher is fortunate enough to be located in a city where the vocal music has been efficiently taught, the instrumental teacher should devote the first months to teaching rudiments of music. An instrument should not be placed in the hands of the child until a certain degree of knowledge in rudiments has been attained. Next the pupil should be taught the fundamental principles of the instrument instead of just being allowed to blow into an instrument or to draw a bow across the strings with the paramount idea that the school orchestra or band must learn to play a few tunes in the quickest possible time in order to make a favorable impression upon the school officials and parents, who in the majority of cases know nothing of music.

If the petty jealousies existing between vocal and instrumental teachers could be eradicated and closer co-operation made to exist, the music in the schools would be greatly benefited.

In regard to the article "Class Instruction" appearing in the January issue of JACOBS' ORCHESTRA MONTHLY, it seems to me the private teacher was correct in his statement that two years of private instruction should be required on the Viola before attempting to play in an orchestra. It is a ridiculous idea to assume that a supervisor took twelve "would be" viola players and had them ready to play in orchestra after several weeks of class instruction without having had any knowledge of violin.

There is a question in my mind whether instrumental music can be taught successfully in class form. If it can, I do not think it is possible to teach more than four in one class.

I have been informed that one of the leading supervisors of instrumental music in the public schools who has one of the finest high school bands and has won several prizes has decided that he was not getting satisfactory results from the group plan of teaching and now each pupil in his band receives private instruction.

The idea of trying to teach all instruments of the various choirs in union, in one class, seems so ridiculous that I cannot even entertain the idea, although that deplorable condition is existing in some of our schools.

CHARLES H. LOWRY,
Director of the Violin Department,
Dana's Musical Institute,
Warren, Ohio.

MR. HALL REPLIES TO MR. WHITE

Dear Mr. Byrn:—

National holiday, schools closed. I have not missed one single school day in six years; we teach six days a week all year round, summer and winter. Not accustomed to leisure, am ill at ease. Looking for something to read, I find a Jacobs' ORCHESTRA MONTHLY on my desk, a February, 1927, issue, open at random Page 11—"Music in the Intermediate Schools," "Class Teaching," and so on. Get the bi-focals out, it becomes interesting and why not. Class or group and individual teaching has been my occupation for the past thirty-four years. I read on and come to your quotation from Mr. Frank Crane's admirable four-minute essay under the caption "It Can't Be Done." My curiosity is aroused. Eventually I reach Mr. Alvin White's letter regarding class teaching that *Can't Be Done*. I proceed to tune up and with your kind permission, Mr. Byrn, I beg to enter at this point. I enclose extracts from Mr. White's letter and answers to them. Space forbids me to reply as I would like to. A visit to my school will convince any teacher if he is broad enough to grasp progressive ideas. Old traditions should be discarded. They have no place in this modern and progressive era. Many old traditions passed with the World War.

EXTRACT I.

"Class work can't be done. Some pupils make a certain

amount of progress in class—would do much better if they had the undivided attention of a teacher for the same amount of time."

ANSWER TO EXTRACT I

Class should be graded according to the ability of the pupils. There should be classes to fit all kinds of pupils. Teachers must be trained to do this. There are teachers doing such work now. You don't hear of private tuition in the Grades and High Schools. All class work. Talented pupils are not retarded because they study in a class with pupils of average ability. The talented pupils are promoted, the failures continue in the grade or review.

EXTRACT II

"The pupil that makes a fair showing after a year or two of class work generally decides to continue with a private teacher."

ANSWER TO EXTRACT II

The decision to discontinue class work in favor of private instruction should not be left to the pupil, parents or any party who is not in a position to pass discriminating judgment on both the class and private teacher. Eighty percent of the Elementary and Intermediate pupils know how to concentrate and do their share of practice and home work. Private instruction, therefore, means wasting both the teacher's time and the parent's money.

EXTRACT III

"It is impossible for a teacher of a class playing together to catch every mistake of every player. Pupils in classes easily acquire bad faults, bad habits, and we all know how hard it is to break off a certain way and have to learn a new way. Bad intonation is one of the most common faults of class lessons."

ANSWER TO EXTRACT III

Leaders of large orchestras can and must detect faults and mistakes of 60 and 70 players—position, intonation and all. It is a poor teacher indeed that cannot watch ten pupils and see all. Bad habits need not take root unless class is neglected. Not only pupils in music but pupils in all studies will make mistakes under either class or private instruction. Should we close down our schools because students are making mistakes in History, Mathematics and English? There is no such thing as perfection with elementary pupils. When they outgrow the classes, we have an artist and specialist ready for them if they deserve it.

As for breaking off a certain way and playing a new way, I could write volumes on that one point. For instance, I myself, studied for ten years with an artist who was a Gold Medal graduate of the Vienna Conservatory and twenty years first violinist in the Boston Symphony Orchestra. Later I studied with two other teachers, graduates of the same school and players in the same orchestra. Then I studied with several New York teachers, all famous artists. Every one of them had to review and build me all over, mostly bow arm. This was the old German School. Next I went to an exponent of the French Belgian school, radically different. There, I was all wrong. Now if this prevails among the master artists and pedagogues, then what can you expect of the ordinary teacher who makes his living, such as it is, by criticising the other man, and you private teachers know what an uncertain business it is—disappointments, absentees, starvation wages. We have as yet no universal system for teaching music, not one real Violin Method properly graded for either class or private (individual) instruction.

INTONATION

I have heard classes in their fourth, fifth and sixth year in better tune than many so called Professional Orchestras, and how many of these business players, products of traditional private instruction, know the meaning of: balance, flexibility, attacks, releases, dynamics, values, connecting tones, baton work, instrumentation, arranging, all of which is now being taught in instrumental classes. The instrumental pupil's objective is orchestra or band. To pull successfully with a body of men you must get into the harness when young. Private drilling won't fit you for the army of musical America.

EXTRACT IV

"No two pupils are precisely the same."

ANSWER TO EXTRACT IV

This hardly needs an answer. Neither are any two pupils the same in Reading, Writing, Arithmetic, History, Chemistry, Physics, Drawing or any of the various studies requiring mental and manual dexterity.

Nevertheless we have learned to teach them all in our public schools in classes ranging in number from thirty to forty. Formerly, they too were taught principally through private instruction. No two human beings are precisely the same in any walk of life, but we have to learn to live and work together just the same. In any first rank orchestra you will find a large string section, representing various temperaments and schools. Many group and ensemble rehearsals are required to make of this a perfect unit. Class instruction in all phases of music is coming into its own. I say, *It can be done and will be done.*

RUDOLPH HALL,

Instrumentation and Violin Instructor,
New Haven Institute of Music.

An Appreciation of a Great Bandmaster

By MERTON NEVINS

WHEN on the last day of the expiring year of 1926 Frederick Neil Innes (one of the most noted of American bandmasters) passed from the charted *where* of the human visible and audible, and entered into the uncharted *somewhere* of the invisible, the inaudible and the impenetrable—with his passing the instrumental field in general and the band world in particular lost its living touch with a once sterling director, an artistic performer and program builder, an educational factor of force, and a dominating personality in the realm of music.

In brief obituary: Frederick Neil Innes (whose decease occurred on December 31, 1926) was born in London, England, in 1853. He came to this country under the managing supervision of the noted Patrick Sarsfield Gilmore (another great bandmaster), and made his initial public appearance with Gilmore's Band at Manhattan Beach in the summer of 1880 as trombone soloist unique and extraordinary. America's Salute! to the future bandmaster and instrumental educator was the intense furor of enthusiasm aroused by his marvelous manipulation of the trombone as a solo instrument. Practically speaking, Innes may be said to have been the creator of the later school of trombone playing, as up to the time of his advent here the full possibilities of the slide trombone never had been demonstrated, nor had it been in vogue to any great extent as a solo instrument.

Frederick Innes acquired his finishing education at the London Conservatory of Music (studying piano, violin and harmony as well as trombone), and prior to his appearance in America was trombonist in the King's Life Guard Regiment Band—a crack organization stationed at Buckingham Palace. He continued playing with Gilmore until 1887, when he organized his own band at San Francisco, and the concert and festival tours of that celebrated ensemble were prominent factors in writing American instrumental music history. In 1915 he founded the Innes School of Music in Denver, Colorado, which afterwards was merged into the present Conn National School of Music, and of which institution he was president and head instructor at the time of his demise.

Besides being a premier trombone soloist, a noted bandmaster and a proficient teacher, Mr. Innes also had composing among his accomplishments. He composed *The Ambassador*, a romantic opera; *California*, a descriptive overture; several *Orchestral Suites*, and quite a number of compositions in smaller form; he also wrote and lectured on music topics.

The passing of this man and musician surely left a vacant niche in the active world of instrumental music in America, but his work as a conscientious educator, a proficient and painstaking instructor, an upbuilder of American musicianship and a benefactor to music in general stands as a monument to his energy, efficiency, enthusiasm and incentive.

VALE AND VALEDICTORY

For the American instrumental music world and its living contact and association with Frederick Neil Innes, the "moving finger" has written: *Vale!* And yet through the herewith posthumously printed article, in a way there now comes what Tennyson so beautifully embodied in verse as "the touch of a vanished hand, the sound of a voice that is still."

In response to a request from Mr. C. V. Buttelman (the managing editor of this magazine) for some facts regarding the Conn National School of Music, and his own work in connection therewith, a brief note came from



FREDERICK NEIL INNES

Mr. Innes stating that, "feeling quite seedy," he was up in Ontario taking a much-needed rest, but that he would do his best to meet the request. With the note there also came—not typewritten, but with pencil and in his own hand—what in all probability is the last material for publication written by the late Frederick Neil Innes, and practically his *Valedictory*. The manuscript—in reality a letter, and not intended by Mr. Innes for verbatim publication—is one of Mr. Buttelman's most valued possessions, not only for its historic worth, but as a remarkably accurate reflection of the heart and character of one of the finest and biggest men the world of music has ever known.

THE VANISHED HAND AND VOICE

"My initiatory work with the Conn National School of Music was to organize and place on a sure footing a true school for the younger musicians of America. The school is now well established with a faculty of nationally famous teachers, and in some respects is a non-profit-making institution—it gave away about sixty free scholarships this year, the recipients of them comprising students of violin, piano, harmony, public-school music, directing, and all band and orchestral instruments; also, for these scholarship students the school has established its own dormitories. There also is a Lyceum-Chataqua Department, which thoroughly trains students for this branch of work and places them in positions after completion of the course. We also have our own leased radio system (Station WTAS), and on every Thursday night our advanced students are permitted to broadcast in turn. The student orchestra and band are both trained and directed by myself; also, I am president and managing director of the school, which in reality is the successor of the former Innes Correspondence Teaching School in Denver, Colorado.

"The Denver school was organized by me some six or seven years ago, when because of the illness of a member of my family it became neces-

sary for me to take her to the Colorado climate. Not having anything with which to occupy my spare time, and thinking that the establishment of such a school might be a means of expressing my gratitude to the musicians of America who so largely had contributed to my success as a soloist and band director, I organized the Denver institution. The inevitable finally came. I was left alone, and thereupon determined to give up all active work in music and enjoy a long rest through the few remaining years of my life.

"In coming to this determination, however, I had reckoned without Mr. Greenleaf. He came to me in Chicago and presented convincing arguments that, as a duty, I owed it to the instrumental music profession to establish a much larger institution and carry it to even a greater success. At first I did not wish to 'carry on' with the project; I had ample private means whereby to live, and felt that I not only needed but was entitled to the rest. However, Greenleaf is a most persistent chap when he once starts after a fellow, and so in the end I simply was obliged to capitulate and 'enlist for action' in the

CONN NATIONAL SCHOOL OF MUSIC

"Under the plans as outlined, and to assure its success, a great deal more money was put into the new school than as an individual I had felt justified in putting into the original, and the institution has become one of the largest and most successful music schools of its kind in this country. One inviolable rule of the school is that any propaganda regarding particular make of instruments is strictly prohibited, and insofar as the school itself is concerned all makes of instruments look alike to us. The school recently held two great summer courses for directors, each course covering five weeks of very intensive study; one of these was for graduates, the other for post-graduates. There is an ever increasing demand for our graduate and post-graduate students. These are snapped up for service by other schools, municipal bands, etc., almost before they have received their school credits, diplomas and degrees—the latter being issued by authority of the State of Illinois.

"Naturally, the work connected with the Conn school is quite different from my original work as director of the Innes Band (an organization with which I traveled for thirty years as its head), but the realization of the great good I now am enabled to accomplish for so many hundreds of worthy young American musicians through the agency of this school makes my new work thoroughly congenial. I am gradually withdrawing from all personal teaching, because my duties as executive head of the school are more than sufficient to occupy two men. However, the withdrawal can be made only by gradual degrees, as at present the school seems to rest largely upon my individual reputation as an authority on instrumental music, but gradually I am training some of the younger men of the faculty to take over and carry on my work.

"My supreme ambition is to make the Conn school a national authoritative aid to the public schools, whose present band and orchestral accomplishments eventually bid fair to make America the greatest musical country on earth. A great work already has been done in this direction, and the future gives promise of even greater things. I think that one of the big factors which tended to promote the growth of the present school music movement, was the organizing and training by myself of the Boy Scouts' Band in Denver some eight

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years ago. This band of boys went over to
London, England, and won first prize in a big
band tournament, the occasion being a "gen-
eral jamboree" of the Boy Scouts of the world.

REMINISCENTIAL

"To relate all my early experiences as a band-
master would take too much time and space.
I was brought to this country by the famous
'Pat' Gilmore to appear as trombone soloist
with his band. After remaining with him for
several years in that capacity I withdrew, and
in 1887 organized the Innes Band in San Fran-
cisco, California, which was an immediate
success. In those days there were only the
Gilmore, Sousa and Innes Bands (by that I
mean traveling bands), and the Innes Band
quickly established itself as a national travel-
ing feature. As a special feature I played solos
in my own band, but rigidly declined all en-
gagements with any other organization in any
place where the Innes Band did not appear also.

"The greatest vocal artists of their day (in-
cluding Campanini, the famous tenor; Madam
Schumann-Heink, the great contralto) sang
with the band at its festivals played through-
out the country. At a festival in San Francisco
I played with ninety pieces in the band, an adult
chorus of 1200, a children's chorus of 5,000
and a dozen well-known operatic solo artists.
This festival was given under the auspices of
the San Francisco School Board of Education.
A similar festival was given in Omaha (Ne-
braska), and another in St. Joseph (Mis-
souri) to open the big auditorium which still is
in existence.

"Perhaps one of the most remarkable features
of the Innes Band was its unique instrumenta-
tion. This (in addition to the regular brass
choirs and a preponderance of wood-winds) in-
cluded harp, string basses and 'cellos, thereby
making the Innes ensemble a veritable sym-
phonic orchestral-band. To give a list of the
great orchestra players and the band and
orchestra directors who graduated from the
ranks of the Innes Band, would be to compile a
directory of some of the greatest musicians
(players and directors) of America.

"My own and other bands (Gilmore and
Sousa) have had a very large share in creating a
love of music in this country. In those days
there were no great orchestras except the
Theodore Thomas and (a little later) the Bos-
ton Symphony organizations. In my opinion,
the Innes Band was the greatest in the world,
for at a time when there were no good orches-
tras its repertoire was that of a symphony
orchestra, although of course lightened with
popular numbers. Other than the three men-
tioned, with the exception, perhaps, of Perkins'
Band, America has not had any really great
bands — good ones there have been, indeed,
but not great.

"The Garde Republicaine Band of Paris was
the only great band I ever heard outside of
America. But that was great because of its
playing personnel, rather than because of its
director — the man who after all is the soul of a
great organization, and without whom there
can be no real greatness.

"I am nearly seventy-one years of age, but
my heart is in the work of helping to make
America the home of a musical people. A
backward look over a long, strenuous, and not
unsuccessful professional life enables me to see
things in a different light. Today I can write
what in earlier days would have been in very
bad taste. And if an old fellow of my age can-
not say or write what he really thinks — who
can?"

A TRIBUTE

To know Mr. Innes intimately was a joy and
inspiration. There was nothing small about
the man — his heart and soul, like his stalwart,
upstanding physical frame, were all generously
proportioned. His sincerity was as unmis-

takable as his frankness. Perhaps no incident
of his later life better illuminates the real
man than the facts regarding his appearance as
conductor of the massed bands at the New Eng-
land school band festival in 1925. In response
to a last minute wire, asking him to come to
Boston for the occasion, Mr. Innes telegraphed
back. "I will be there." The event was a
success — Innes by his presence gave the
occasion the finishing touch of greatness,
conducting the huge ensemble of 1400 players
as only an Innes can. He arrived on a

morning train — refused all invitations to re-
main for even one night because he felt he must
return to his school. When, just before de-
parting, he was asked for an expense account he
replied, "My boy, there is no expense account.
I am an old man, and you couldn't afford to pay
me what it costs me in physical effort to travel
from Chicago to Boston and back within
forty-eight hours. No amount of money
could have hired me to make the trip. I came
because I wanted to have a little part in the
great work you are doing. If my presence

added a little bit to the success of the affair,
that is enough pay. But I didn't come for
pay. I came to contribute. Take the care-
fare money to pay some of your bills. I know
you must have plenty of them!"

And when we tried to thank him he lightly
waved the hand that so often wielded the
baton and drew the trombone. "Forget it," he
said. "No — I know you won't forget it;
some time when there is a chance, you will do
a turn for somebody else — and then you can
say, 'now I am square with Innes!'"



MANSFIELD, OHIO, JUNIOR HIGH SCHOOL BAND AND SENIOR HIGH SCHOOL BAND

Making the Most of Music in the Mansfield Schools

HOW can one receive a greater thrill than that which
comes to the boy or girl who sits in the band for the
first time and hears his or her instrument blending in
harmony with the other instruments? Some of us older
musicians can look back and remember that same thrill

when we were privileged
for the first time to sit in
at the home-town band
rehearsal.

I never step upon the
platform before my mu-
sical organizations with-
out seeing in the faces of
its members some added
proof that their connec-
tion with music is giving
them an added source of
pleasure in the best of
life has to offer us.
Especially is this so in
my school organizations.

Each member, as he
sits at attention for the
direction that will start
him into a new musical
field, shows by his ex-
pression and attentive
attitude that he has put
aside, for the time, the
petty worries and influ-
ences that commonly
dominate his everyday
living, and has elevated
himself to a higher plane

of thought, the plane that houses the realm of music.
And I think, "What a wonderful opportunity music su-
pervisors have to mould the lives of young people."

As their minds are turned to music and their thought
directed to the beautiful things expressed by music, they
are in a receptive mood for all things that are clean and
beautiful. There is no place for the sordid in music. The
mind naturally turns to clean thoughts while in this recep-
tive mood and the supervisor at this time can be the dom-
inant factor to instill into his students not only the love
of the better things in music, but the better things in life.

I maintain and insist upon a high standard of conduct in
our Mansfield school organizations that I have seen bear
fruit in the four years that I have supervised instrumental
music at Mansfield. A member, to wear a uniform which
makes him a representative of Mansfield High School, must
so conduct himself as to reflect credit upon his school. And
I have no trouble enforcing this rule; the members them-
selves demand adherence to it from each other.

In one year's time I have witnessed a right-about-face
in many individual lives, always for the better. What has
brought this about? The study of good music has turned
their thoughts to the better things in life, the disci-
pline under which they work each day in their musical
groups and organizations has become a part of their entire
course of action. It carries beyond the rehearsal room,
and becomes a part of their whole code of living.

The ethical standards of the Mansfield Schools musical
organizations has been the opening wedge for an entrance
into the confidence and respect of every civic organization
in the city, and we enjoy the full backing and co-operation
of all the luncheon clubs and fraternal organizations.
Every citizen is a booster, and every parent. This phase
of the work alone more than proves its worth in the reg-
ular school curriculum, but there are yet other results of
far-reaching importance.

Many of the students who started with me when this
department was first installed are earning their way

No article we have published has offered a more
concise and forceful presentation of the method
and message of instrumental music instruction

By J. MERTON HOLCOMBE

through college at the present time, playing with some col-
lege orchestra. They have all made their college bands.
Many of the students would not have considered a college
education, had it not been for their connection with the
instrumental department during their high school life.
It was there they gained their incentive for higher educa-
tion, finding that they could become proficient enough
on an instrument to make it pay their way through college.

I have always been absolutely sold on the value of co-
operation and I sell it to all of my organizations. I also
fully believe in being actively connected with and support-
ing all progressive movements for the advancement of
instrumental music in the schools. Our Senior High School
Band has entered every Ohio state band contest since they
began and we will continue to be connected with them
whenever it is possible. Last May this band won the Class
A State Championship for 1926, with a program consisting of:
March—Cyrus The Great by King, L'Arlésienne Suite
by Bizet and Ballet Egyptian by Luigini. We also sent two
members to the National High School Orchestra at Detroit
and two to Dallas for the second meeting of the Orchestra.

Instrumental Music is a part of the regular curriculum in
the Mansfield Schools. Class method teaching is used,
each class meeting for a period of 40 minutes. We have
seven periods each day with an E. C. A. or Extra Curricula
Activity period; at 9:30 A. M. Monday morning the Junior
band meets; Tuesday, the High School Orchestra; Wed-
nesday, the Girls' Band; Thursday, the High School
Orchestra; Friday, the Senior High School Band; and
Friday, at 2:00 P. M. the Grade School Orchestra composed
of about one hundred and twenty-five members. Begin-
ning at 8:10 A. M. and continuing until 11:36 and again
from 1:10 P. M. until 3:16 we have beginner and advanced
group classes each period on each instrument. As the
lessons progress, other groups are formed to take care of
the outstanding pupils; later on mixed groups are started.

The latter part of the past school year the Girls' Band
was organized with a membership of 27 and has been main-
tained until at the present time we have a membership of
42 including the drum major. They played at all football
games this school year and for many civic affairs. There
are nearly 100 members in the Junior Band, which re-
hearses on Monday morning. At this rehearsal I require

the Senior Band members to take part and they are in-
structed to help the junior members in their respective sec-
tions. This band is the melting pot, and from this or-
ganization is recruited the Senior or Number One Band.

The No. 1 Band meets each Friday morning and from
this band, after the Christmas holidays, I select the ones
who form the Contest Band. These members selected,
from this time on rehearse on Friday morning, and the
others rehearse with the Junior Band on Monday. The
first selection of members for the Contest Band is only
tentative and any member may be challenged for his chair
by any other member of the instrumental department.
The student who is challenged and the challenger are then
required to appear before the band and both demonstrate
their ability by playing a number previously selected.
They are judged by vote of the band, although I reserve
the right to give the final decision should I feel that any
personal element has entered into the band's judgment. I
am glad to state that I never had to exercise this right be-
cause of an unfair decision. This method of contest keeps
each member working to hold his position in the band.

There are so many points of interest in the instrumental
work to discuss that it is difficult for one to find a stopping
place; each day brings new visions, new problems, and new
possibilities. But if there is any person still roaming
around who is not sold on the instrumental work in his
schools, I advise him to visit some progressive school
system and spend one day in the instrumental classes, and
if he comes away unconvinced of the great good being
accomplished morally and musically, I am confident that
there's something sadly lacking in that individual's makeup.

Mansfield is very fortunate in having a superintendent of
schools who has, from its first inception, given the instru-
mental department his fullest co-operation. Professor
H. H. Helter, a far-seeing, progressive type of man and
educator, visioned the possibilities of this great movement
and has kept in step with the times by putting his stamp of
approval on an instrumental department for his schools.
Each principal in each building has given his active support
to this work. B. F. Fuls, principal of Mansfield Senior
High School aided in installing the department in the high
school and has always been a consistent booster.

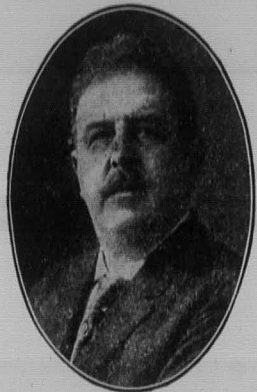
Every member of the school board is sold on the work.
The Mansfield Chamber of Commerce provided \$1200.00
worth of uniforms and we have the good will and staunch
support of every citizen in Mansfield. In February we
moved into our new quarters in the million-dollar Senior
High School just completed, and with added facilities to
carry on the work we are looking forward to a bright future.



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CYRANO DE BERGERAC.....C..F	PRIMA DONNA.....D..F		
DUCHESS.....C..F	PRINCESS PAT.....D..F		
EILEEN.....C..F	RED MILL.....D..F		
ENCHANTRESS.....D..F	SINGING GIRL.....D..F		
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IT HAPPENED IN NORDLAND.....D..F	VICEROY.....C..F		
LADY OF THE SLIPPER.....D..F	WHEN SWEET SIXTEEN.....C..F		
MISS DOLLY DOLLARS.....C..F	WONDERLAND.....C..F		
M'LE MODISTE.....D..F			

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CANZONETTA.....B..C	ORIENTAL DANCE.....B..D		
CANNIBAL DANCE.....E..F	PANAMERICANA.....B..D		
DANSE BAROQUE.....E..F	PERSIAN DANCE.....E..F		
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ENTR'ACTE M'LE MODISTE.....B..D	PUNCHINELLO.....B..D		
FLEURETTE.....B..D	SERENADE OF ALL NATIONS.....D..F		
HEART THROBS.....D..F	SOUVENIR.....C..E		
IF YOU LOVE BUT ME.....D..F	THE JESTER'S SERENADE.....C..E		
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What I Like in New Music

By L. G. del CASTILLO

POPULAR music has taken on a new lease of life. The outstanding numbers are *Hallelujah, At Sundown, Russian Lullaby, Just Like a Butterfly*, and *Me and My Shadow*. In the photoplay music the new Kinotek edition by Becce and Paul Juon is worth perusal.

ORCHESTRA MUSIC

COLINETTE, by Klemm (Harms). Medium; light 2/4 Allegro non troppo in G major. A useful gay little intermezzo by a composer of sound musical instincts whose contributions to the Harms catalog have always been noteworthy and valuable.

DEVIL DOGS, by Marguier (Music Buyers). Easy; street march 6/8 Tempo di marcia in Bb major. A stirring march dedicated to the Marines which may have been titled with a wary eye on the Roxy Theatre, whose head, as we know, is or was one of them.

FADING FLOWERS, by Kempinski (Photoplay). Easy; quiet 4/4 Andante espressivo in A major. A stock filler for quiet emotional situations in conventional A-B-A form without trio, and the second strain in the regulation relative minor, a deadly device.

SUNNY HOURS, by Rich (Photo Play). Easy; light 2/4 Allegretto in G major. An amiable trifle useful for light neutral fillers.

ANDANTE CAPRICCIO, by Haydn (Ditson Phil. 20). Easy; light classical 3/4 Allegro non troppo in A minor. A cheerful little number in minuet form by one of the world's greatest melodists, as the thematic material well illustrates. Compactly and practically arranged by Clifford Page, this is typical of the edition in which it appears in quality of music and arrangement.

PHOTOPLAY MUSIC

THE JOKER, by Swanley (Sanders). Medium; light characteristic 4/4 Allegretto. Another of these inimitable character sketches so well introduced by the equally good *Shoo-off, Philanderer*, and others in the same series.

EFFERVESCENCE, by Wolf (Sanders). Difficult; light active 2/4 "Quick and bubble-like" in G major. Any scherzo except when built on the simplest of harmonic schemes is difficult when played at tempo. The grade indicated does not therefore intend to suggest any unusual difficulty for this type of music. Indeed to have simplified this number any further than as it is written would have destroyed some of its valuable effervescent characters. The sub-title, *A Musical Froth*, and the tempo indication both are verified by the music.

AIR THRILLS (a Tonal Escapade), by Sanders (Sanders). Medium; light characteristic 2/4 "Invariably animated" in G major. The piece is obviously calculated for airplane use, but the steady quavers which run through it make it equally good for all sorts of droning or machine-like effects, such as sewing machines, mills, and insects.

A BREEZY EVENING (On Shore), by Howgill (Hawkes P. P. 73). Medium; light characteristic 2/4 Allegro moderato con brio in D major. The composer or the title evidently had definite ideas on how the number should be used, but it is difficult to see the motive for the "on shore" restriction, as the character is definitely that of a hornpipe. There is an unmistakable nautical flavor which would ring just as true on shipboard as on shore. Furthermore the piece would be quite inappropriate if used for neutral windy days scenes.

PROLOGUE, by Kilenyi (Fischer P. H. S. 13). Easy; heavy masculine 4/4 Molto moderato in A minor. These are not recent numbers, but older issues of this always worthy Fischer Play House Series which I had mislaid. I mention them now in fairness to the quality of the numbers. This Prologue is based on heavy marcato chords of vigorous rhythm. The second strain, in which marcato melodies stand out against tremulous chords, develops through a heavy crescendo to a climax in C major, ending the number.

BERCEUSE COMIQUE, by Kilenyi (Fischer P. H. S. 14). Easy; grotesque 6/8 Moderato in G major. A burlesque berceuse built up of more or less recognizable fragments of *Please Go Way and Let Me Sleep, Good Night Ladies, I Dream I Dwell In Marble Halls*, and *Grieg's Morning Mood*.

INSURREZIONE, by Becce (Kinotek 31). Difficult; agitato 4/4 Molto allegro in G minor. If there is any objection to these numbers by Becce, it is their difficulty. They are not easy sight reading. But they are so far ahead of the stereotyped incidental that they are worth practice and study, if necessary.

POPULAR MUSIC

SWEET MARIE, by Rose and Frankl (Berlin). Abe Frankl seems to have gone back to his old firm with the idea firmly set in his noodle of writing war songs. This is very much like *Yankee Rose* in character and pace.

WHERE THE WILD FLOWERS GROW, by Dixon and Woods (Berlin). I think you'll like it. It has one of those nice easy swings with long melodic cadences.

Continued on page 17

It's the Organist Who Suffers

BEING more or less afflicted with spring fever at this time, it is fortunate that I have several interesting letters to reduce the amount of brain activity necessary to write this column. The first is that of Clark Fiers, solo organist of Comerford's West Side Theatre, Scranton, Pennsylvania, which, as it concerns a pet peeve of my own, I am in thorough sympathy with. Like the other letters, it voices complaints over old grievances that organists find it hard to remedy. The organist, like the pianist, has his instrument furnished him, and is generally invited to take it or leave it. Mr. Fier's letter, which represents a praiseworthy effort to persuade theatre owners to buy more expensive instruments, follows:

Your article in the May issue of MELODY was especially interesting and the subjects covered were quite diverting. Got a great kick out of your doubt as to what to call the third manual on a modern unit theatre organ.

At present, I am playing a new Kimball three manual unit and the third manual is called "Percussion" — which was a new one on me. But on looking over the stops discovered there were only tibias 8' and 4'; trumpet, kinura and vox humana 8' and the rest were labeled, percussions. Then on another, the third manual was termed "Solo" while the second was "Great" and the first "Accompaniment," and I rather preferred this arrangement.

My one big sobbing plea to organ builders is that they place couplers on all unit organs of three or more manuals. Some do, some do not. But their usage seems, to me, indispensable. I would suggest couplers on third and second manuals and pedals. I also think a "Solo to Acpt" on the first manual very useful indeed. What is your opinion?

It seems to me that the average three manual theatre organ could easily stand a few more sets of pipes than one usually sees. They generally contain around eight sets. These are: diapason, flute, tibia, violin, celeste violin, vox, trumpet and kinura. I would like to see the following added: charinet, saxophone, quintadena, French horn, and possibly an unda maris.

One thing characteristic of an organist is the fact that there is something more he wants.

Let us hear about your ideas in regards to registrations and synthetics. More power to you and here's wishing you great success in the new organ school.

THEATRE ORGAN DESIGN

Mr. Fier's information concerning Kimball third manual terminology is interesting, but scarcely helpful. The Kimball idea is obviously in keeping with the specifications mentioned, but those specifications seem to me ill advised. There are three kinds of Percussion stops: Solo stops, such as bells and xylophone; Accompanimental stops, such as snare drum, wood block, castanets and so on; and accessory or effect stops, such as door bell or fire gong. There can be little difference of opinion as to their proper apportionment. The solo variety go on the Solo, Great or Swell, the accompanimental on the Accompaniment, Choir, Orchestral or Pedal, and the accessories on the Toe Studs.

To concentrate them, then, on the third manual would seem to be a clumsy and wasteful procedure except inasmuch as it enabled the organist to add or subtract previously prepared percussive combinations to his most used manuals by coupling. If we assume that the percussions are already available in their proper places as indicated in the preceding paragraph, it is true that we have an advantage in being able to also couple them to a manual independent of the stops drawn on that manual.

On the other hand, it is equally true that every percussive stop placed on the third manual will, practically speaking, cut out some pipe stop. We can't have everything on each manual of a Unit, as desirable as that would be. So we pick out for the third manual, just as we do for the second (the Accompaniment), what is most useful and practical. I am in favor of a representative and varied



The PHOTOPLAY ORGANIST and PIANIST

Conducted by
L. G. del CASTILLO
Installation No. 41

grouping of pipe stops, which are always useful, rather than a concentration of percussives, which are only useful for certain classes of music.

The difficulty would seem to be that with the growth of the Unit organ, we have got to go to work from a fresh start to develop manual divisions and coupler apportionment. Up to the inception of the Unit, the presence and justification of additional manuals and couplers rested upon the blending of additional independent chambers, whereas in the Unit the problem is of securing the most effective contrast and flexibility in utilizing the same group of pipes on different manuals. The perfect Unit organ would consist of identical parallel lines of stops which would make it possible to use different combinations of the same outlay on each manual. Incidentally, not unlike the Balbioni scheme in the Saint Vincent Ferrer's organ in New York, which is, however, a more ingenious device that makes it possible to use different simultaneous combinations of the stops on one manual. Don't ask me to explain how. It's too hot.

As that is not possible from the two practical standpoints of cost and space, we accept the alternative of splitting the stops up in the most advantageous manner. What that division should be I am neither prescient nor omnipotent enough to say. The first two divisions of Solo and Accompaniment are self-evident. Beyond that there is a reasonable latitude. I think the third should be a contrasting Solo division, just as specified in the Wurliitzer. As I suggested in the May issue, the terminology could well be altered by inventing an appropriate name for this third division, thus allowing the original Solo manual to retain its identity instead of being re-named Great.

What the fourth division should be might then be submitted to the League of Nations. Whether very loud stops, as on the Wurliitzer Bombarde, or very soft ones, as on a straight Echo, or percussives, as on the Kimball discussed above, is a problem. There are probably other freak divisions scattered through the country that would be interesting to know about.

COUPLERS

The psychology of organ builders as regards couplers seems to indicate an amazing misconception of their use. They figure that by including on the organ an abnormal amount of mutation and a certain limited supply of doubles or sixteen foot stops they have obviated the need of super and sub couplers. In other words, they have provided for the primary use of couplers, i.e., to obtain effects of brilliance or depth by using pitch as color, but have ignored the important secondary use of couplers, which are to build volume and reproduce a given registrational effect at various octaves.

I have long suspected that the real problem

is one of cost. Unit organs are so expensive per rank, something like fifteen hundred dollars, that the builder is bound to shave the cost in other ways. As all organists know, this omission of couplers is by no means universal among Unit builders, and even the builder who practices it most begins to supply them, although insufficiently, in the larger types. It is certainly indefensible, being based on the wrong hypothesis that the super and sub pitches added by couplers are used for the same purposes as those found in mutation stops and doubles. Nothing could be more erroneous. In the latter they are used to affect color by supplementing the natural harmonic series of overtones; in the former they are for the purpose of adding octaves. It is as futile to attempt to reproduce octaves by adding individual stops as to expect to get balanced mutation by adding couplers.

And of course the question of cost is also back of the limited ranks that Mr. Fiers complains of in Units. As a matter of fact there are three manual Units containing as few as six ranks. I know because I have a pupil who has the misfortune to play on one of them. My only objection to the selection of ranks in the sizes referred to is in the similarity of the two string ranks, a waste of material in such a limited size. A soft string or an additional reed would be more useful.

Aside from the flexibility of the Unit specification, there is an additional point on which I am completely sold. That is the unification of the soft flute pedal for unison and off-pitch mutation. The four-foot flute, twelfth, piccolo and tierce thus derived are unequalled in the average straight organ for colorful, brilliant and synthetic registrations, and are worth any three straight ranks for the contrasting and varied effects they will give.

ORPHEUS vs. MAMMON

To change the subject slightly, there is one matter upon which we are all agreed, — that we are all overworked galley slaves chained by the Almighty Dollar to irksome and unappreciated work. Mr. Leon E. Idoino of Toledo, Ohio, has forceful opinions upon this subject which are probably shared by many, although Mr. Ballou (who by the way, has promised another barrage on the Piano Solo vs. Orchestral Accompaniments war) will scarcely be one. Incidentally I might add that the feud in question can hardly be disposed of by a question of musicianship. Without weakening my own stand I will cheerfully concede that a defense of the use of piano solo parts is quite consistent with musicianship. Practical experience is something else, again. Anyway, here is Mr. Idoino's letter in part:

May I be permitted to suggest one word that should end the controversy in your article in MELODY? That word is *Musicianship*. From the writer's limited experience and also from general observation and judging by what forms the bulk of reading matter on the subject, musicianship is practically an unknown quality to the great majority of those holding down jobs on organ benches in theatres. After having studied under prominent cathedral organists in England for some eight years to obtain a fairly good foundation and having taught for the past twenty years, my conclusions are possibly somewhat set and based upon too conservative tradition. Nevertheless, I would not trade my fundamentals, to which I owe any practical ability, for all the new fangled and frothy methods of the present day; knowing what I do of the shallow and rapid type of four-flushers who call themselves organists — I say this after some ten years of theatre experience (in which I have graduated from Bach, etc., to all the legions of Tin Pan Alley).

Knowing somewhat of your status as a musician, is it presuming too much to respectfully suggest that you devote some of your articles to some of the really serious and fundamental phases of the problems and activities of the movie organists at large?

Continued on page 14

For Theatre Organists

Solo to Great

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From Chapel Walks	Theodore Hoeck
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For instance, how about working conditions in the average theatre for a fairly well-educated and self-respecting musician who slaves seven days a week, six hours a day sitting on the end of his spine "jazzing it up"?—how about the average remuneration therefore?—how about a national organization that will provide for the development of a more worthy status and more congenial conditions coupled with a commensurate financial return such as will encourage real organists to get into the theatre work?

The remainder of the letter comprises a touching appeal to me to lay off the dictionary and get down on the level of the average organist. To which I must plead guilty. The fact is I never can understand the stuff myself two months after I have written it. It's simply a disease I'm cursed with, and no matter how much I try to say "cat" I find myself just instinctively substituting "feline quadruped." You can no more cure it than cancer.

But in regard to the troubles mentioned, I should have said that the pay (give me credit, folks; I wanted to say "remuneration") was the least of our troubles. The fact is that plenty of church organists have entered the ranks because they smelled of the money and found it good. Plenty more have tried and been found wanting—in Jazz and the spirit thereof.

Whether the pay is adequate to the amount of work is another matter. For the lone organist who has no orchestra to relieve him I should say that no amount of money was equal to the task of drawing music from a wheezy theatre mangle for four and five hours at a stretch. I might add that my own change in plans was partly inspired by the realization that working seven afternoons and evenings per week would finally land me in the bughouse.

As to a national organization it is quite possible that there will some day be a representative county-wide association of theatre organists. So far there have been sporadic movements which amounted to nothing. The Society of Theatre Organists in New York City tempted to foster such a movement by encouraging affiliated chapters, but it never amounted to anything, partly because of the indifferent and unbusinesslike methods of the Society itself. There exist local societies in several large cities, generally developed by natural leaders in the various locals. Outside of that, theatre organists must look to their own union locals for protection.

In conclusion I have a minor point in relation to cue sheets brought up by Mr. Roy E. Schneider of Milwaukee. Mr. Schneider points out that in playing pictures a year or so old it is sometimes difficult to tell whether the jazz numbers are direct cues or simply current numbers. I believe it is easy to overemphasize the importance of this point. Strictly direct cues are generally so marked on the sheet, and the use of the others is seldom vitally necessary one way or the other. However, it seems to me as I look back on various cue sheets the context and subject matter of the film make it generally possible to tell which cues are meant to be treated in this way. And if in doubt you can't go very far wrong by cuing as written. Numbers that are a year old won't be so extremely dead as to disgrace the user. As I have remarked before, most of them pass blithely over the heads of the audience anyway.

Mr. Schneider also wishes the following information about books. Audsley's *Twentieth Century Organ* is obtainable through Organ Interests, Inc., 467 City Hall Station, New York City. It is out of print and there is only a limited number of copies available, and the price is therefore high. Just how high I don't know. Whiteman's *Jazz and Osgood's So This Is Jazz* are each in the neighborhood of three dollars, and can be obtained through any bookstore. The latter is published by Little, Brown & Company. I don't know who published the former, but it appeared serially in the *Saturday Evening Post* from May 31st to June 13, 1926.

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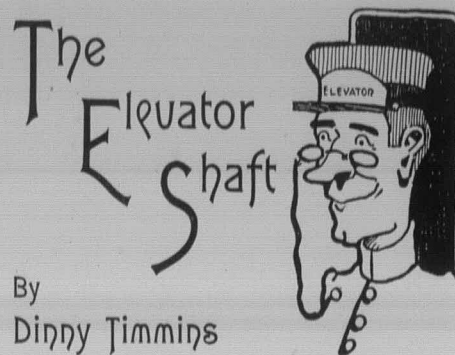
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By
Dinny Timmins

SPRING is fiddly cub at last, but I bost froze waiting for it. If that guy Mendelson had of lived in Noo England, the world would have had to get along without one of its most popular Peaces. And yet Spring seems to get the goats of the composers more than any other Subject. Every other Peace you pick up is about May or April or Spring Blossoms or Zephers or Buds or something. I wouldn't say they was reel inspirations, jedging from the quality of the Musick, but still and all it seems like most Ham composers jest turns to Spring for Bootiful thoughts.

Say, any of the thoughts I had on Spring through the last two months would of burned up the paper. The only Composer who ever seemed to get the Low Down THE MERRY, on Spring was this bird Stravinsky who wrote a Peace called Rights of Spring that the Criticks all says is Wild Stuff. Well the Rights of Spring has certainly been a wild Proposition all right this year.

At the time of Going to Press (that is a term us Writers use which means when we wrote the stuff) the country has just been through a Natl. Musick Week and is jest recovering. Here in Boston they wound up with a Noo England Concave they called it of all the Amachoor bands and orchestrys which had a competition in the Arena.

You know the Arena was the place in ancient times where they had all the big Fights and everything and the Lions ate up the Christians unless Nero says Thumbs Up. But beleave me them ancient Battles was nothing in comparison to Lissening to 150 school orchestrys and bands cutting loose. They was more Peaces murdered in one afternoon than Christians in one Year. They played everything but Hookey.

And if you think it's a cinch to cart a hundred children into town and take care of em all day and get em home again you got another Think coming. I guess all the kids is rounded up by now, but at last accounts they was still a Bull Fiddle missing, so it wouldn't surprise me none to hear anytime that somebody run off with the Arena in a spirit of Fun. Anybody that could get away with a Bull Fiddle could get away with the State House or the Levathan.

One feller brought a Band and Orchestra of 90 members in 3 Busses from Lawrence, a town about 30 miles away, and the 3 Busses was supposed to come for them at 6 P. M. to tote em home. Well, at 9 O'clock 2 Busses showed up, so they had to leave the other 30 kids on the steps in charge of a Teacher, and the third Buss never showed up until 1 A. M. in the morning of the next day. I would rather attend to a whole flock of Elevators than have that much responsibility any day. I bet the Christians waiting for the Lions never had nothing on the feelings of those Kids waiting around in the dark past Midnight.

And to cap the climax this Particular Band was supposed to get a Class A Cup, and when they got it it says Class C on it. They was as

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disgusted as Lionel Barrymore. Lionel happened to be in a Golf Tournament and win it, and so they come around afterward and give him one of those big Silver Cups with his name and everything. Lionel he took it and give one disgusted look at it and says, Gentlemen, you under-estimate my Capacity.

That only goes to show you can't keep a good man down or sumpting. I don't know why, but every Ankdote is sposed to have a Moral. I see Earl Carroll is still playing Possum and keeping out of Atalanta, or he was as we go to press. Maybe if they got his number by now they stuck him in a cell and put it on his back, his number I mean. I may be all wrong, but those there Fainting Fits of his certainly come in awful convenient.

I see where before he left Noo York his orchetry leader went and paid him a visit, and it has now come out what it was for. Earl not being satisfied with the Prisoner's Song wanted to go it one better, so he

A New thought up a ballad which he called Good Bye My Love Good Bye which is written to his wife, and he had to get this Orchetry Leader in to take down the words and musick.

Al Jolson is still having troubles too. His troubles is from too much modesty, strange as it may seem. Paul Kelley, the play writer, is trying to collect from him for helping him get into the movies with Griffith. And the trouble is because after Jolson saw his first pictures in fillum he got up and says, Oi Oi, they're terrible, and decided he was too rotten to act in the movies, and nobody could get him to change his mind. So Kelley he says its not his fault if Al is such a Shrinking Daffydill, and he wants his Commission anyways.

They had one trial so far, and that one ended in a Disagreement. That was bad enough. Jolson's show was up here in Boston then, and he had to take the midnight train to Noo York, every night, and do his stuff on court during the day, and then get back for the show at night. And so then they is a new trial started, and he had to go all through it again. Mammy!

I see now Fannie Brice is going into the fillums. Gosh, if Jolson was poor, what is Fannie going to look like. But still of course Fannie had a few hunks taken out of her nose, when she went to work for Belasco, so maybe she

will do good. Certainly if Belasco took to her she must have Sex Appeal, and that's what you need in the movies. Ask Elinor Glyn.

Fay Lanphier, who was the Miss America in 1924, and a mighty good looking gal, if you ask me, is going to switch over to Hal Roach comedies. I don't know whether that proves Fay has got it or not. The It that you have to have in Sennett comedies don't seem to be the same kind that Greta Garbo or Lya de Putty is supposed to have, but Fay certainly has the kind of It that you see in the comedies, if you know what I mean.

Since I started to write this here colyum I find that Al Jolson is a-going into the movies after all. In the first place he already done some of these noo-fangled Vitaphone solos in the fillums, but I spose he figgered those was jest like the acting he already done. But now I see where Warner Bros. has signed him up to play in The Jazz Singer, and that part certainly ought to suit him right down to the ground.

It seems they was a-going to have Geo. Jessell do the part that he did on the stage, but Geo. he wanted extra money for having to sing in the part. Why they wanted him to sing in the movies I don't know, except maybe

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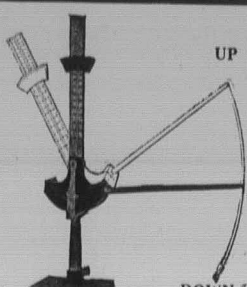
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they figgered if Geo. got to singing some of them Blue songs it would be more of a moving pitcher. But anyways they decided it wasn't worth no extra Dough so Geo. he got the Gate and Al he got the Part. And that is OKE, because it was Al that the play was wrote about in the first place.

Where the movies would be without the plays and books to draw on I don't know. Anne Nichols has gone to Hollywood to make a couple extra Millions pin money on doing Abies Irish Rose for the movies, and Anita Loos is a-going out in a Couple Months to do the same thing for Fellers Choose Peroxides.

I suppose they has been more Wheezes wrote about Gentlemen Prefer Blondes than any other Title since Elinor Glin CONCERNING wrote It. I have heard that it BLONDES is because they Die Easy, and because they get Dirty quicker, but I like the blonde who give the Masher a dirty look, and says, Blondes Prefer Gentlemen.

It is certainly a Knockout how dumb people is. If you can beleave it the United Artists Co. that Valentino worked for, still gets about 15 letters per Wk. addressed to him and asking for Pitchers. Most of em comes from somewhere out in the Sticks, as us Writers calls the country, but they is a lot comes from the Big Cities, and even from Noo York, where they had all the Riots about his Funeral.

The popular song of the day is Charlie Is My Darling, played for Capt. Lindbergh. I tried to start a Slogan around the Offis saying Hoaray for Lindbergh, the Big Cheese, but the Boys must of misunderstood it, and all I got was a awful Kick in the Ante-room, which accounts for the Limp.

I was a-going to suggest that I Miss My Swiss would be a good song, but after the way I got treated I kep my mouth shut.

What I Like in New Music

Continued from page 12

(POPULAR MUSIC)

JUST LIKE A BUTTERFLY, by Dixon and Woods (Remick). A "different" fox-trot, as the ads would say. There is a wistful twist to the melody that is quite appropriate. The number is growing rapidly.

RUSSIAN LULLABY, by Berlin (Berlin). Berlin's latest waltz needs no mention or explanation by me. Everyone knows it and sings it. Whether you personally like it or not, it's a welcome change from the stereotyped sentimental waltz.

ME AND MY SHADOW, by Rose and Jolson (Berlin). A third gentlemen by the name of Dave Dreyer is mentioned as co-author of the music, but as he presumably simply wrote the song, why bother with him. It's Jolson who'll make it a hit.

AT SUNDOWN, by Donaldson (Feist). Another good one with a general resemblance in character to the above, written by one of the most consistent hit writers in the business.

LUCKY LINDY, by Gilbert and Baer (Feist). If you will look in another column, signed under my pseudonym of Dinny Timmins and written before I had seen the music reviewed here, you will find my prophecy of a Lindbergh song. Here it is. And will it sell like hot cakes? Yes, it will sell like hot cakes.

HALLELUJAH, from *Hit the Deck*, by Youmans (Harms). This one is sweeping the field. It's got a rhythmic punch to it you can't get away from.

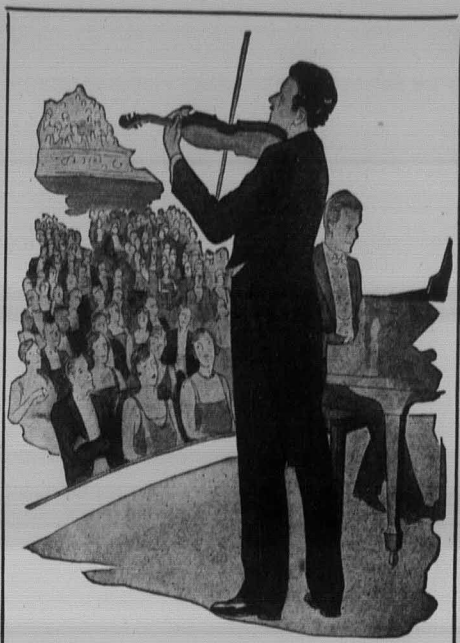
SOMETIMES I'M HAPPY by Youmans (Harms). Another fox-trot from the same production. A slow melody with a rhythmic accompaniment, a little bit on the style of *Raggedy Ann*, which was by the same composer, if I remember rightly.

SHANGHAI DREAM MAN, by Davis and Akst (Harms). This tune is the same sort of suave slow melody, and equally catchy. Not a production tune, but up to the Harms standard.

DANCING THE DEVIL AWAY, from *Lucky*, by Harbach (Harms). One of those fast blues things, on the *Charleston-Black Bottom* order. Reminiscent of that older production tune (was it by Berlin?), *Pack Up Your Sins* and *Go to the Devil*.

RED LIPS, by Bryan, Monaco and Wendling (Waterson). A fast fox-trot of snappy music and lyrics. A good gamble for a hit.

WEEPING WILLOW, by Breaux (Bibo, Bloeden and Lang). This has quite a little vogue, though to me it sounds a trifle commonplace. But I'm not the buyer.



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The Drummer CONDUCTED BY George L. Stone

DURING some few weeks past, the conductor of the drum column has been most pleasantly overwhelmed with visits from notables in professional drum circles. Besides Sanford A. Moeller (who at the time of this writing had been in Boston for two weeks with Marx Brothers' *Cocanut Show* at the Colonial Theatre), and the drummers with Sousa's Band (here for a short engagement at the Metropolitan), *The Drummer* has spent several very agreeable hours with another ace in drumming—Jack Kelly, who played with *The Vagabond King* at the Shubert.

It happened that both Kelly and Moeller visited this great Metropolis of New England at the same time, so what with introducing these two drum boys to the local drummers who from time to time drift into *The Drummer's* office, as well as trying to hold his own in the many red-hot arguments which always ensue whenever two or more members of the drumming fraternity get together, the writer frankly admits to having sadly neglected the various duties that ordinarily devolve upon him in his capacity as a drum manufacturer and as principal of the Stone Drum and Xylophone School.

To let the readers into a bit of "inside stuff" that may be of interest as showing the tact and diplomacy which sometimes is necessary to get "copy," following is one of the ways that occasionally is used in getting it. As perhaps it easily might be guessed, every drummer of note who crosses his path is at once regarded as possibly available "copy" by the writer, who is always on the lookout for any story of a good drummer which can be published in the magazine for the edification of his readers, so most assuredly this visiting drummer must not be overlooked.

Kelly indeed seemed to loom as a promising victim, yet when tentatively approached as to the story of his life for publication in the "MONTHLY" Jack at once commenced to behave like the traditional balky horse; he immediately laid back his ears and promptly proceeded to lose his memory in so far as anything regarding himself was concerned. The writer thereupon apparently dropped the

matter pronto, but only for the time being; for during the intervals between some of the arguments that were started (and with the assistance of our good friend Moeller), unconsciously to himself, Jack quietly and tactfully was put through the third degree, and following is a more or less connected story in brief of one of the finest drummers doing show business on the road today.

GETTING AN EARLY START

Jack Kelly is another drummer who started on the drums at such a very tender age that he can hardly recollect the time when he did not have a pair of sticks in his hands. He was born and has lived in Philadelphia all his life, and as during his boyhood years there were many more drum corps established in and around Philadelphia than there appear to be today, it seems to him that all the boys he knew carried a pair of sticks in their pockets from the time of their first garments made with pockets.

Jack's father, who was in the Civil War, taught his son how to drum, and as a starter young Kelly joined an organization known as the F. A. Brown Drum Corps, with headquarters in a Philadelphia suburb called Ramcap. This corps held a rehearsal once every week, but Jack was so intensely absorbed in his drumming that playing in only one drum corps did not seem to be giving him sufficient practice. So from time to time he proceeded to affiliate himself with others in nearby suburbs until finally he was rehearsing with a different drum corps about every night in the week.

"SLAMADIDDLES" IF NOT FLAMADIDDLES

It is interesting to hear Jack relate his varied experiences on the Fish Town Drum Corps, also in the Mannyunk, Southwark and Ellsworth Corps, in each of which he was a member at one time or another. As told by Jack, none of these different organizations were overburdened with an

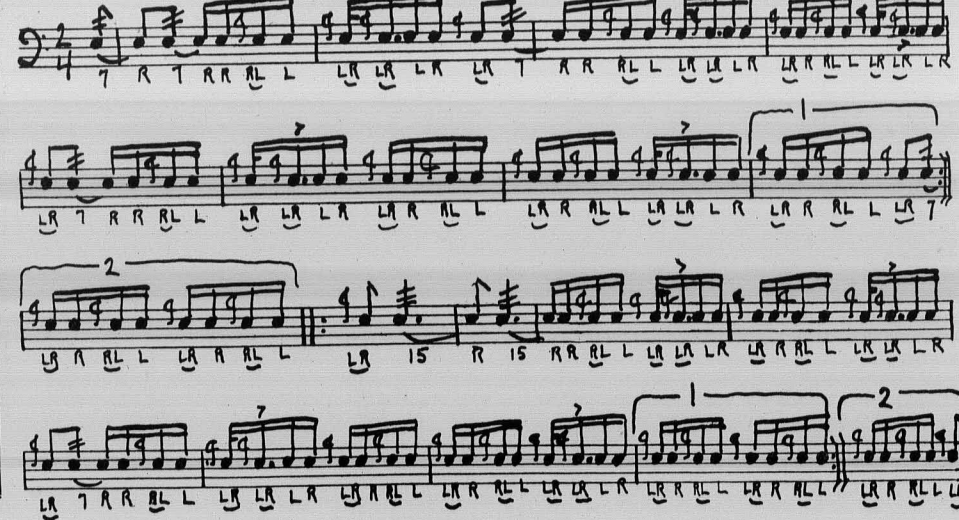
Continued on next page

THE LYNEHAN QUICKSTEP

J.E. LYNEHAN

**ARMY TWO-FOUR (DOUBLED)**

JIMMIE LENT

**STICK TEASERS**

THE above drum beats were presented to *The Drummer* by Jack Lynehan of The Follies show when in Boston last December, and we print them at this time for the edification of our drum playing readers. They are certainly real "stick-teasers."

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Drummer F. Avis McDonald has fought his way up the line to a position of prominence. Began as a boy in the first "Movie" house in Terre Haute, Ind., where he played drums and piano. Then later moved to Ft. Wayne, Ind., playing theatre pit, dance band and general jobbing. Had his own dance orchestra as well. Came to Chicago in 1920 with Paul Biese's Orchestra as drummer and played the Edgewater Beach Hotel, Pantheon Theatre, Orpheum Vaudeville and Radio engagements.

His next step was a return to Ft. Wayne conducting his own orchestra and playing

drums. Again returned to Chicago where he became connected with the Band Instrument Department of Lyon & Healy. He is still active as a professional however, doing special Xylophone and Marimba recordings, Radio Work for Station WJJD, Station WEBH, Station WNNB, and Station WQJ. In addition to his solo playing he is the percussionist with Jerome Levy's "Petite" Symphony Orchestra under the direction of Ralph Ginsburg in the Empire Room at the New Palmer House Hotel.

He purchased a complete new Ludwigold percussion outfit including Ludwig Natural-Way balanced action Tympani, Ludwigold bass drum and the Super-Ludwig snare drum. Stands, Accessories and all traps are standard Ludwig instruments. His motto is good equipment, properly displayed and good drumming musically applied. In his position he had the opportunity of selecting what he thought best and his verdict centralized on Ludwig Drum Equipment is proof of their merit.

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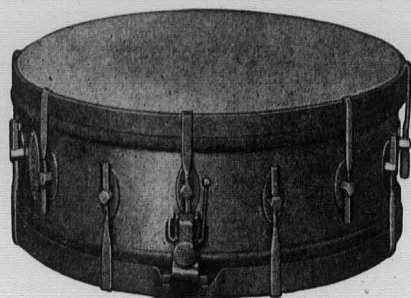
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undue regard for the nicer points of drum musicianship;
 nor does it appear that they were up in the finer points of
 another style of "drumming" when sometimes two corps
 that did not hold high "regard" for each other happened to
 meet in an out-of-the-way place. In such case it seemed to
 be hit-as-hit-can with drums, sticks or fists regardless of
 "points." One story in particular that Jack told and which
 caused *The Drummer* to chuckle, was about the F. A. Brown
 Drum Corps meeting the Third Regiment Drum Corps
 (another Philadelphia organization) when on a hike on the
 outskirts of the city, and engaging in a fine "free-for-all"
 with a goodly number of casualties on both sides—not
 only as regarded personal appearance of the participants,
 but results to the instruments as well. That was when the
 "slamaddles" were rudimentally executed.

Jack later joined the Third Regiment of the Pennsylvania
 National Guard under drum major Charles Palmatier, at
 one time belonging to the field music and later to the band.
 In that connection he told most interestingly of some of
 the Third Regiment boys getting together outside the First
 Regiment Armory while the First Regiment players were
 rehearsing some fancy beats, then going back to their own
 band room and practicing the same beats, and later in the
 season playing them at the State Camp for the edification
 of the first Regiment boys. At the time of the Spanish
 War Kelly went to the front with the Second Regiment,
 another organization, but told me that he did not see as
 much fighting during the war as he personally did on some of
 the side streets of Philadelphia.

Kelly has had a wonderfully varied experience in theat-
 rical and road work. He was with the Buffalo Bill Show in
 1901 as one of the members of an eighteen piece drum corps.
 Later he played in some of the largest of the Philadelphia
 theatres, then joined the Fred Stone Company; playing
 three years in the *Old Town* show, two years with *Chin Chin*,
 two years with the *Lady of the Slipper* and one year with
 the *Tip Top* show. In 1913 he was with Eddie Foy in
Over the River. He told me it was while playing with
 Eddie Foy in New Orleans that he heard jazz played for
 the first time in some of the cabarets in that city. Accord-
 ing to Kelly, jazz was originated among the colored orches-
 tras of New Orleans, and while there with Foy, Jack spent
 all his spare time in listening to the different jazz bands
 around the city.

For the present Kelly is connected with the Shubert
 Brothers' Shows, playing last year with the *I'll Say So* com-
 pany and this year (as previously stated) with *The Vaga-
 bond King*. Jack Kelly is another ace among those drum-
 mers who are firm believers in rudimental drumming,
 and is a most polished performer in every sense of the
 word.

LOOKING IN THE MIRROR

"New traps for the drummer" is always an interesting
 topic of conversation when "sheep-skin fiddlers" get to-
 gether. The variety of noise-makers now in use is aston-
 ishing large, yet there is always room for a few more. In
 an article by J. P. McEvoy in the *Boston Post*, we learn of
 musical hot-water bags, and several others worthy of
 mention. To me, articles of this sort are an education,
 as they give a true insight into the way in which the
 modern trap drummer's efforts affect the average non-
 musician listener. Too often we who are on the inside
 in the game of music plod along the beaten paths so long
 that we gradually lose perspective, and an outsider's
 viewpoint and criticism are needed to temper our more or
 less technical judgment before an accurate estimate of
 what we are really doing may be obtained.

Mr. McEvoy's comparison between the noise of his
 drummer and that of a steam-fitter or plumber indicates
 that he wastes opportunity—he should have said a
 boiler-maker or candidate-for-political-office-just-before-
 election. However, the article is appreciated, for it tells
 us something about an extremely interesting subject
 (ourselves), and when a man talks upon an interesting
 subject we listen perforce and criticize little, or not at all.
 Here is Mr. McEvoy's article:

THE BUSY DRUMMER

"In the olden days the drummer in the orchestra was
 called upon to beat a drum—merely that, and nothing
 more. His was a life of comparative ease. He came in on
 every beat, or on every other one, or he stayed out entirely,
 if he so minded. But, alas, the complexities of modern
 life have altered all this for the drummer as we know him
 today. Look at him the next time you go to the theatre
 or a café—or, rather look for him. You'll hardly find him,
 so vast and complicated and numerous are the appliances
 he is called on to operate.

Once he had only a drum, but now he has more acces-
 sories than a Ford. He has tin pans to beat, iron kettles
 to wallop, bells to ring, whistles to blow, bird noises, train
 noises, imitations of steamboats, tug boats, barges, roosters,
 cows, dogs, pigs under a gate, pigs dressed. He must know
 how to extract tunes from tomato cans, horse-radish
 bottles and hot-water bags. He must play xylophones,
 ocarinas, sliding whistles, horns, marimbas, bells, metal
 tubes, brass rods, cherry filters and can openers. It will
 be only a short time until each drummer will need a couple
 of helpers, just as do the steam-fitter and plumber—his
 only rivals in noise. It will also be necessary that each
 musical composition be written twice as long, in order that
 the drummer can use all his various devices at least once
 while the piece is being played.

And the old spectacle we used to love so well—that of
 two small boys holding the drum up against the drummer's
 gastric juices, while he pounded it for a parade—this
 lovely old scene we will see no more, alas! Instead, each
 drummer will ride on a five-ton truck and a trailer with his
 best assortment of noise-makers, and his two helpers to
 assist him in walloping, blowing, picking and breaking or
 annoying them as time and music permits."

Washington, D. C.—After directing the United States
 Marine Band for more than 25 years Captain W. H. Santel-
 mann on April 28 relinquished his baton to First Leader
 Taylor Branson. Captain Santelmann received floral gifts
 from the President and Mrs. Coolidge and a silver floral
 set and silver candlesticks from the band in appreciation
 of his services.

Wichita, Kansas.—Russel L. Lowe, concertmeister,
 and assistant director of the orchestra for the last year has
 succeeded P. Hans Flath as director of the Miller Theatre
 Orchestra. Mr. Lowe, who was a pupil of Ludwig Becker,
 has been connected with orchestras over here and abroad
 for many years. He was prominent in the recent work of
 Wichita musicians which resulted in raising a considerable
 sum for the Mississippi flood victims. This work was the
 first flood relief work in Wichita for the benefit of the flood
 sufferers, but it has of course been followed by many
 activities directed to the same end.

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 Quiet scenes developing in
 emotional intensity

GOMER BATH

Andante grazioso

PIANO

mp

p

rit

poco rit

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Tempo rubato e cantabile

mp

molto rall. *u tempo*

molto rall. *u tempo* *con passione*

cresc.

fp *dolce*

mf

MELODY

26

Continued on page 39

JACOBS' MUSICAL MOSAICS, Vol.

Procrastination Rag

PHOTOPLAY USAGE
Jazzy or raggy scenes,
particularly for comedies

GEORGE L. COBB

Not too fast

PIANO *f*

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MELODY

Musical score for page 28, featuring piano accompaniment for "Dance of the Parasols". The score consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music is written in a style typical of early 20th-century sheet music, with various dynamics and articulations.

MELODY

28

Continued on page 37

JACOBS' MUSICAL MOSAICS, Vol.

Dance of the Parasols

PHOTOPLAY USAGE
Light graceful scenes

FRANK H. GREY

Musical score for page 29, featuring piano accompaniment for "Dance of the Parasols". The score consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music is written in a style typical of early 20th-century sheet music, with various dynamics and articulations.

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MELODY

Con grazioso

mf

rit.

a tempo

TRIO *mp*

f

D.C. to 2^d Ending

mf

p L.H.

mf dolce

mf

p L.H.

mf dolce

mp

rit.

D.C. al Coda

Puppets

NORMAN LEIGH

Moderato

PIANO

mf delicato

rall.

a tempo

rall.

Poco più mosso

mf

cresc.

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mp dolce

Tempo I

mf

molto rall. mf delicato

rall.

a tempo

rall.

poco meno mosso

poco più mosso

molto rall.

poco a tempo

rall.

For quiet scenes of reverie or quiet sentiment, particularly in a pastoral setting

Whitecaps

EARL ROLAND LARSON

Moderato

PIANO

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MELODY

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Continued on page 31

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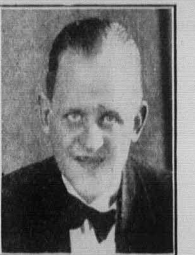
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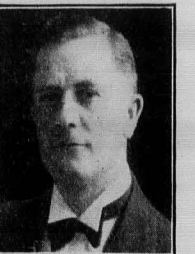
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The Saxophonist

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AND NOW THE THING'S BEEN DONE

THERE may seem to be a personal "slant" to this comment, but assuredly none is intended. The writer believes that in the history of the saxophone and its use a notable thing has been accomplished, and that merely as a matter of general interest to players and lovers of the instrument, something should be said about it.

Without any heraking, especially, a group of saxophone players included in their program for a broadcasting station at St. Louis, late in May, a rendition of the *Quartet No. 15, Opus 3*, of J. Haydn.

That does not seem to be a very thrilling assertion, but more or less like Lindbergh's flight to Paris, what makes it notable is that this is the first time in all history the thing has been done.

Back of it are quite a few nights of patient, painstaking labor on the part of an artist of unusual musical attainments—John Sauter, of St. Louis—in transcribing for saxophones the original score of a string quartet that has formed one of the essential elements of repertoire for the classic chamber-music groups, and supposed to be in some way "sacred" to stringed instruments.

Back of it lies also a belief that saxophones, sufficiently well played, are capable of interpreting some, if not all, of the repertoire of the string quartet—with fully as much artistry, finish, perfect ensemble, musicianship, taste and poetic feeling as is possible to the fiddles, violas and cellos.

Back of it lie too, the jibes, jokes, kidding and even sneers of some musicians who have taken it for granted that the thing is impossible and "can't be done." But, just like Lindbergh, somebody merely went ahead and did it—and that's the answer, after all.

The name of the group which played this standard string quartet on saxophones, and plays several others, by this time, is *The Saxofriends*—a group of St. Louis professional musicians who came together through a mutual love of the instrument, and, each with a common ideal in his mind and heart, formed a permanent organization; more nearly a chamber-music group than of any other musical character.

John Sauter, who conceived the idea, sifted and selected the players out of the some twelve hundred individuals who, in St. Louis, are players of the saxophone, coached and drilled and schooled the group for some time, and is now its director and manager, and a flute player with the St. Louis Symphony Orchestra. Aside from that activity, he makes his living as the executive head and chief of the faculty of the Modern Saxophone School, the largest school of its kind in St. Louis, and one of the largest anywhere. The other players are well known nationally, one of them a composer who has met with considerable success, and all of them are finished, educated, high-grade musicians who should be fitted to interpret classical music as it ought to be interpreted.

A SIGNIFICANT SIGN

The thing is an encouraging sign of the times. Writers like your humble servant, teachers, composers, many players, have for years labored to the end of establishing the saxophone as an "art" instrument—upon a higher level than the jazz band, and with a utility considerably better than merely "playing jazz." But this earnest, faithful, far-seeing, confident group have labored along that line without "condemning" jazz, seeking to displace it, prohibit it, or railing against it as though it were unclean or objectionable. They've labored chiefly along the more constructive line of *doing something better*; occasionally demonstrating what the horn is capable of doing—and relying upon the sure taste of an American public, by this time pretty well educated in music, to approve it, like it, and put the O. K. of approbation upon it, as time goes on.

It is probably too much to say that time may witness the playing of entire symphonies with saxophones in large groups or bands—but this writer is certainly not prepared to say that it "can't be done." That's a fool thing to say about any scheme nowadays, and you'll notice that the thinking element in musical circles does not, as a rule, indulge in much of that negative assertion—any more.

Certain it is that any "stigma" which may once have been attached to the saxophone as an instrument of the devil, or the channel through which only indecent, obscene, "low-brow" or unworthy musical effects could be produced—is being rapidly removed. You hear less of that sort of thing today than you did a couple of years ago. And when you hear it at all, you can set it down as a certainty that he who says such a thing is merely uninformed—just a bit ignorant—perhaps too lazy or inert to find out what really is "going on" in the saxophone world today. And, if you play one of the horns yourself, take a little comfort from the fact that another milestone has been set up on the path of progress!



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Central California Notes

By Frank Littig

AND what is Jazz? Jazz is super-symphony or maybe super-phony. Anyhow the future symphony player must know jazz.

DAVE DANA is beating drums for Chapec at Arroyo Grande. Every little bit helps toward drawing a big Arroyo crowd.

THE RAINBOW ORCHESTRA of Fresno recently opened Pismo Beach Pavilion. Manager Sullivan has decided on special engagements of different Orchestras for the summer season.

ANNA CHAPECK is the charming young lady at the piano on the Arroyo Grande job. Besides a wonderful personality, Anna is one of the few piano players that fully understands there is a difference between a half and a quarter note.

ALEX DALESSI and his orchestra played an engagement at Pismo for the American Legion. This bunch is from Santa Maria.

HOWARD CONRAD is taking a rest from the music game for the present. We wager he will come back. They all do some time.

A MUSICIANS LOCAL has been formed in San Luis Obispo. That the boys and girls will make a success with quality instead of quantity is our guess.

CAMPBELLS Santa Maria Orchestra are still playing inside engagements for the elect. Long experience keeps this aggregation intact.

WIN MacWILLIAMS, the popular vocal and violin artist of Orcutt, opened up Oceano Beach with his Jazz Horns. Win has an abundance of energy and puts over good vocal numbers.

FRANK HAYES is directing the Santa Maria High School Band this season. Frank sure knows his stuff. None better.

"No," says the young lady. "We have had our piano four years and it does not need tuning. Every key still sounds."

PAUL PALMQUIST and his players are still on the job. This orchestra is a favorite with the younger element of Santa Maria.

DOWN IN LOS ANGELES, Pryor Moore and his orchestra are at the top of the list. Pryor is a first chair man and also up to date.

Some musicians read JACOBS' ORCHESTRA MONTHLY who cannot read music. There are others who only read the pictures. A wonderful value for all.

ABOUT THREE MILES from the Littig rancho is a place called Music Valley. Music Valley is a deep ravine, heavily wooded with a lot of underbrush. It is inhabited by rattlesnakes, coyotes, hoot owls, bull frogs, mountain lions, wild cats and other friendly creatures. Every night this ensemble puts on a concert of jazz and classics combined in perfect harmony. In all, a wonderful location for a broadcasting station that believes in free music from free and hearty musicians.

BOB BRYSON and his old time orchestra is pulling heavy at Sisquoc. Bob's outfit is some worry to younger musicians. However there is always plenty for everybody.

There is a movement on foot in Santa Maria looking toward the organization of a new dance orchestra that will include the best talent available in the immediate vicinity. Leading musicians are considering the matter. A first class, well paid, concert and dance orchestra is a credit to any community. I suggest quality rather than quantity in the undertaking.

AVILA BEACH closed early this summer, but will probably be opened with a better orchestra later this season.

THE NOVELTY ORCHESTRA of San Luis Obispo is always on the boards.

This bunch makes some long jumps and is always in demand. They must surely know their stuff.

WARREN RICE is leading the I. D. E. S. band of Santa Maria. Warren has an abundance of musical energy and is not afraid to use that energy. Teaching band and orchestra instruments between times keeps him busy.

BENDICT BANTLEY is holding the position of Music Supervisor at the Santa Maria High School. Mr. Bantley comes well recommended from the old school. He has not yet become adulterated with jazz.

DIANA DANA, is studying the classics with Benedict Bantley.

SANTA MARIA COMMUNITY Orchestra put on a concert in that town recently, and a full house appreciated their efforts. The Community Orchestra should evolve into a good Symphony.

CALIFORNIA expects a big tourist crop this summer. Every year sees an increase of motorists looking over the Golden State. And quite a number remain to grow up with the country. We note some prominent musicians among the new comers. Most of these people stop in the larger cities, however.

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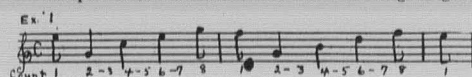
LEARNING TO PLAY IN TUNE

WITH the Klose method as my first and only means of instruction, I now have been studying the clarinet for a year. As an additional aid my brother bought your tongue-device, together with your clarinet course, and I am more than pleased with the results obtained from them. One of my principal difficulties is to keep time; when playing with a second person I cannot keep the steady rhythm necessary. Will you please tell me how to overcome this trouble. I get out on time on the "up-beats" in "alla breve" tempo.

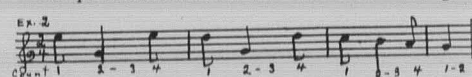
—H. C., San Quentin, California.

Time values in music should be studied the same as are multiplication and division in simple arithmetic. A good practice in doing this is to take simple pieces or exercises and break or divide the signature time, as shown in the following few examples:

Example 1 shows four-four time divided into eight-eighths:



Example 2 shows two-four time divided into four-eighths:



Example 3 shows another form of dividing two-four time:



Note that the "up-beat" comes on the eighth count in the first example, while in examples two and three it falls on the fourth count.

In the same manner any specified time may be sub-divided for practice, but when doing so everything must be played very slowly at first, gradually increasing in tempo until you feel the rhythm well enough to be able to count and play in the time originally marked. Careful thought and constant practice in this manner should help you to overcome your difficulty. For further study, there are varied simple exercises in the beginning of the Klose method.

DON'T TRANSPOSE TO CHANGE PITCH

I have a high-pitch E♭ alto saxophone with double octave key. What transposition should I make in order to play with a low-pitch orchestra? Would an extension pipe on the neck of my saxophone put it into low pitch?

—W. B., St. Joseph, Missouri.

It would be quite impossible to make your high-pitch saxophone into a low-pitch instrument. An extension pipe on its neck will lower the pitch of your saxophone to be sure, but it also would throw the scale of the instrument terribly out of tune. There are extensions made and placed on the necks of some saxophones for the purpose of raising or lowering the pitch (as there are adjustable tuning barrels for clarinets), but this to only a slight degree and even then the intonation is affected; but when the difference is almost a half-tone (as it is between high and low pitch instruments) the idea of an extension pipe would be wholly out of the question, and it is for this reason that the scale would be absolutely unbearable. Nor could a transposition be effected, because your high-pitch saxophone is not quite a half-tone higher than the low pitch, and this (even in addition to the transposing) would necessitate a slight raising of the pitch in order to make a true half-tone in lower transposition, and the whole would be very complicated.

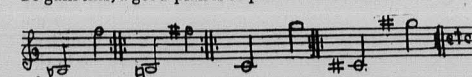
I would not advise anyone to put forth the strenuous effort of transposing everything a half-tone lower. Save your energy and nerves by buying a low-pitch instrument.

THE WHY OF THE BREAK

Is it a peculiarity of the Boehm system clarinets that, when playing F and F♯ on the upper line of the staff forte—(or perhaps I should say double forte), in order to keep them from cracking it becomes necessary to contract the lips a bit more than for the preceding tones? Is it also due to such peculiarity that, when playing the G and G♯ for the same reason, the lips must be relaxed more than for the tones which follow.

—E. A. F., Garland City, Arkansas.

As an experienced player of both the Albert and Boehm system clarinets, I do not think the reason for the tones in question breaking (whether played forte or double forte) is because of a peculiarity in any clarinet. Rather is it due to a lack of lip and throat control—just as the voice of a singer will break through a lack of controlling the vocal chords. Concerning the tones G and G♯ in particular I would say that the cure for their breaking is just the opposite—i.e., instead of relaxing the lips contract them. The clarinet should not be played with the lips either too relaxed or too contracted, but with an almost even pressure throughout the entire compass or range of the instrument. To gain this, a good plan is to practice intervals of twelfths:



WHAT OF THE OBOE?

I have heard it stated that the oboe is not only a difficult instrument to play, but one which has some ill effect upon a player's health. Is the latter true? How does the oboe compare with the saxophone and clarinet? Is it possible to get a second-hand oboe at a reasonable price? Does an oboist have to make his own reeds, or can they be purchased ready to play as are the clarinet and saxophone reeds?

—C. D., Franklin, New Jersey.

The oboe, like any other instrument, is difficult if you desire to master it. Its blowing, however, should not affect anyone's health any more than does the clarinet or cornet. The oboe reed is a trouble maker, and perhaps the most difficult of all reeds to adjust satisfactorily. Oboe reeds can be purchased ready-made, but invariably they need some working down to suit the requirements of the player. Watch the ads in music magazines and you generally will find one of a used oboe for sale; or get into touch with a good music house.

Capital Notes

IRENE JUNO CORRESPONDENT

ROX RUMMEL director, Rialto Theatre, gave a most pleasing medley of popular numbers on the piano as a feature recently. Rummel is gaining favor daily and much of the success of the Rialto is due to his musical programs, both solo and orchestral.

DICK LEIBERT seems to be cleaning up everything in sight. He has his hand going on the Arlington Roof and it was such a success the opening night that hundreds were turned away. Dick's Lido Band, it's pronounced Leedo, gained much popularity via the air during the Palace Theatre hour each week this winter, and they were used as a special feature at the Palace and at Loe's Century in Baltimore. Dick's organogue is a regular feature on the program now, and Dick says he feels that he will soon be considered part of the standard equipment such as the velvet curtains, the air-cooling system or the exit doors. Arrow marks the nearest console.

HARRY CAMPBELL certainly gave me the news of the day for saying he was gaining weight. Advised me to get some new glasses and declares it wasn't he, so it must have been the other fellow. I'm passing the buck to Leibert, for he told me who had just left the bench. Now sic 'em Harry!

RUTH RAND GRANT LINN at the present writing are about ready to take that long-earned vacation north. They write that their house has recently been purchased by the Public Circuit, which is buying extensively through the south.

Beaches are opened and bands are going. Bert Saulsman's jazz band is busy with the music at the popular Chesapeake Beach, and Glen Echo, Maryland summer resort, with McWilliams orchestra, has been opened. Chevy Chase Lake is catering to the dancers with two bands, one at each pavilion, both bands under Meyer Davis' banner.

ROBERT MACHET and father took over Wardman Park Theatre and are operating it on the same plan that has proven so popular at their new Little Theatre, down town. Machet, Senior, is the business head while Bob Machet scores all the pictures and arranges music for the two houses. Each house has a refined trio of piano, violin and cello, and Machet plays piano and directs at the Little Theatre. This new venture is proving unusually successful and the Machets recently went to New York to gather still more ideas for their theatres.

The Metropolitan is using Vitaphone for presentations, using such names as Jolson, Van and Schenck and Hackett. Dan Breeskin furnishes music for the picture with the orchestra. Rather a novel idea was introduced when Vitaphone was used for the relief shifts when Dan played the same score and took up the music from the Vitaphone. The picture was *The Better Ole*.

MADALYN HALL has been admitted to the exclusive circle of Stanley-Crandall organists, and will do vacation work this summer.

OTTO F. BECK returned to the Tivoli, and the situation was almost a riot when he appeared at the console the opening night. He received a tremendous ovation at every performance, and business is just about capacity. Otto is doing feature organ solos with special lighting effects for each.

GEORGE EMMONS is at the Tivoli, Frederick, Maryland, and I saw his name in electric lights when I drove through the other day.

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THE VIOLINIST

Conducted by EDWIN A. SABIN

THE FLONZALEY QUARTET

(From an early account of its organization)

WHEN Mr. E. J. de Coppel of New York built his villa near Lausanne, Switzerland, he chose a name for it from a dialect of the Canton de Vaud, a sort of corrupt Italian interspersed with old French, and called it "Flonzaley," which might be translated "brooklet." For years Mr. de Coppel at his home in New York had given informal evenings of chamber music, in which a string quartet, engaged for the purpose, and Mrs. de Coppel, a pianist of marked ability, took part. The first violinist of this organization gave up his position in 1902, and Mr. de Coppel (being in Switzerland) asked his friend, Alfred Pochon, to take the place then vacated. So Mr. Pochon gave up his position at the Royal Conservatory of Brussels, and on his arrival in New York found himself associated with three musicians of high rank: Mr. J. Spargur, second violin; Arnold Volpé, viola; Modest Altschuler, cello—all of whom have since become well-known conductors.



EDWIN A. SABIN

Quartet chamber music of the highest class makes most exacting demands and these artists found so many other calls upon their time that they could not hold a sufficient number of rehearsals to produce entirely satisfactory results. Mr. Pochon advised Mr. de Coppel to find four men who could devote their entire time to quartet playing, which was no easy task; each man must be a fine musician, master of his instrument, young, and willing to exchange a sure position for one of high artistic ideals though somewhat uncertain financial success. It likewise was necessary to find four men of similar education and training. In short, there was much to do before reaching a final result.

Mr. de Coppel promised to pay the expenses of the enterprise, and in the Spring of 1903, Mr. Pochon, filled with hope, wrote to his friends in the Conservatory of Music and to other artists of his acquaintance, asking their help in securing the proper men for his organization. Joachim, Ysaye, Thomson, Casals, Thibaud and others were enthusiastic over the plan and gave their best advice and encouragement.

THE QUARTET TAKES SHAPE

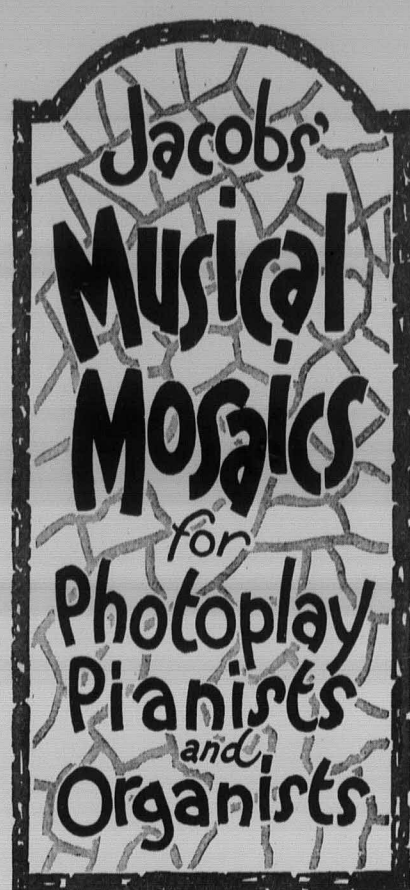
The result was that Adolfo Betti, at that time instructor under César Thomson, and professor at the Royal Conservatory of Brussels, relinquished his post to devote himself exclusively to quartet playing with the new organization; and Ugo Ara, who was working at composition in Vienna, permanently gave up his instrument (the violin) to take the viola part. Searching for a cellist the three appealed to Victor Vreuls, also a classmate, now a well known composer, and director at the Conservatory of Luxembourg. He warmly recommended his fellow countryman, Iwan d'Archambeau, who was, he said, "as good a cellist as he was a good fellow," which is saying a great deal. The four musicians having been found, it was decided they should meet at Flonzaley, Mr. de Coppel's Swiss home, in the summer of 1903. There the quartet took the name of the place where they first gathered for their professional title, and arranged to spend the ensuing winter in Vienna.

In the fall of 1904, after its first European tour, the quartet arrived in the United States for the first time, and continued to work daily, playing only for Mr. de Coppel and his friends and giving occasional charity concerts at Mr. de Coppel's request; it being his idea that as long as the quartet existed it should play only for charity. But in 1906 there came a change in the business relations between Mr. de Coppel and the organization, and since then the quartet has stood on its own responsibility, with an engagement from Mr. de Coppel for a certain period each winter in New York and each summer in Switzerland at Flonzaley, where on Sunday a chosen few are invited to hear works both old and new presented.

The members of the quartet all belong to the Belgian school of Music, a fact that has materially helped them in gaining the unity of execution and smoothness of expression that is characteristic of their art. "If work is nothing without talent, talent is certainly nothing without work."

For nearly eleven years the Flonzaleys have proven the truth of the old saying, and it is not only because of their natural gifts, but because of their persistent work and the fact that they are only stimulated by the manifold difficulties which they still meet on the arduous climb toward their high goal, that they have attained the reputation they enjoy in Europe and the United States. It was a clear understanding of their lofty ideals that prompted a dear friend and advisor of theirs in New York, in giving them a loving cup a few years since, to have engraved thereon:—*Per Aspera ad Astra.*

A. Eisenmann, the distinguished Stuttgart critic, writes in the *Neue Musik Zeitung*.



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SHORT EXTRACTS FROM CRITICISMS OF ITS FIRST BOSTON CONCERT GIVEN JANUARY 21ST, 1908.

"When within memory, until last night, has a string quartet of Latin players appeared in Boston? Betti, Pochon, Ara, d'Archambeau — are Latin as their names imply. They are of the south while the string quartets we usually have are Teutonic and of the north. Latin was the aspect of the new comers; Latin was the fashion in which they seated themselves — the viola opposite the first violin, with the second violin and cello almost facing, at right angles, the other two. Latin unmistakably were some of the qualities of their playing. It gained a light soft brilliance, as in Mozart's quartet, often than it attained the sonorous depth of Beethoven's last quartet. Latin warmth of feeling for the music and the task in hand pervaded the performance.

"From the beginning to the end the quartet was practised ensemble and steadily its tone had life. Rightly the four men sought and gained suavity, grace and charm in Mozart's quartet. The very orthodox in the Teutonic traditions might object that it was too prettily played, but the players went on from the prettiness to the grave if flowing line, the brightness of tonal color, the light rhythm, the delicate figurative which is the substance and spirit of the music. Their warmth of tone, response to varied instrumental song and clearness of rhythmic accent served them well, but the music somehow sounded smaller than it should and the performance (of the Beethoven quartet) fell short of persuasive eloquence. It did not quite release Beethoven because it was too careful of him."

Another criticism:—"The interpretation was classic, the performance good with continued expression of little niceties of feeling from players well accustomed to one another. Temperament aplenty, with fire on occasion, but it was a Gallic temperament; we rather missed the cold German precision; in other words, the extremes were hardly far enough removed from the means."

Still another:—"Possessed of adequate technical equipment and an almost perfect ensemble it seems as if criticism were well nigh impossible, and indeed it is. If the quartet be judged according to certain standards of delicacy, grace and piquancy as the desired ends, then we must admit that the Flonzaley Quartet is unimpeachable, and these qualities shone forth in the quartets by Mozart and Singalia. However, if we desire the depth and breadth of sentiment which a Beethoven quartet imperatively calls for, then we must confess that we found the Flonzaley Quartet a trifle lacking in this respect. By this, we do not mean to say that the Beethoven Quartet was not beautifully played, for beautifully played it most certainly was, but certain portions, especially the slow movement, seemed to call for a more lofty interpretation than was given last evening."

There is much more written, but I cannot quote further from this period of the career of the Flonzaley Quartet; in fact, space will not permit reporting extracts from other criticisms. However, I cannot refrain from including the closing paragraph of Philip Hale's notice of the concert given March 10th, 1918, in Jordan Hall, Boston.

"Nor is it necessary to speak at length of the Flonzaley performance of Debussy's and Mozart's music. The ensemble was as perfect as anything can be perfect in this nervous and distracted world. The players breathed, lived, thought as one great virtuoso. Add to polished mechanism, singular euphony, rare musical intelligence, the poetic imagination, vivifying soul, and we have the ideal performance of an incomparable quartet" (This last was nearly ten years after their first performance in Boston).

SYSTEM OF FLONZALEYS

A carefully worked out system is responsible for the success of the Flonzaley Quartet according to Alfred Pochon of the quartet.

"Some years ago we agreed to play together according to a system. Having found it efficient, we have retained it without change to the present. The system is simplicity itself — giving our individual attention to chamber music, limiting ourselves to individual improvement and ensemble work, we decided it unwise to deviate from our path. We always play as a unit; we have no pupils. Any publicity accorded us as members of the Flonzaley and no picture of any member is given but those of the quartet. In the early fall we play in Europe about thirty concerts, and in America close to one hundred. In the early summer

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Betti and Ara (who are Italians) go to their native country and visit their parents and friends: d'Archambeau goes to Belgium on a like errand, I return to my home at Tronchal near Lausanne in Switzerland. Later we all meet at the home of my parents where we have a chalet just below the crumbling ruins of Gorse overlooking Lake Geneva. Here the Quartet works all summer, far from cities and railways, surrounded by beautiful scenery and looking down on the lake and valley 1000 feet below. In the morning we practice separately, at eleven we play together, and the same plan is followed in the afternoon. On Fridays we have a formal rehearsal for friends. On Saturday we go to Flonzaley and hold the Sunday afternoon concerts through which we became known." (This letter of Mr. Pochon must have been written of the earlier years of the quartet.)

PERSONNEL

The personnel of the Quartet is a mixture of Italian and French; an intermingling of racial musical traits that has proved most happy.

ADOLF BETTI, first violin, was born in Florence, Italy, and studied in Liege, France, where he received the first prize in 1892. He then appeared as concert soloist in Austria and England, and after that was for three years a teacher at the Brussels Conservatoire.

ALFRED POCHON, second violin, was born in Lausanne, and he also was a student at the Conservatory at Brussels. For several years before taking up concert work he was assistant to César Thomson, the famous violinist.

UGO ARA, viola, was born in Venice, where he secured his musical education; later studying counterpoint under Fuchs in Vienna.

IWAN D'ARCHAMBEAU, cellist, was born in Verviers, Belgium. He became a student at the Brussels Conservatoire, finishing under Hugo Becker in Frankfurt.

Since the organization of the Flonzaley Quartet, there have been changes in the viola only: Louis Bailly, succeeding Ugo Ara, and d'Archambeau, brother of the cellist, following Bailly. Nicholas Moldaven holds the position at present.

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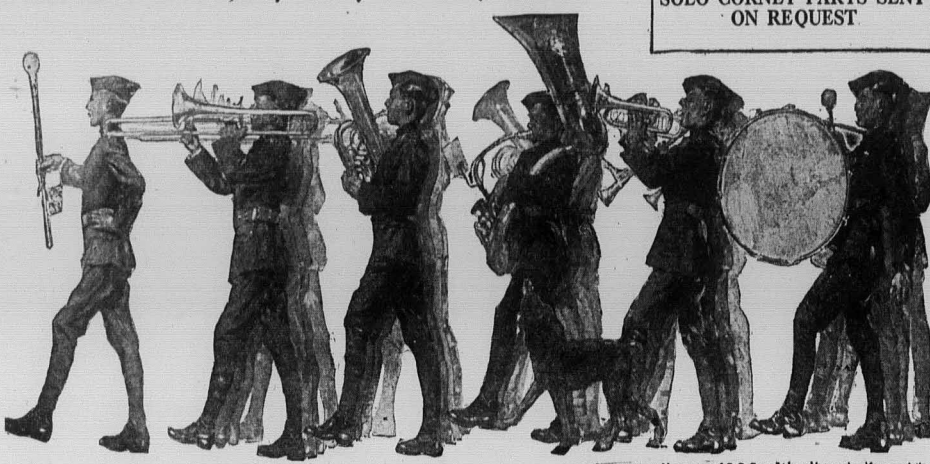
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6—E♭ Clarinet	1—Baritone (Trombone Clarinet)
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8—2nd and 3rd Bb Clarinets	1—2nd Trombone (Bass Clarinet)
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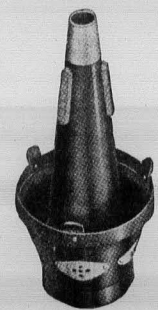
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Northwest News Notes

By J. D. BARNARD

GEORGE LIPSCHULTZ, instead of going to California as previously reported, is now at the United Artists' Theatre in Seattle. George is a Columbia recording artist, and no doubt is a big draw at the Fifth Avenue house.

Vitaphone and *Don Juan* are now in the third week of their run at the Blue Mouse, Seattle. Leonard Hagen and his gang are having a nice long vacation.

Everyone in Seattle has done a lot of moving lately. Don Moore who played the Kimball at the Liberty (formerly Neptune) Theatre is now at the Venetian, Katherine Beasley taking his place. Berthold Lindgren, (formerly at the old Strand) and Betty Shilton are now at the Fifth Avenue.

Lucille Bossert of the Ridgmont and A. H. Biggs of the Woodland have traded places, and Emma L. Barry is now at the Royal.

Leonard Hagen and his Blue Mouse Music Masters are now at the Egyptian until Vitaphone closes at the former house.

Sam Totten writes that he is leaving the Capitol Theatre, Salem, Oregon, and is returning to his old job at the Liberty, Olympia, Washington. Sam says that the fishing in the Black River Lake, near Olympia, is much better than around Salem.

"Bus" McClelland left the Madrona Garden Theatre, Seattle, to play early shift at the Blue Mouse. "Bus" got in on a nice vacation because of the Vitaphone.

Sam Wineland has organized an orchestra and is on the other almost every night. Sam has a tremendous following because he has played in Seattle for many years. The writer remembers when Sam was concert master for M. Guterson at the old Clemmer. Later he was made conductor at the Strand, where he had eight men. About two years later he was moved to the Coliseum to assume the job of directing forty-four men. Sam's success really dates from his debut at the Coliseum, as for some unknown reason he was much better liked and went over better.

"Billy" Bilger was boosted recently by John Hamrick. Billy has worked real hard at the Uptown and playing the swing shift at the Blue Mouse, Seattle, so John put her on top shift at his Tacoma house. More power to Lavilla. Harold Knox is playing a dandy Kimball at the Dream Theatre, Sedro-Wholey, Washington. Hadn't seen Harold for three years, but he looks just the same as ever.

Eddie Zollman, formerly of Centralia, Washington, is now playing at the Madrona Garden Theatre in Seattle.

Nellie Mitchell and Barney Barnes of the Granada and Portola Theatres, respectively, are holding their own in West Seattle, both playing concert and stage presentations.

Calvin Winter, conductor at the Capitol, Vancouver, B. C. was in town (Seattle) for a brief visit. Mr. Winter has a large and excellent orchestra which is featured very heavily.

This organization is the pride of Vancouver. The sudden death of Walter Henry Rothwell, conductor of the Los Angeles, California, Symphony Orchestra, has left that organization without a director. Mr. Rothwell was stricken with apoplexy while driving his car, and had just time to bring the car up to the curb before his death. This famous leader went to Los Angeles nine years ago from the St. Paul, where he was leader of the symphony orchestra. He was about fifty years of age, and besides leading the symphony, was head of the Philharmonic Society and one of the directors of the Hollywood Bowl.

Jack O'Dale, featured organist of the Wintergarden Theatre, Seattle, was recently appointed director of the Nile Chanters, the chorus organization of the Nile Temple of Shriners. There are twenty-four men in the group which does all the concert work for that organization.

Henri Damski and his orchestra recently opened Seattle's new ultra-exclusive apartment hotel, the Camlin. Henri and his gang are also busy playing radio dates.

Ray Warkins has an orchestra in the Bonnie Brae Ballroom and Al Patton and his bunch are out at the Pig'n Whistle.

Mitey Anne Leaf is playing the Wurlitzer at the Criterion in Los Angeles. She is featured in concerts.

Bruno Walter of Berlin, Germany, has been engaged as guest conductor for the Hollywood Bowl to direct orchestral concerts there this summer. Herr Walter is one of the most distinguished European musicians to appear in this country, and the Hollywood Bowl Association feels fortunate in securing Walter's services.

Eddie Scholl is now playing at the Circle in Los Angeles, doing his daily dozen on a nice big Wurlitzer.

"Ollie" Wallace seems to be naturally a creative genius. He's always springing something new. The Fifth Avenue Theatre announces that "Ollie" is going to introduce a new organ at that house. Wallace calls this instrument the biggest little organ in the world.

Already credited with the introduction of the pipe organ to the motion picture theatre, he has added what is regarded as another forward step in organ presentation to his fame. "Ollie's" new conception of the organ is a midjet console which may be used on the stage and moved about at will. He declares that this new instrument has all the volume, range and tone of the giant Wurlitzers. The exact operation of this novel organ is a secret, but whatever it is, the result is said to be an innovation of importance with possibilities that may bring it (like the first organ) into nation-wide use. When the writer gets to see and hear Wallace's brain-child, more information will follow.

Easter Sunday was made a big event musically at the Seattle Theatres. George Lipschultz at the United Artists' Theatre had a special one-hour concert with many prominent local singers and musicians taking part, including the Norwegian Male Chorus, directed by Rudolph Moller, and Miss Agnes Swenson, coloratura soprano.

At the Coliseum, Jan Sofer's orchestra was augmented by Herbert Graf, prominent harpist (who will take a permanent chair at the Coliseum) and many other well-known musicians, and a quartet composed of Mrs. Romeyn Jansen, Mrs. Alice MacLean Davis, Mr. Marshall Sohl and Mr. Oliver J. Williams.

Viola K. Lee writes from Denver, Colo., that she is now playing at the New Aladdin Theatre there, besides broadcasting regular daily noon concerts over KOA. She has been doing this for the past five months.

Dubois Cornish is now playing at the Blue Mouse, Portland, Oregon. He has a nice big Wurlitzer organ and is featured in solos.

It is rumored that our good friend Liborius Hauptmann is leaving the Liberty, Portland. Just where Mr. Hauptmann is going no one seems to know as yet.

Henri Le Bel is credited with being one of the big draws at the Portland Pantages house. Le Bel is a natural drawing card, being a master showman as well as a thorough artist. He is one of the few organists to create a real following in the Northwest, and is considered the ace of the Pantages string. This house is doing better business on an average than any other house in the city.

George Stoll, conductor at the Broadway (Portland) has made this house an oasis in a desert of poor business, for since his installation there business has been unusually good. This goes to show that pep, personality and showmanship can go far towards doing a great deal for a weak box office. You see, the Paul Ash bug has reached the Northwest.

What is needed in this part of the country is a few good showman-organists. We have two of note, but one has turned conductor, and one from two leaves one. With Keates and Cecil Teague gone, our numbers have greatly diminished.

Herb Wiedoeft and band have been playing at the Hotel Grant, San Diego, California. They were held over an extra week.

Henry Halstead and orchestra will open at the Mission Beach resort ballroom, San Diego, California, on May 10.

Eddie Dunstedter, organist at the State, Minneapolis, is becoming known as a real showman. Eddie is staging the presentations, and the folks are giving this boy a great big hand.

George Johnson at the Riviera, Omaha, Nebraska, is scoring with his organ solos. His specialties are exceedingly versatile, which shows this boy's ability.

Leon Vavara became conductor of the orchestra at the St. Francis, San Francisco, California, on April 9.

National School Band Contest

THE National School Band Association contest was completed Saturday evening, May 28. Council Bluffs, Iowa, acted as host to the competing bands, and discharged the responsible obligations connected with that position in a most gratifying manner. This national contest, which is the final contest participated in by winners in the numerous sectional contests held earlier in the season, called out twenty-three band entries from all sections of the United States.

The contest program was notable for the general excellence of performance exhibited by all the contestants. The consistent encouragement given of late to instrumental music in the public schools is beginning to bear fruit of a most agreeable flavor. Every entry in the contest in all classes acquitted itself with distinction.

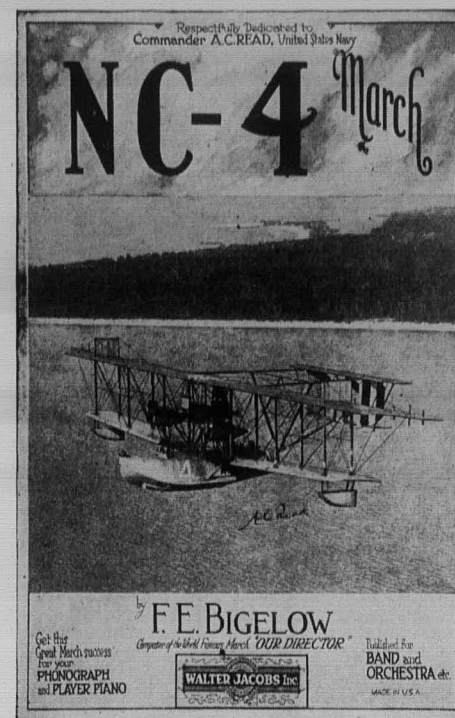
C. M. Tremaine, secretary of the National Bureau for the Advancement of Music, acted as director general of the contest and was assisted by a committee of five supervisors composed of Lee M. Lockhart, Council Bluffs, Iowa; Joseph E. Maddy, Ann Arbor, Michigan; J. W. Fay, Louisville, Ky.; Russell V. Morgan, Cleveland, O.; and Dr. Victor L. F. Rehmann, Yonkers, N. Y. The three judges who passed upon the numbers played by the contestants were Herbert L. Clarke, the famous cornet soloist and director of the Municipal Band, Long Beach, Calif.; Osborne McConathy, a nationally known leader of musical education and formerly the head of the department of instrumental music at Northwestern University; and Captain Taylor Branson, who has recently succeeded Captain Santelmann as leader of the U. S. Marine Band.

During the afternoon of the first day of the contest, all of the bands entered appeared at Bayliss Park in a huge band ensemble of 1400 musicians, conducted in turn by Mr. Clarke and Mr. Branson.

In class A bands, which comprises bands from high schools of 400 or more students, Joliet, Illinois, winner in last year's contest, repeated and was adjudged winner for this year with Council Bluffs a close second. There was, in fact, only one thirteenth point difference in the markings given these two bands by the judges. Modesto, Calif., was third, Nicholas Senn High School, Chicago, was a close fourth; and honorable mention was given the bands from Lockport, N. Y., and Quincy, Ill. The closeness of the contest is further emphasized by the slight difference in rating between the winning band and the band from Quincy, Ill., which received second honorable mention, the markings of the judges showing but a fraction more than four

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points difference between these two bands, although they were separated by three other bands in the final ranking.

In class B bands, from high schools of less than 400 enrollment, Princeton, Cal., was awarded first prize, Vermilion, S. D., was second, Ida Grove, Iowa, was third and Cleveland, Oklahoma, was fourth. Just as in class A, the contest in class B was extremely close, there being but one and three twenty-sixths of a point difference in scoring between the first and fourth place bands.

On the opening day of the contest the National School Band Association held its annual meeting. A. R. McAllister was elected president, Lee M. Lockhart, first vice-president, Frank Mandini, second vice president. C. M. Tremaine, director of the National Bureau for the Advancement of Music was re-elected secretary-treasurer, and a board of directors with representatives from twenty states was also elected.

This meeting inaugurated the second year of the Association's existence and was a most enthusiastic one. The total membership of the Association is now about 2500, and most of the members were either present in person or by proxy. At this meeting many additional bands were enrolled, and judging from the reports submitted, and the enthusiasm manifest, it is confidently expected that during the coming year the total membership will reach 10,000 or more. All those who are active in school band work are eligible to membership.

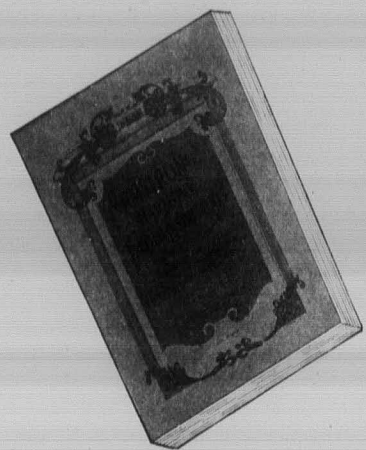
The high artistic level maintained by the playing of the competing bands and the national interest in the school

band idea which has made possible the many sectional contests and this national contest as their climax, can be largely traced to the influence of this Association. It is certainly sufficient warrant that the work they have been doing is constructively well planned and worth while.

Norwich, Connecticut. — With Miss Evon Broadhurst, as assisting soprano soloist, the piano pupils of Mr. Earle L. Sparks and the violin pupils of Mr. Edgar J. Caron (associate teachers in the Waterman School of Music) presented a most enjoyable program at a combined concert in the studio on Sunday afternoon, May 15, 1927. The *Norwich Bulletin* said: "The interpretation of the classical numbers gave evidence of close co-operation between teachers and students. The well-balanced harmony, accent, rhythmic playing and tempo gusto of the piano students were well-marked."

New York City, N. Y. — A manufacturing institution necessary to an art is not usually directed by an artist-performer. In the case of the Vincent Bach Corporation, manufacturers of mouthpieces and high grade trumpets and cornets, Mr. Vincent Bach himself is a cornet soloist of wide reputation, a former member of the Boston Symphony Orchestra, and Russian Ballet of the Metropolitan Opera Company; an artist-manufacturer in every sense of the word. Mr. Bach broadcast to a keenly appreciative audience in the early part of June from Station WNYC.

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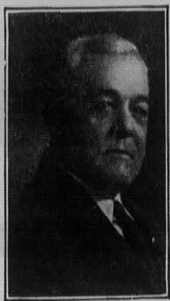
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A. J. WEIDT

is further shown by the letter below the staff in these examples.

CHORDS AND ARPEGGIOS

A chord consists of three or more notes played simultaneously, built up in thirds from the lowest note when the chord is in its original position, written on lines as in the first measure of Nos. 1 and 2, or in spaces as in No. 3. The lowest note, or root, identified by "r" at the left of the lowest note, indicates the name of the chord, which

The next highest note or interval of the chord is called the third, indicated by the figure 3 at the left; the fifth of the chord by the figure 5; and the seventh by the figure 7, as in No. 4. The second measure in No. 1 shows how the C chord is played as an arpeggio (one note after another in consecutive order).

No. 2 shows the G chord built on G as a root, No. 3 the F chord, and No. 4 the G7 chord of 4 notes.

Abbreviations used in these articles and examples are as follows:

C indicates the C major chord
Am indicates the A minor chord
G7 indicates the G dominant seventh chord.

No. 5 is an example in the key of C major, using the three relative changes or modulations which are the basis of harmonic progression in all keys; that is, tonic to subdominant to dominant to tonic. The small whole notes (which are not played) show the chord construction and the letters below them indicate the name of the chord they form. The 8th notes, show how the chords may be played as arpeggios in 6/8 time. The first three 8th notes (C E G in No. 5) occur in the C chord. The last three 8th notes indicate the same chord in a different inversion (C G E). Notice that each of these triplets consists of the three notes (C E G) which form the C chord, only used in a different order. In the measure following in No. 5 each triplet consists of the notes F A C, belonging to the F or subdominant chord. For the G7 arpeggio in the third measure of No. 5 the four notes of the chord, moving upward, follow consecutively, beginning with the root, as shown in the chord.

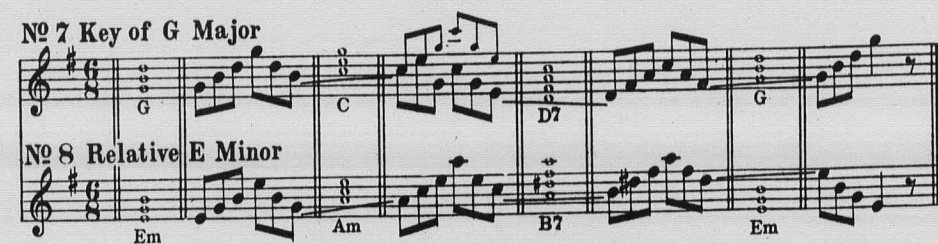
WEIDT'S CHORD SYSTEM

LESSON 1 S.V.X.

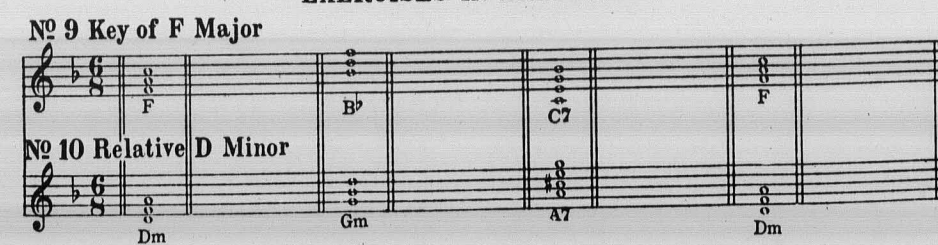
SIMPLIFIED HARMONY



EXAMPLES IN ARPEGGIOS



EXERCISES IN ARPEGGIOS



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In moving downward the last three notes, F, D and B follow in consecutive order, as in the chord. In the last measure the C chord is again used. The movement can be either down or up, *ad lib*, and the last note at the end of each example is always the key note, or C in No. 5.

The first note in each measure must also be the root or lowest note of the chord indicated when in its primary position.

Notice in both examples Nos. 5 and 6 that the first note of each measure is always the root of whatever chord is shown. For example: When the C chord is indicated the arpeggio begins with C; when the F chord it begins with F, etc. Notice that one of the notes (G) of the E7 chord in No. 6 is sharpened, therefore, it should also be sharpened in the following arpeggio. Notice again in the B7 chord used in No. 8 that D is sharpened. N. B. The reason for the use of the sharp signs in the dominant chords in minor is that the same dominant chord is used in both minor and major keys but in the minor keys the third of the dominant is not sharpened in the signature, consequently it must be raised a half tone by an accidental.

Important: When modulating from one chord to another, no wide skip must occur. Notice that there is a drop or raise of only one degree or note between each arpeggio group, as shown by the line connecting the last note of each measure with the first note or root of the following measure.

The second of the first group of connected staves, No. 6, shows the relative minor, A minor, of C major. It is called the relative because both A minor and C major are in the natural key, that is they have no sharps or flats in the signature. The same rules follow when playing arpeggios. It is sometimes necessary to drop to a lower octave in order to avoid the upper register and also to avoid the monotony of using the same model continuously. In the second measure of No. 6 (Dm) the drop is made after playing the root or lowest note of the chord in its fundamental position. Instead of moving up to "F," notice the drop downward to "F," an octave below. This is identified by the connecting line slanting downward.

This change (dropping an octave) is best made following the root of the chord. It is also possible to drop an octave after the third of the chord as in the 2nd measure of No. 7 when the drop is made from E to G. The effect, in this instance, is not as good as when making the drop after the root, as it breaks up too much the design of the original pattern.

Rule: Never skip a note or interval of the chord indicated when playing arpeggios where the motion is consecutively down or up. (See ex. No. 5.)

The small notes cued in, with stems up, show the pattern that was intended to be used, and the large notes show the change that occurs in this pattern when it is desirable to "drop" into the lower octave.

After carefully studying and analyzing each measure of the four examples, Nos. 5 to 8, you are to write out in the blank staves of the four exercises, Nos. 9 to 12, the arpeggios according to the harmony indicated by the small open notes and the letters below each chord.

The most important feature for the student is to try to play the "fill in" pattern in the exercises before filling in the blank measures with the correct notes, in order to acquire the necessary ear training. As some transposing instruments are played in sharp keys and others in flat keys the student should practice only in the most practical keys. In the next installment a chord chart in all keys will be included. N. B. The pianist should play the first note or root, of each chord model of both examples and exercises in the bass clef, i. e., an octave lower.

Bloomfield, Iowa. — Walter M. Johnson is the Chief of the "Saharian" musicians whose home-oasis is a town of only twenty-five hundred, although they musically invade the surrounding territory from time to time. In their home town the Saharans have to compete with orchestras from other and much larger towns, with larger and supposedly better ensembles. Nevertheless the seven somehow always manage to put over what seems to please everybody, and thus ably hold their own. They also make nomadic incursions into other towns and adjacent small cities where musically speaking, they leave anything but a "trackless" trail behind them. Of these Mr. Johnson says:

"You can be assured that it is uphill work to put over an orchestra from a small town in a larger one where they look with contempt upon the burrs and can't conceive of anything from the little places as comparing with the organizations that come to them from the smaller cities. However, we are getting along, and surely get a lot of kick out of it."

"My next move is a Bloomfield Community Orchestra of not less than forty players, perhaps many more."

To let the readers into a trade secret, the real origin of the name under which these seven players are known is a hot one. Besides music as an avocation, Mr. Johnson is in the coal business as a vocation, and one of the varieties of coal which he handles is known as the *Sahara*, which isn't so bad as a name transcription when it is considered that coals are also called "diamonds." However, Mr. Johnson says the owners of the article don't think the name is so awfully cute for a playing ensemble. — M. V. F.

Portland, Maine.—Mr. Clifford E. Leighton gave his annual mandolin and banjo concert at Frye Hall on May 11, 1927, presenting a program of ten numbers. Assisting talent were Miss Mollie Pillsbury, reader; and Miss Kathryn Hilliard in solo dancing. Messrs. Spaulding, Adams, Desmond and Ingraham played a banjo quartet, and Mr. Leighton appeared in a mandolin solo.

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Roxy introduced his Super-Jazzists, May 14th for a minimum run of six weeks. No one individual will be identified as a Paul Ash, but the idea might be called a super-development of the Ash school. The band will be the nucleus of the presentation programs and will be generously featured by Roxy twice a week on his Sunday afternoon and Monday night broadcasts over WJZ with Roxy's Gang, as well as on the stage.

Frank Reino has been chosen the banjoist of the above organization. He was with the original Vincent Lopez Orchestra and has just purchased a style No. 6 Ne Plus Ultra B. & D. Silver Bell Banjo.

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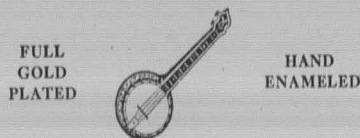
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A FLOCK OF QUESTIONS

READING your articles in the J. O. M. and playing your first-grade regular banjo solos has convinced me that you are an authority on banjos and I would be pleased if you would give me information relative to queries that follow.

—J. H. THIEF, River Falls, Minnesota.

FROM FIVE-STRING TO PLECTRUM

I have two five-string banjos, but would like to convert one into a regular plectrum instrument. Would that work all right?

To change the standard banjo into a plectrum banjo it is only necessary to remove the fifth string from the standard, and the tuning of the first four strings is the same on both instruments.

A QUESTION OF DIFFICULTY

I always had supposed that plectrum playing was harder than finger playing when the instruments are used for playing solos or popular music. Which is the harder?

In solo work the plectrum style of playing the long neck banjo is more difficult than the finger style, because of the first three strings being tuned in thirds. This necessitates continued changing from one string to another when playing scale passages, which is comparatively easy in finger style playing where alternate fingering is used. Arpeggios also are more easy to play in finger style.

RELATIVE TO POSITION WORK

Is there more position work involved when playing the plectrum instrument than in playing the five-string banjo? As the fingerboard is the same in length on both instruments, the number of frets is the same on each. Therefore the number of positions occurring on each is the same, each fret indicating a different position.

PLECTRUM BANJO STUDIES

Are there any Elementary Studies written for the plectrum banjo? Are volumes IX and X in the "Jacobs' Banjo Collection" written in easy grades?

The selections in the two volumes of the Jacobs' Banjo Collection mentioned, are graded from easy to difficult.

REASON FOR CHANGING BANJOS

The reason why I wish to change banjos is that when my five-string is strung with gut strings they last only about three days; also, they are constantly out of tune. Can you suggest a remedy?

Have you tried silk strings, which not only are more durable but less apt to be false? Of course steel strings are the most practical for plectrum banjo playing.

SIGHT-PLAYING ON FIVE-STRING AND PLECTRUM

Is it easier to play at sight on the plectrum banjo than on the five-string? I mean as regards solos and popular music.

There is about the same degree of difficulty in sight reading, whether playing on either the standard or plectrum banjo. (See also answer to third query.)

PROMINENT AS A MUSICIAN

FOLLOWING an illness of several months' duration, Professor Gustav J. Klieban, for many years a prominent musician of Williamsport, Pennsylvania, died at his residence in that city on May 3, 1927. Mr. Klieban was born in Saxony, Germany, on May 15, 1854. He came to America in 1880, teaching music in New York City and adjacent smaller places until 1888 when he moved to Hazleton. In the latter city he directed the *Mannerchor* until 1895, when he removed to Muncy. In 1898 he located in Williamsport, where as a teacher and director he gained much prominence as a musician. He directed the *Georg Verlen Harmonia* for many years, and the singing section of the *Turn Verein* for thirty years. He also organized and directed the *Moose Male Chorus*, directed the High School Mandolin Club, and was member of the *American Guild of Banjoists, Mandolinists and Guitarists*.

It seems a sad coincidence that the passing of a man who had done so much to advance the cause of music in his community should have occurred during Music Week, but death is inexorable. Mr. Klieban is survived in this country by his widow, Mrs. Alice Klieban, one daughter, Mrs. C. A. Bower; two sisters in London, and a brother in Hamburg, Germany.

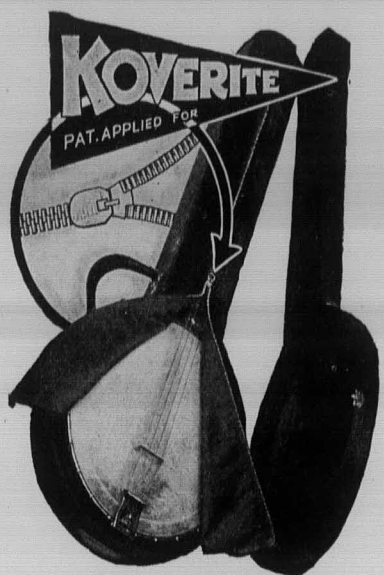
AFTER many years of stage activity, yet only fifteen minutes following the completion of his last musical act on the stage at Keith's Theatre in Portland, Maine, on May 3, 1927, the well-known Lou Crouch, veteran banjoist, collapsed with a heart attack and expired almost instantly. Mr. Crouch, who was widely known as a professional banjo player, was sixty years old at the time of his death.

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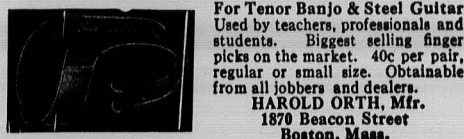


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26th Annual Guild Convention

THE 26th Annual Convention of the Guild of Banjoists, Mandolinists, and Guitarists, held at the Hotel Pennsylvania May 22 to 25, was an entire success. There were approximately one hundred registrations of Guild members for the Convention, and the attendance at the Guild Banquet, held at the Pennsylvania the evening of May 24, was augmented by several dozen more than the total number of registrations, making necessary a last-minute enlargement of accommodations for the banquet.

The complimentary concert to the Convention attendance given by the Serenaders at their new quarters in the Steinway Building was extremely enjoyable and thoroughly appreciated by the considerable crowd that attended. The program consisted of numbers by the Seville Trio, the Serenaders' Quintet, and the Serenaders' Plectrum Orchestra. Alice Conklin as mandolin soloist, William D. Bowen as plectrum banjo soloist, and Alex Magee as banjoist, appeared on the program with the above ensembles. Particularly effective were the tenor solos by H. L. Hunt of the Charles C. Ditson Company, to the accompaniment of the Serenaders' Plectrum Trio.

After the banquet Tuesday evening another interesting program was presented with H. L. Hunt acting as toastmaster. On this program there appeared Walter Kaye Bauer as tenor banjoist, Salvatore Cusenza as mandolinist, Sophocles T. Papas as guitar soloist and the Gibsonian Ensemble under the direction of James Johnstone, of Gibson, Inc. All of their numbers were particularly enjoyable and under the genial and efficient direction of Mr. Hunt the whole banquet program was a decided success.

The Convention concert given at the Town Hall on the evening of the 25th introduced Shirley Spaulding, banjo soloist, Walter S. Holt, mandolin soloist, William Foden, guitar soloist, Albert Bellson, tenor-banjo soloist, Lloyd Loar, mandola soloist, and the Serenaders' Trio and Plectrum Orchestra. Each of the soloists did full justice to the considerable reputation they enjoy and the numbers presented by the Serenaders' Orchestra were especially notable for the artistic excellence of the ensemble and the noteworthy example furnished of how effectively a completely voiced plectrum ensemble can present first class music. A great deal of credit is due Mr. Foster as director, and the members of the Orchestra, for the musical intelligence and persistence which made possible such an interesting and worth-while plectrum ensemble.

The business sessions were chiefly notable for the attention given to securing co-operation from and giving co-operation to manufacturers of and dealers in the instruments sponsored by the Guild. At the educational session Mr. Hunt gave an especially significant address on the desirability of the Guild taking advantage of the usual channels of publicity and thus adding to its prestige to such an extent that its influence may be more directly and speedily exerted for the betterment of all conditions affecting and affected by the plectrum instruments. He also discussed the possibility of the various dealers' and manufacturers' organizations taking out memberships in the Guild and thus aiding with both their moral and financial support those things in which the Guild, the manufacturers, and the dealers are vitally interested. A plan was also adopted by the Guild whereby each State becomes a district and is put in charge of a Guild member whose duty is to look after the interest of the Guild in that State. By thus dividing up the territory and making one individual responsible for each State, the membership of the Guild should be greatly increased and its prestige and influence much augmented. A motion was also adopted by the Guild that provides for an organized effort toward securing the co-operation of popular-music publishers in publishing tenor banjo orchestra parts according to the standard that the experience of the Guild tenor-banjo members has proven most desirable. Briefly, this standard provides for use of octave notation; the plain indication at the beginning of each part as to whether it is intended for tenor, plectrum or standard banjo; the naming of each chord by letter, with the letter placed over the chord to which it applies; and a chord notation that will not call upon the tenor-banjoist to play an arrangement of any chord not possible on his instrument. This matter was left in charge of James H. Johnstone, of Gibson, Inc., to carry to a satisfactory conclusion. The officers who served for the past year were re-elected to serve for the ensuing year and the next Convention was awarded to Hartford, Conn., under the joint management of Frank Bradbury and Walter Kaye Bauer.

Manufacturers were well represented during the Convention. The exhibits in general were interesting and received the major attention of delegates.

The Bacon Banjo Company of Groton, Conn., had a complete exhibit of their line in charge of Fred Bacon, president of the company. During the Convention Fred and Mrs. Bacon delighted the visitors with a great deal of excellent music.

Fred Van Epps of Plainfield, New Jersey, exhibited his new line of standard, plectrum and tenor banjos. With the assistance of his two sons, one of whom is an excellent pianist and the other a remarkable tenor banjoist, although only some eight years of age, Fred kept his exhibition rooms well crowded with visitors who were interested in his new line of banjos, and in the excellent way in which they were demonstrated.

Gibson, Inc., had an extensive exhibit in charge of Guy Hart, General Manager of Gibson, Inc., Frank Campbell, Sales and Advertising Manager, Geo. Edgely, James H. Johnstone, and Earle Cooke. Mr. Cooke, who is a plectrum



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trium banjoist of considerably more than average ability, efficiently demonstrated the Gibson banjos during the Convention and was ably assisted by many of the Convention delegates who are skilled fretted instrument players and prefer Gibsons.

Lyon and Healy had an exhibit in charge of Mr. Chamberlain, their Eastern sales representative. Their exhibit was notable not only for the excellent representation of the well known Lyon & Healy line, but also for the fact that three world-famous fretted instrument artists, Samuel

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- 10 Atta Boy.....One-Step
- 11 Ain't You Ashamed (Mitchell-Brown-Simons).....Fox Trot
- 12 Smiles and Tears.....Reverie
- 13 Young Bands.....March
- 14 Gypsy's Dream.....Danse de Ballet
- 15 They Love It (Gould).....Fox Trot

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- 1 Dance of the Teddy Bears.....Novelty Fox Trot
- 2 National Emblem (Bagley).....March
- 3 Any Old Time at All (Ringle).....Song Waltz
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- 6 Whispering Winds (Bertram).....Waltz
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- 8 Spooka (Cobb).....Eccentric Novelty
- 9 Japanela.....Song Fox Trot
- 10 The NC-4 (Bigelow).....March
- 11 It's About Time (Gottler).....Fox Trot
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Siegel, mandolinist, Rex Schepp, banjoist, and Antonio Gianelli, guitarist, all of whom use Lyon & Healy instruments, demonstrated these instruments during the Convention, in the Lyon & Healy exhibit rooms.

The House of Stathopoulos, in charge of Epi Stathopoulos and the Sales Manager, Geo. Mann, exhibited a complete line of their Epiphone banjos. William Nelson and Mr. Johnson of the Vega Company showed their new tenor guitar and one of their new mandolins in both of which all of those who played these two instruments were interested. The new tenor guitar has proven especially effective in orchestra work as an additional instrument for the tenor banjo player.

Joseph W. Nicomede of the Nicomede Music Company, Altoona, Penn., exhibited their extensive line of instruction books and accessories. Don Santos showed his complete line of teaching publications. G. F. Chapin of the Standard Musical String Company had an exhibit of his firm's product which featured a brand new string known as the Kiertone. Walter Grover of the Grover Company and H. D. Lomb of the Waverly Company were also frequent visitors at the Convention, and Wm. Stahl, Wm. Smith, and Giuseppe Pettine of the Rhode Island Music Co., displayed some of the more prominent items of their extensive catalogs of fretted instruments music.

KEEPING POSTED

Continued from page 1

How much do you really know about music? For instance, if your best girl suddenly asks you, during a lull in the conversation: "which recent president was a member of his home town band?" What song popular during the war, won a prize at Yale? Which one of McDowell's compositions commemorates the voyage of the Mayflower? What writer has devoted himself to tracing the relation of popular tunes to classics? Just how brightly would you shine when it came to answering her questions? These music questions and many more, enough in fact to make a hundred or so, are given and answered in a little book entitled *Quiz Yourself On Music*, issued by the National Bureau for the Advancement of Music, 45 West 45th St., New York City. The questions are arranged so that they can be used to construct a game and the booklet and instructions as to how to use it can be obtained from the address given above. The National Bureau also issues a booklet of *Musical Quotations* that is of inestimable value to everyone interested in music. These quotations can serve as impressive interpolations in the carefully prepared speech to be delivered at any musical affair, or to gracefully introduce or round off the ambitiously conceived and meticulously written article on matters musical. In fact, we have carefully put away the booklet referred to and expect from time to time to introduce quotations from it into our columns. In the meantime, it would pay you to send for the book.

A new instrument of different tone color and considerable effectiveness, either as a solo or accompaniment instrument, is referred to on page 12 of the last issue of the *Masterline*, issued by Gibson, Inc., of Kalamazoo, Mich. This new instrument is known as the tenor-uke and is really just what its name implies: a larger instrument of the ukulele family tuned in the same intervals as used for the uke, but of the tenor pitch and voicing. This mention of the tenor uke, by the way, is in the department of the *Masterline* devoted to news concerning programs broadcast by players or dealers using Gibson instruments. The *Masterline* includes mention of other news and information of interest and value to those who play or sell any of the fretted instruments. A copy of it can be secured from Gibson, Inc., from the address given above.

The novel arrangement by Louis Katzman of Tschai-kovsky's *Nut Cracker Suite*, published by Alfred & Co., 1658 Broadway, New York City, has recently been placed in the repertoire of Paul Ash and his orchestra. All five numbers of the suite are included in Katzman's arrangement, each one of them being presented in the fox-trot rhythm. Many orchestras are featuring this number both for dances and broadcasting, and according to the publishers, sales for this arrangement are breaking all records.

The obligation of manufacturers to assist dealers as much as possible in making sales to the public is recognized in a mailing card recently prepared by Muller & Kaplan of 154 East 85th St., New York City, and furnished by them to dealers for use in reaching the dealer's list of possible string purchasers. This card lists the leading items in the Muller and Kaplan catalog, and includes violin, viola and cello strings. It has with it an order form that can be filled in, detached and sent to the dealer with the name and address of the customer ordering. These cards are furnished dealers free and are sent out in connection with the new Muller & Kaplan string catalog which lists a complete line of strings. One interesting item is the new *Keeloh* violin E string which provides a small pin that fits into the hole in the tuning peg and thus allows the string to be attached quickly without the usual amount of fumbling. Each end of this string is, furthermore, protected by a winding of silk floss which prevents the wire loops from unwinding and the string itself from cutting the tuning peg.

Our recent item concerning Rudy Wiedoeft and the solid silver saxophone made for him by the Selmer Company, rendered itself susceptible to a slight correction in referring

to the location of the Selmer factory in France. The famous old French city of Nantes was mentioned as the home of the factory. This is a mistake, and is logically to be corrected in the Keeping Posted Department. The Selmer factory in France is located at Mantes instead of Nantes.

Another suggestion for an All-American jazz band comes from Art Landy and is reproduced in the last issue of the *Buescher Tru-tone*. Landy makes the suggestion in rebuttal of a previous similar outline that had been sponsored by Mr. Katzman. It is true, of course, that there are many other interesting articles and suggestions in this issue of the *Tru-tone* and anyone interested can secure a copy from the Buescher Band Instrument Company at Elkhart, Indiana, and see for themselves just how interesting and helpful these other articles and suggestions may be. Mr. Landy nominates, we notice, Leo Reisman who conducts our dance orchestra department, for first violin of his All-American jazz-band. Paul Whiteman is to be conductor; Vincent Lopez, Ted Lewis, Rudy Wiedoeft, Louis Panico, Harry Reser, and many other equally well-known dance orchestra artists are to complete the ensemble.

The present popularity of the saxophone and the faith of music merchants in an increase of this popularity during the future is revealed in a new publication of the F. B. Haviland Publishing Company, 114 West 44th St., New York City, *Linger Longer*, one of their newest numbers and one that has all the earmarks of a hit. In addition to the usual ukulele chord charts it has parts for Ep alto, C melody, and Bb tenor or soprano saxophones. Credit for the idea goes, we believe, to Jerry Vogel, and we understand that, naturally enough, all manufacturers of saxophones are strong for this addition to popular music. It will certainly be a convenience for the player of a Bb or Ep saxophone who wants to play popular song hits and is unable to transpose at sight.

That well-known banjoist Harry F. Reser, director of the Cliequot Club Eskimos, is apparently drifting inevitably into the publishing business. His catalog comprises already several banjo solos and an instruction book for the tenor banjo, known as a "*Manual of Tenor Banjo Technique*," and a correspondence course in tenor banjo playing. He recently brought out a tenor banjo solo arrangement with piano accompaniment of *Hebbie Jeebies*, an interesting novelty number presented regularly by the Cliequot Club Eskimos. This number is in the modern idiom and should make a very effective tenor banjo solo.

G. E. Lefebvre has sold to the Musical Supply Co., Inc., his Saxophone Shoppe located in Cleveland, Ohio. He retains as his own personal property his patents covering his permanent reed and reed-holders, and will devote his exclusive future attention to the manufacture and promotion of these products, which have met with so much favor from users of reeds all over the world. A reed that is of permanent service instead of being a temporary affair upon which not very much dependence can be placed is obviously a boon to players of reed instruments. The new address of Mr. Lefebvre is 505 Arcade, Cleveland, Ohio.

The firm of John Friedrich, & Bro., Inc., New York City, now located at 5 East 57th St., are emphasizing the value of this new location, which is but a few steps from Carnegie Hall, by the issuance of a new catalog. This new catalog lists only those items which can be described *en masse*, as it were. Various models and prices of violins, violas, cellos and basses, are described together with all the accessories and fittings connected with these instruments, even to music folios, music stands of all types, orchestra and piano lights, and standard and authoritative books on the violin. It is obviously impossible to include in a catalog of this scope descriptions of the many authentic works of the old master workmen in the possession of this well known firm. Instruments of this sort must be described in detail as individuals, and separate publications which illustrate and describe in detail these many desirable masterpieces will be sent upon request.

Belwin, Inc., recently moved from 701 Seventh Avenue to 43-45-47 West 23rd Street. The present quarters give them three times as much room as they had in their former location. This additional space was made necessary by increasing business and will enable Belwin, Inc., to give more efficient and prompt service to their many customers. This enterprising concern will carry in stock the complete *Hawkes Band Catalog* in addition to the orchestra catalog. They also have in preparation a series of educational musical publications. Announcement of the character and contents of this series will be made at a later date.

Hartford, Conn.—The Little Symphony Mandolin Orchestra, with Walter Kaye Bauer, conductor, gave its Sixth Annual Concert on April 20. The program was given at Trinity College and on the following Monday the same program was broadcast from WTIC, eliciting many complimentary letters and requests for return engagements. When Mr. Kowalczyk, the mando-cello soloist, arrived home after the concert he found he had become the proud father of Joseph Kowalczyk, Jr. The solo he had selected to play on the concert program happened to be *Lone Seeds a Little Gift of Roses*, and under the circumstances it doesn't seem altogether inappropriate. The Banjo Band assisted in the program with a group of five numbers in the modern idiom, arranged especially for the combination by Mr. Bauer.

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NEWS NOTES FROM SCRANTON

MUSICAL ACTIVITIES have been many in number in this city all through the past winter. There were many attractions of international fame as well as a definite interest in local artists. Among the better of the good things offered were concerts by the Cincinnati Symphony, an unusually fine organization; Giovanni Martinelli, famous tenor of the Metropolitan Opera; Wanda Landowska and the Philharmonic Orchestra; Efram Zimbalist, renowned violinist; the Florenzley Quartet, the most famous string quartet in the world, and many others.

THE CHAMBER OF COMMERCE of Scranton is the proud possessor of a fine auditorium, in which a beautiful four manual Kimball organ has been installed. This civic body has been sponsoring a series of organ recitals, held on Sunday afternoons under the direction of the Music Chairman, Miss Ellen Fulton. Local organists appeared on these programs, among them, Charles M. Courboin, former organist at the Hickory St. Presbyterian Church; Miss Ellen Fulton; Mr. Frank Daniel, FAGO; Mr. Leon Verries; Ernest Dawson Leach; Llewellyn Jones and others. The programs were broadcast through WQAM, The Scranton Times Station.

CANTOR JOSEF ROSENBLATT, Vincent Lopez and his Orchestra, Waring's Pennsylvanians, Irving Aaronson and Commanders are special musical treats that have appeared at the Capitol Theatre recently.

VITAPHONE holds sway in the Strand Theatre, with John Barrymore in *Don Juan* and other features. Tom Evans, regular house organist, is "hitting at Poli's" for a while.

We had the pleasure of personally meeting the famous Belgian-American organist Courboin, actually sitting near the console watching this master organist work, and noticeable among other points of mastery playing was the ease and skill with which he handles the huge four manual Casavant organ in the Hickory Street Presbyterian Church and the beautiful orchestral effects he creates. He also originated a dimming system for the lights which made the organ numbers all the more effective. He became head organist for Wanamakers in Philadelphia and New York the first of the year and is sadly missed by people of this city. —Clark Fiers

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SPOKES FROM THE HUB NORMAN LEIGH SPOKESMAN

NEARLY 4,000 CHILDREN took part in the N. E. School Band and Orchestra Festival and Contest recently held in Boston. Four thousand children, each one of them capable of playing more or less ably on some sort of instrument, each one of them with the seed implanted in his breast of a liking for a different music than he might otherwise have known if it had not been for the School Band and Orchestra movement, came with their teachers to our town to do their bit in our fourth Music Week. The fact is rather impressive and furnishes food for thought.



NORMAN LEIGH

Twenty-five years or so ago, such a thing would have been unthought of — ten years ago, at least as far as New England is concerned, it was more or less a nebulous dream — today this dream has become an accomplished fact, and if the hopes of the sponsors of this nation-wide movement come true, this is just the beginning. It is to be hoped that the time will come when every child attending the public schools will receive some sort of instruction on some sort of musical instrument. The question naturally arises, "Why? Is it the intention of these worthy visionaries that our public schools spew forth each year the conglomerate potentialities of master-musicians — seedling Kreislers — embryo Barreres — sprouted Paderewskis?" Any such question is decidedly beside the mark. All students of Greek do not become translators of the Iliad — Higher Mathematics is just as much a mystery to the most of us, fifteen or twenty years out of school, as it was when we first took up the subject — but the mental discipline of both Greek and the more complicated workings of mathematical laws, have had their effect upon our processes of thought and indubitably have left with us a residuum which has added to the sum total of our general culture.

No one will deny that music is a cultural force, but it is the belief of the writer that, outside the circle of musical pedagogy, few realize its value in the extremely important matter of tempering the mind of the young — that is, disciplining the processes of thought. In fact the contrary is wrongly held by certain of the *litterati* (these gentlemen, as a general rule, showing a deplorable and abyssmal ignorance of music and musicians in their writings) who claim that the making and playing of music is an emotional business almost exclusively in which the intellect takes a very minor part indeed. This is an absurdity which scarcely deserves refutation but which is extremely easy to prove as such by offering one of these gentlemen a Bach fugue and asking him to demonstrate as to just how far his emotions will carry him in the matter of either performance or elucidation.

That the study of music is a good disciplinarian was amply proven at the late Festival. It was noted by many of the keen-eyed business-men of the Boston Rotary Club, which as a unit took a very active part in the executive end of the affair, that they had seldom seen such a well-behaved group of children, all things considered. I hope that I will not be taken amiss if I rise to remark that ordinarily 4,000 school children off on a junket would have been as well behaved and orderly as the denizens of a monkey-house. In this connection (the matter of discipline) the writer would like to say that, in his opinion, group playing in school work offers all the advantages of military instruction without the unfortunate mental associations of the latter.

With it generally admitted that music is a cultural factor and with the claim of the writer that it is a discipliner of the brain, what else can be claimed for universal instruction in musical instrument playing in our public schools? Let me at this point insert a quotation from that extremely shrewd and penetrating mind George Jean Nathan. (*American Mercury*, March, 1927). The italics are mine: "Show me an American home with a radio called upon to entertain it, with children abandoning their playing of 'The Beautiful Blue Danube' on the piano to do the *Black Bottom* in front of a phonograph, with pictures of Gloria Swanson and John Gilbert above the kitchen sink, with the telephone ringing, and with a Ford at the front door, and I'll show you a family that is rapidly heading for trouble."

I agree with everything that Mr. Nathan says in this short and pithy paragraph but more especially do I agree with the italicized portion of his remarks which have a direct bearing on the subject under discussion. Not the least of the benefits to be derived from group instruction and playing in the public schools is the moral benefit. The reason for this is not far to seek. "Jazz" is, and no doubt will continue to be, *persona non grata* in the school curriculum. Lest I lay myself open to the charge of committing a solecism let me hasten to say that I am well aware of the fact that music can be neither moral nor immoral and then allow me to state with equal expedition "but its associations can be and in some instances are." Mr. Nathan's anti-theatrical picture states the case exactly. It is no use to say to me that Ray Henderson's *Black Bottom* is more interesting music than *Hearts and Flowers* — I admit it without quibble. If you further add that George Gershwin's *Do, Do, Do*

has six times the originality and shows twenty-four times the musicianship of ninety-nine per cent of the 6/8 marches extant, I am still with you. However, if in addition, you insist that these things are as good musical pabulum for the immature as the class of thing I have just opposed to them, then I must beg to differ strenuously. The very spirit in which our popular music is conceived and the surroundings in which it is exploited are such that its connotations are of a demoralizing effect upon youth — and I might add "and not alone upon youth." However it is upon youth, that impressionable period, that the worst harm is worked, and it is at this time that school instruction in instrument playing steps in and by directing the child's mind in a different (not necessarily "better," understand me) musical direction and by creating a taste for more sedate fare, fends off a too precocious contact with the relaxations of its elders.

There you have three major arguments for universal instrumental instruction in our public schools; Cultural — Disciplinary — and Moral. It doesn't matter a hoot if the children never learn to play anything more musical than an harmonica — even that much taught to them with earnestness of purpose and intelligence will be a good thing for them and, eventually, society at large.

AT THE METROPOLITAN — *Running Wild* is an amusing farce which owes nine-tenths of its powers of entertainment to the artistry of W. C. Fields, appearing once more in the rôle of the worm that turned, to the intense admiration of the married men in the audience. Even in farce it is somewhat irritating to observe such flagrant lack of attention to detail as is apparent in this opus. For instance: Halfway through the picture we are introduced to a president of a corporation in earnest conference with the board of directors; later this same gentleman offers his son a *junior partnership* in the concern! Only in the movies can, and do, such things happen. However Mr. Fields squeezes the last squeal of delight out of every complication and somehow manages to remain, in spite of his clowning, a figure of real human interest. I can think of but one other figure on the screen with whom to compare him in this respect — the matrimonially-harried Chaplin.

Patches, the John Murray Anderson stage-presentation of the week, is also excellent entertainment. Once again the capabilities of the performers are not strained to the boring point. The act carries a wide variety of talent, each unit extremely competent in its line. Personally I would much rather be allowed the privilege of observing a set of extremely trim feminine underpinnings in action, as in the present instance, than be constrained to listen to the asthmatic wheezings of fat, pseudo-operatic tenors, such as at times has been my plight whilst witnessing a performance at this house. As no one pays any attention to legs these days this must be laid to the generation in which I was raised, possibly complicated by a rejuvenation of spirit not unknown to a state of advancing years.

Gene Rodemich, and his fourteen (count 'em) "Met" Merry Makers, appears to please our simple citizenry with his monkey-shines. As I have many times given, in this column, my opinion of jazz-bands masking as acts I will spare my readers further repetition, saying only that it has not been changed by anything that I have recently witnessed at the Metropolitan. Gene was assisted in his diodes by the aforesaid band, Evelyn Hoey, and Cliff Crane. The orchestra played *Il Guarany* by Gomez (twins ring up the ladder from Herr von Suppe), and later Mr. Klein indulged in some buffooneries with Arthur Martel, the organist.

Musicians in the pit, or at an organ console, attempting to function as comedians do not quicken my pulse by an appreciable fraction of a beat, but the news pictures of Charles Lindbergh got an emotional rise out of me. There is a certain quality of the ingenious about this lad, coupled with the superlative nature of his achievement and possibly the fact that he played a lone hand, which brings, upon beholding him modestly receiving the adulation of the mob, a slight stricture to the throat — a bit of moisture to the eye.

In spite of the setting up exercises one is forced to perform at a house which runs a continuous show, I can truthfully say that I quite enjoyed this trip to the "Met."

THAT THE SUAVER METHODS in the magic business of removing padlocks from customer's pocket-books are rapidly gaining favor amongst the more enterprising of our musical merchandise concerns, is again exemplified by the series of "demonstrations" recently held on the fourth floor of the Oliver Ditson building which houses the retail instrument department under the management of J. Harold Burke. These demonstrations (possibly more rightly termed "concerts") were directly responsible for an encouraging number of immediate sales, besides furnishing the house with a list of live prospects.

Two concerns, the Lyon and Healy Co. (harpes) and the Fred J. Bacon Co. (banjos) were particularly active in this sort of sales promotion at the Oliver Ditson Co.'s warehouses this past season. Mr. Bernard K. Mather demonstrated the Lyon and Healy Harp, giving a recital which drew a remarkable number of interested and enthusiastic listeners. The Bacon Banjo demonstrations were two in number, the first given by Mr. Fred J. Bacon, the veteran

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Preparation for the production will involve a considerable engineering feat. Out on the open space of the gridiron must be erected all the facilities of a large, up-to-date theatre. At least three changes of scenery will be necessary. First there must be a complete street scene, with hawkers, street boys, and girls from the cigarette factory, on the stage. For another scene, a mountainside with a smugglers' cave will be erected. The final scene will take place at the outer entrance of the bull ring. The football quarters will be converted into dressing rooms, and the

performer and president of the Bacon Co. It is generally acknowledged that Mr. Bacon is the foremost exponent of the five-stringed banjo we have with us to-day, and therefore his audience was treated to something rather unusual in this line.

The second Bacon demonstration was given by *Starlight*, a full blooded Indian girl possessed of a charming presence and individual manner of presentation. Whilst in Boston *Starlight* gave recitals on the Bacon Banjo at the Jordan Marsh Co. store and at the Y. W. C. A.

Both Mr. Bacon and *Starlight* were assisted by Miss Louise Melvin, the staff harp demonstrator of the Oliver Ditson Co. Miss Melvin has had excellent training and although appearing (at least to my age-dimmed eye) of somewhat tender years, is capable of holding her own technically and artistically with more mature strummers on this celestial instrument.

The attendance at these demonstrations was far in excess of the expectations held for them, which is decidedly encouraging. There is no question but that music, at present, has a larger number of competitors than at any recent time in its history, and it naturally follows that the trap must be baited more toothsome than heretofore. That the public likes the sort of bait which is the subject of this note has been well established and if the trap springs (as it did in the instance noted) a reasonable number of times per demonstration one can readily see that the whole business is apt to be very much worth while, at least so it would appear to your humble scribe.

In Minneapolis

WARD ALLEN
CORRESPONDENT
Strand Theater Bld.

THE MINNEAPOLIS ELKS BAND, Lodge 44, is nearing its final rehearsal in preparation for the contest to be held by the National Elks Convention at Cincinnati, Ohio. The band has a membership of thirty-eight pieces under the direction of William Warvelle Nelson, who is also conductor of the State Theatre Orchestra. Shortly after the band was formed last season, they went to Chicago, where they won first honors, besides proving to be quite a sensation in spite of a comparatively small membership. This year they are going to the Convention with a larger band, the members of which all belong to the local Lodge of Elks.

Judging from all advance indications and knowing the personnel of this band, they will certainly furnish some keen competition for those who take part in the contest. When one just takes a glance up at the old bandstand and sees such boys as "Spence" Adkins, Miles Sery, Luke Andrews, the Cafarella boys (Tony and Johnny), Fred Birnbach, and Jack Peterson, ready to come forth with a *Double Forte*, you can rest assured you are going to hear something; and Mr. Nelson, or "Bill," as he is best known by those who don't notice the six sheets, doesn't need any club larger than a baton to make these boys come through with just what he wants and when he wants it. The music just seems to pour out of the end of Bill's baton, and a musician watching Bill conduct will readily see that he hasn't learned how to use that old stick in just ten lessons by correspondence.

Anyway, it is a wonderful band, and we only wish all the Jacobs Magazines readers could hear them play, as proof of the truth of all that we say above. The lodge also plans to send the Glee Club along with the Band, believing that they will be of great assistance in an effort which will be made to bring the 1929 Grand Lodge Convention of Elks to Minneapolis.

The Oboist minus the hootchy-kootchy tone is Jack Peterson with the Elks Band, and his side-kick, Mr. Fred Birnbach, who plays the Eb clarinet — O! well, why speak of such small things. We might add that Mr. Birnbach is secretary of our Musicians' Union, and if he weren't good on his instrument, he would have to play his own fare to Cincinnati to hear his band play.

UNIVERSITY OF MINNESOTA Stadium is to be the scene of a "Carmen" presentation, and noted singers will supplant gridiron heroes in this outdoor theatre. In the huge bowl of the University Stadium, a transformation is taking place. On the gridiron lately spurned by the flying feet of Herb Joesting and other football heroes, will stand a complete village, with mountain scenes from sunny Spain. Cigarette girls, dragons, smugglers and gypsies will lift their voices in the famous music from Carmen which has been selected for this year's outdoor opera to be given by the music department of the University of Minnesota. Repetition of the success of *Aida*, the outdoor opera of last season, is expected this year in Carmen.

This production, which has been made famous by Geraldine Farrar in the title rôle, with Caruso playing Don Jose, is believed to be admirably suited to outdoor production. Noted opera stars, most of them from the Metropolitan Opera Company in New York, will take the leading rôles. A cast of 250 students from the University will make up the chorus.

Professor Earle G. Killen, director of the University's choral work, will have charge of the production, and S. Chatwood Burton, associate professor of painting and sculpture, will be responsible for designing the sets and sculpting the scenery. The costumes and properties will be prepared by students in art education and home economics, directed by Professor Ruth Raymond and by Miss Wylie



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impromptu stage will be illumined by lights raised on poles and focused on the stage.

Ina Bourskaya, who made her debut as Carmen with the Metropolitan company in 1922, will play the leading role. Edward Johnson, also from the Metropolitan, will sing the part of Don Jose, the jealous lover, while William Gustafson, baritone of the same company, will appear as Escamillo, the toreador. Zuniga will be sung by Lester Spring. Micaela by Queena Mario of the Metropolitan Opera company, Frasuquita by Elizabeth Kerr of the Chicago Opera company, and Mercedes by Eulah Corner of the Cincinnati Opera company. Two of the leading roles will be sung by students in the department of music, that of El Doncairo by Julian Neville, and El Remendado by Rudolph Goranson.

The business department of the university has insured the performance against rain, but a study of weather records has been made by the university and a period selected when rainfall is usually the lightest.

An orchestra of 40 Symphony musicians, 30 University Orchestra members, and the entire University Band will be used; and the Elks' male chorus, the University Singers and the University Choral Society, the South High School chorus of 40 voices, and the St. Paul Central High chorus of 40 voices, will make up the choral group of the opera.

THE WASHBURN HIGH SCHOOL, like the other high schools of this city, has two orchestras and a band. The Junior Orchestra consists of 80 players, some of whom are in the seventh grade; the Senior has about half that number, but consists of players who are further advanced on their instruments. The band was organized this spring by Mr. Lawrence, who assists Mr. Beckstrom, music director for the Washburn Day Festival.

Mr. Lawrence, who is a graduate of the MacPhail School of Music, is a cornet teacher and a capable band director. The school band idea is becoming very popular, and schools are in need of many more men to handle it. In Minneapolis, students begin their instrumental work in the fourth grade under the Giddings System. They have wind and stringed instrument classes in which many pupils are instructed before taking lessons privately. After the lessons, a small orchestra is organized and by the time the pupils enter Junior High, they can play quite well. This work is most interesting and any teacher passing through Minneapolis is very welcome to observe this system and listen to our school bands and orchestras.

THE MINNEAPOLIS SOUTH HIGH School Band won the state championship of Minnesota and is now ready to leave for the nation-wide contest to be held in Council Bluffs, Iowa, and known as the National High School Band Contest. With an instrumentation of 47 pieces the Band takes with them to the National Contest four state champion soloists—Oscar Herskovitz, cornet; Homer Johnson, oboe; Frank Hedlund, trombone; and Verner Erickson, French horn. Verner received the highest marking of any soloist in the recent state contest. The members of the Band went Little Tommy Tucker "who played for his supper" one better. They staged a music festival in the auditorium of the South High School, 24th Street & Cedar Avenue, to raise funds for their expenses to the National Contest. More than 450 persons attended the festival which was given jointly by the Band and West High School State Championship Glee Club of 100 voices and the South High School Glee Club. The festival was repeated in the auditorium of the West High School. According to members of the committee in charge of the two festivals, more than \$450.00 has been raised toward the expense fund of the Band. Miss Bessie P. Knight is chairman of the committee.

New York City. — The importance of photoplay music as an item of musical merchandise is emphasized by the recent announcement of Irving Berlin, Inc., that they have initiated a department that will be exclusively devoted to this type of music publication. That Berlin, Inc., intend to make this department not the least important one of their quite extensive business is evidenced by the fact that Leo A. Kempinski has been secured as Editor and Maurice Baron as Director of Publications. Both of these men are well known for the high quality of the photoplay music they have produced, mention of which has been made in this magazine in del Castillo's "What I Like in New Music" department. The announcement of plans for new publications for this standard and photoplay music department indicates that the contribution of Irving Berlin, Inc., to this type of publication will be a notable one.

Boston, Mass. — The approach of warm weather apparently holds no discouragement for some of the photoplay theatre managers in Boston. In preparation for the summer season the National Theatre in the South End has installed one of the best equipped theatre organs to be found in New England. This new organ is a Robert Morton unit and is said to be the first of its make in Boston. Joe Reisman and Tony Angelo are the organists elected to preside at the console of this new instrument.

Iowa City, Iowa. — The Second Annual State High School Music Festival was held on Friday and Saturday, May 6 and 7, 1927, with concerts and contests. The concerts were presented by the combined orchestras (Russell V. Morgan, conductor); combined choruses (Dr. P. G. Clapp, conductor); combined boys' glee clubs, and combined girls' glee clubs (Duncan McKenzie, director). On Friday afternoon at 4:30 P. M. an artists' recital was given by Isabel Richardson Molter, soprano.

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Band and Orchestra News Briefs

Los Angeles, California. — The Playground and Recreation Commission of Los Angeles presented the recently formed Los Angeles Reed and Brass Symphony Society in an informal concert at Echo Park Community Club House, on Saturday evening, May 14, 1927. The program of four numbers consisted of: Overture, *Magic Flute* (Mozart), *Hungarian Dances*, Numbers 5 and 6 (Brahms), First Movement of the *Unfinished Symphony* (Schubert), *Ass's Death*, from the *Peer Gynt Suite* (Grieg), by the reed section. *Marche Slav* (Tchaikovsky). This was the first public appearance of a unique civic music organization of forty musicians, under the direction of D. C. Cianfoni.

Lovell, Massachusetts. — Under the direction of Mr. John J. Giblin, the Lovell High School Regimental Band gave the second concert of its fifth season on Friday evening, May 13, 1927. For full ensemble playing the program presented Meyerbeer, Rubinstein, Grieg, Donizetti and Rossini among the composers of greater weight, with lighter numbers by Herbert, Von Blon, Orth and Johnson. This band won first prize in the Class A contest at the New England School Band Conclave of 1926, and second prize at the 1927 meeting.

Spray, North Carolina. — As carried out this year under sponsorship of the Carolina Cotton and Woolen Mills Company (the moving power behind the Tri-City Community musical activities of Spray, Leaksville and Draper), the Music Week observance of 1927 was an elaborate event (or, rather a series of elaborate events) that attracted statewide attention. The events of the week, all of which were given under the direction of Mr. O. A. Kirches with Miss Edna M. Grotefendt as assistant, occurred as follows: First day (Sunday afternoon, May 1): miscellaneous concert. Second day (evening): children's concert with 170 participants on the program. Third day: evening concert of choral singing, band and orchestra playing and classic posing by juveniles, combining 220 performers in all. Fourth day: evening presentation of an operetta by the combined girls' singing classes. Fifth day: evening concert by the Tri-City (combined) adult orchestra of sixty-nine players. Sixth day: evening concert by a saxophone and reed band with guitar ensemble. Seventh day: evening concert by the Tri-City Band (adult) of forty-one pieces.

Boston, Massachusetts. — The New England Conservatory of Music most assuredly is demonstrating musically. The orchestral and choral classes of the Public School Music Department, Mr. Francis Findlay, conductor, demonstrated the results of effective training in an ambitious concert given in Jordan Hall at the New England Conservatory of Music on Friday evening, April 29, 1927, presenting the following program. Orchestra: *Overture to Rosamunde* (Schubert). Chorus and Orchestra: *The Heavens Resounding* (Beethoven). Chorus and Strings: *Ave Verum Corpus* (Mozart). Women's Voices: *Gloria Patri* (Palestrina). Women's Voices and Strings: *Cradle Song* (Arensky). Women's Voices and Piano: *Morning Song* (Massenet). Chorus and Orchestra with Soprano Solo: *The Answer of the Stars* (Converse). Violoncello Solo and Orchestra: *Adagio* (Bargiel). Chorus and Strings: *Remembrance* (Spanish Folk Song). Chorus and Strings: *The Lass of Richmond Hill* (Hook). Chorus: *A Nocturne* (Curry). Chorus and Orchestra: *Land of Our Hearts* (Chadwick). Much favorable remark has been heard upon the splendid performance of the Conservatory Chorus and Orchestra at Symphony Hall, May 22, the occasion being the Festival of Chorus which closed Boston's Civic Music Festival.

Somerville, Massachusetts. — The Somerville High School Orchestra — Elmer Birdsall, conductor; Frances M. Bonney, concert-mistress — gave its fourteenth annual concert in Clayton Ellis Hall at the high school on Friday evening, May 13, 1927, using the following instrumentation: thirteen first violins, ten second violins, viola, two cellos, two basses, three flutes, four clarinets, five saxophones, three cornets, two horns, three trombones, two drums, piano and xylophone.

There also was a vocal section, programmed as "The Constellation" and made up of Clifford Bain (Band Leader), Elmer Birdsall (Leader, First Orchestra), Evelyn Burt (Leader, Girls' Bugle Corps), Marguerite Calderoni (Senior Girls' Glee Club), Fred Clark (Leader, Boys' Glee Club), Helen Clement (Senior Girls' Glee Club), Leona

Dunham (Leader, Soph. Girls' Glee Club), Alice Johnson (Mandolin Club), Gilbert Jones (Boys' Glee Club), Edward Kelley (Leader, Pipe and Drum Corps), Henry Levenson (Leader, Second Orchestra), Marion McCarthy (Leader, Senior Girls' Glee Club), Olive McPherson (Orchestra), Eleanor Ross (Senior Girls' Glee Club), Maurice Sellers (Band).

Under the guiding hand of H. E. Whittemore, director of music, instrumental work is taking an increasingly important place in the curriculum of the Somerville schools, as evidenced by the generous representation of the Somerville school music department in the recent New England School Music Festival. Five different groups from Somerville participated and gave a splendid demonstration of the effectiveness of the Somerville system whereby every ensemble is directed by a student leader.

Boston, Mass. — The Boston Civic Symphony Orchestra displayed its symphonic qualifications in a remarkably attractive program given at a concert in Jordan Hall in the latter part of May, under the baton of Conductor Joseph F. Wagner. Assisting on the program were Minot A. Beale, violinist; Harold Schwab, organist, and a women's chorus of seventy-five voices trained by Daniel D. Tierney. The program presented was as follows: *Marche, Militaire Francaise* from *Suite Algerienne* (Saint-Saens); *Overture to The Merry Wives of Windsor* (Nicola); *In Memoriam*, an Elegiac Poem for chorus, organ and orchestra (Joseph F. Wagner); *Introduction and Rondo Capriccioso* for violin (Saint-Saens) — Mr. Beale; *Izlyl*, Suite (Pierne), first time in Boston; *Overture, In Domremy* from *Suite, Jeanne D'Arc* (Converse).

The Boston Civic Symphony Orchestra was founded in 1925. Its managing-directors are Augustine L. Rafter, Assistant Superintendent of Boston Public Schools, Chairman; Mrs. William Arms Fisher of the Civic Music Association, Inc.; Warren Storey Smith, Music Editor of the *Boston Post*; Frederic S. Converse of the New England Conservatory of Music, and Joseph F. Wagner, Conductor, who conducts gratuitously. The instrumentation of the orchestra is comprised of nineteen first violins; nineteen second violins; seven violas; seven cellos; five basses; English horn; two flutes and piccolo; two oboes; two clarinets; two bassoons; three horns; four trumpets; three trombones; tympani; three percussion; celeste; harp.

Newton, Massachusetts. — With Mr. Charles R. Spaulding as conductor, on Friday evening, May 20, 1927, the Music Department of the Newton Public Schools presented the combined instrumental classes of the Junior High and Grade Schools in a *Juvenile Band Concert* at the High School Auditorium. The presented instrumentation of seventy-four clarinets, twenty-one saxophones, six flutes, fifty-eight cornets and trumpets, five trombones, three baritones, seven altos and mellophones, two basses and three drums, certainly was unusual if not unique. One number, *Melody* (Whiteley), was played by the full clarinet section only. The program was patriotically conspicuous by five numbers: *America* and *Julia Ward Howe's Battle Hymn of the Republic* (Full Band), *America the Beautiful* (Trumpet Sextet), *Tenting To-night* (Baritone Solo) and the *finale*, M. Kellar's massive and majestic Hymn, *Speed Our Republic* — a now almost forgotten musical number that for its grandeur of tone and noble phrasing might well be adopted as America's National Anthem.

Plains, Pennsylvania. — Mr. Will S. Wilcox presented his annual concert in the Presbyterian Church on Monday evening, May 2, 1927. The attractions offered were George's Concert Band (Edgar E. George, conductor), in five numbers; Pompilio Forlano, in trumpet solos; Daniel S. Wilcox, in saxophone solos; Miss Helen Ware, in recitations, and the Wilkes-Barre Quartet (Mrs. George F. Mason, soprano; Miss Louise Gibbs, contralto; Mr. Gwilym Davies, tenor and director; Mr. George F. Mason, bass), in solo and ensemble numbers.

Lawrence, Massachusetts. — The Lawrence High School Orchestra, Mr. Robert E. Sauls, conductor, gave its seventh annual concert in the high school assembly hall on Friday evening, May 26, 1927, presenting the following program: *Triumphal Entry of the Bojars* (Halvorsen). Overture to *Prometheus* (Beethoven). Chinese Suite, *Po Ling and Ming Toy* (Friml). String Ensemble: *Adagio Cantabile*, Op. 20 (Beethoven). *Valze Suite* (Brahms). March, *Pomp and Circumstance* (Elgar). The assisting artist, Felicia Stuciniski, played Mozart's *Concerto in D Minor* for pianoforte.

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TENOR BANJOIST desires position with orchestra. Young married man having 20 years harmony, composition, directing and teaching. Uses Paramount; tuxedo; week end engagements considered also. — **LEWIS**, 1159 President St., Brooklyn, N. Y. Tel. Decatur 7742 (7)

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HENRY FRANCIS PARKS

A recent presentation of his was a musical divertissement, so to speak, of fanciful and varying moods. The finale used the last movement (4-4 *Allegro Vivace*) from the *Overture Solennelle* by Peter Tschaiikowsky as a counterpoint against the trio strain of the march *Stars and Stripes Forever!* by Sousa, the brass octet standing up with a special spot on it and setting it off in a showmanlike manner. The effect was not only electrifying, it was artistic! Musical! In a later issue there will be a mighty fine story of this young genius who presides over what is now, all factors considered, the finest orchestra in a theatre in Chicago. At present the organization rotates between the Tivoli and the Uptown theatres during alternate weeks. If a visitor in Chicago does not miss it.

MISS HELEN SNYDER, at a recent meeting of the Chicago Society of Theatre Organists, presented a highly pleasing program comprising: *My Lovely Celia*, Higgins; *All Souls Day*, Strauss; *Hille*, Frank La Forge. She is a mezzo soprano (though with more contralto than soprano quality) of unusual gifts and is a pupil of Madame Lustgarten. Her mother is one of the city's professional movie organists and played the accompaniments sympathetically and in accord with Miss Snyder's moods. Miss Snyder has unquestionable talent and, having formally entered the professional concert field (she recently made her debut in the Young American Artist's Series under the management of J. B. Hall in Chicago), she does so, not without adequate preliminary preparation in the extent of study and practice, but also with the heritage of a musical environment and atmosphere so essential to really fine and artistic work. Her mother deserves great credit for the building and maintaining of this atmosphere and for the bond of musical and maternal affection to which this young singer undoubtedly owes so much. Miss Snyder has a lovely personality too. She needs a little more development of range in the higher register since her present range is lower than the average mezzo soprano. The middle and lower register has the rich, *triste*, warm, mellow tone of the *chalemeau* register of a clarinet. And, besides this, she has a naïveté of style peculiar to herself. She will be yet heard of in the musical world.

AN AMERICAN TRAGEDY by Theo. Dreiser in two volumes, published by Boni and Liveright, of New York, and the literal "father" of Elmer Gantry, consumed most of my time and thought for the greater portion of a week. The story has to do with a family of itinerant Gospel evangelists—those queer sort of religious fanatics one always sees in the Metropolitan cities. Their traits, their domestic habits, their social view-points are all delineated in such a rhythmical, musical style that, unlike Elmer Gantry, one is not experiencing a sort of irritation against the vitriolism of what seems to be well-founded prejudice. On the contrary, one has genuine sympathy—feels a deep sorrow that such events are an actual possibility; that they did and do transpire; that the consummate ignorance of these self-chosen apostles of righteousness and religious morality should be possible under such an otherwise fairly intelligent order of civilization; that a state comprised of intelligent people can believe and subscribe to such moral hypotheses particularly as taught by such half-baked religious pedagogues. Even Rome, with all her faults, would not trust her dogmas and rites to the custody of those whom she did not know could intelligently propagate them. However, the story wends its way with sharply contrasted lives to the final tragedy—the murder of Clyde Griffith's former paramour and *tesoria*, the finely

written and highly logical court trial, the appeal for a stay of execution; the final selling out by the clergy itself of Clyde's last opportunity for a pardon. And, crowning all (and unlike the usual American plot), the execution itself. A brief coda follows, *Souvenir*, a coda which is not a coda in the sense of completion of task or idea, for the book carries on beyond this point—every fleeting moment it re-enters your mind.

There is little or no comedy for relief, though the style is by no means entirely lugubrious, but there is a dramatic appeal and an emotional depth that the strongest heart responds to. There is intense music in its pages. There is mute philosophical appeal. One cynically shudders, then is gripped in suspensive terror upon the retrospection of his own follies. I cannot say that it mirrors Dreiser's inner consciousness for I do not know him but if ever I were to be placed in a room with twenty men and could ask them each but a question or two I believe I would instinctively and intuitively single Dreiser out, so vividly does this masterpiece seem to portray individuality. That is the mark of all art anyway. A work general in character has no spontaneity, no appeal, no great personal interest.

THE MUSIC TRADES convention is moving along this week at the new Stevens Hotel. All of the leading band, orchestra, piano, phonograph, radio and other musical instrument manufacturers are well represented. Our Editor-in-chief, Mr. C. V. Buttelman, has been my guest during the week and after a heart to heart talk over the coming year's program I believe that you are going to have a wonderful line-up of material. Of course, I am a modernist and that goes for everything except free love and Bolshevism, neither of which my ethics permit. I have been accused of being a Bolshevik and what not, but what progressive thinker and doer does not receive the same judgment? In view of this it can reasonably be expected that you may receive from me, from time to time, some opinions. So you needn't be surprised if you do.

HANS HANKE, POPULAR PIANIST

WHILE at the Lyceum Theatre in Minneapolis during the season of 1924-25, the writer had the happy privilege of hearing and meeting this renowned pianist who was a headline act at the theatre. He stopped the show at every performance with Liszt's Second Hungarian Rhapsody, playing usually from two to three encores, yet during the week's run of eighteen performances never once repeated the same encore number! Since coming to Chicago this acquaintance has ripened into a personal friendship, and many pleasant evenings are spent in Hanke's company. During the past season he toured the leading houses of Chicago and the country, and has just left to open on the Orpheum Circuit.

There are many pianists and many good ones, but the striking thing about Hanke is that he can go into a mixed audience such as the movie

theatre caters to and STOP THE SHOW WITH CLASSIC MUSIC, proof that the public does not dislike the classics, but on the contrary, enjoys and appreciates real music, when interpreted by an artist. There is more than mere personality or showmanship artifice necessary to accomplish this feat. There is marvelous musicianship and artistry behind it; there is emotional playing, poetic reading and a knack of playing involved compositions with such sincerity and simplicity that even the masses applaud and applaud his numbers!

In sixteen years' professional experience the writer has never met Hanke's equal as a sight reader. Hans has taken manuscript and read it instantly without a mistake, and in this he is incredibly phenomenal. I remember one night after a symphony concert in Minneapolis when a few members of the orchestra repaired to a nearby piano store to play Tschaiikowsky. Even the routine symphony players had difficulty, yet Hanke played his piano part perfectly and when the necessity arose, brought in the cued instruments when they lost out! Think of it! And this sight-reading propensity is not only in the romantic and classic schools, but even in ultra-modern music such as Goossens, Stravinsky (from orchestral score), Debussy, etc.

Hans Hanke was born in Berlin, where he was educated and spent the major portion of his life. Later, he spent ten years in Russia and several in France. He speaks Russian, French, Italian, and of course German, all equally well. Also, he makes records for Melville-Clark and the Welte-Mignon people.



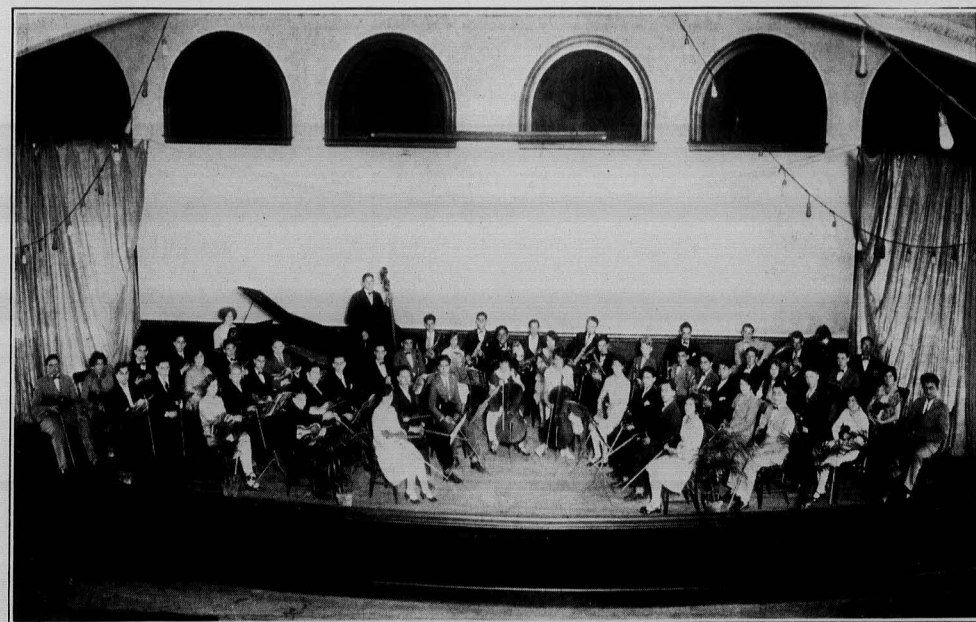
HANS HANKE



How many different instruments can you identify and name in the above picture of the recent convention exhibit of Candy-Bettoney metal woodwinds?



Marvin Nelson of Milwaukee, first prize winner in rudimental drumming, 1927 Wisconsin State Band Contest.—(Courtesy Ludwig & Ludwig.)



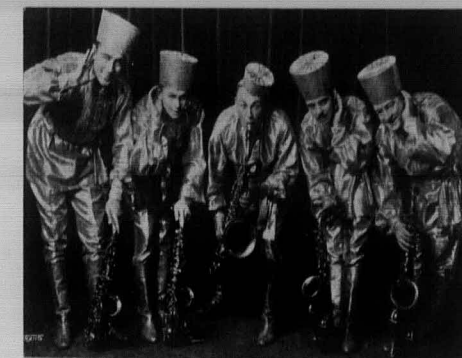
Revere, Mass., High School Orchestra. Helen N. O'Connor, director, won first prize in Class A, 1927 New England School Orchestra Contest.

More Pictures

Unless you are one of the insignificant minority who don't read the comic strips you will be glad to meet Cliff Sterrett who is responsible for the joys and vicissitudes of "Polly and her Pals," Ashur, Neewah, Paw Perkins, the kitty, et al. This picture shows Mr. Sterrett with Mrs. Sterrett and their son Paul in a cozy corner of their beautiful home.—(Courtesy of Gibson, Inc.)



String clubs are regaining their former wide popularity. This ensemble is one of the several conducted by Sophocles T. Papas, Washington, D. C.



Just how many is a Saxotette? Do your own counting. Here is Joe Thomas' Sax-O-Tette with Archie Nicholson, Comedian.



These boys from the north tip of Maine traveled by motor, rail, and steamboat to attend the school music festival in Boston. They went home with several prizes, one of them awarded for best conduct. Caribou Rotary Club, which sponsored the trip for the boys, should be proud of the lads who represented them and their town.



C. D. Greenleaf, of C. G. Conn, Ltd., recently elected president of the National Association of Band Instrument Manufacturers for the eleventh consecutive time.



Musical stars who entertained the recent Conn Dealers Convention, held in Elkhart. Front row: F. A. Napolilli, oboe player of the Chicago Symphony orchestra, Mme. A. Cafarelli, soprano, H. Benne Hen-ton, saxophone virtuoso. Back row: Jaroslav Cimerka, eminent trombonist; Al Sweet, director of Al Sweet's band; Richard Stross, cornetist, credited with having attained the highest range on a cornet, and J. F. Boyer, secretary of the Conn Company, who accompanied all the artists in their programs.

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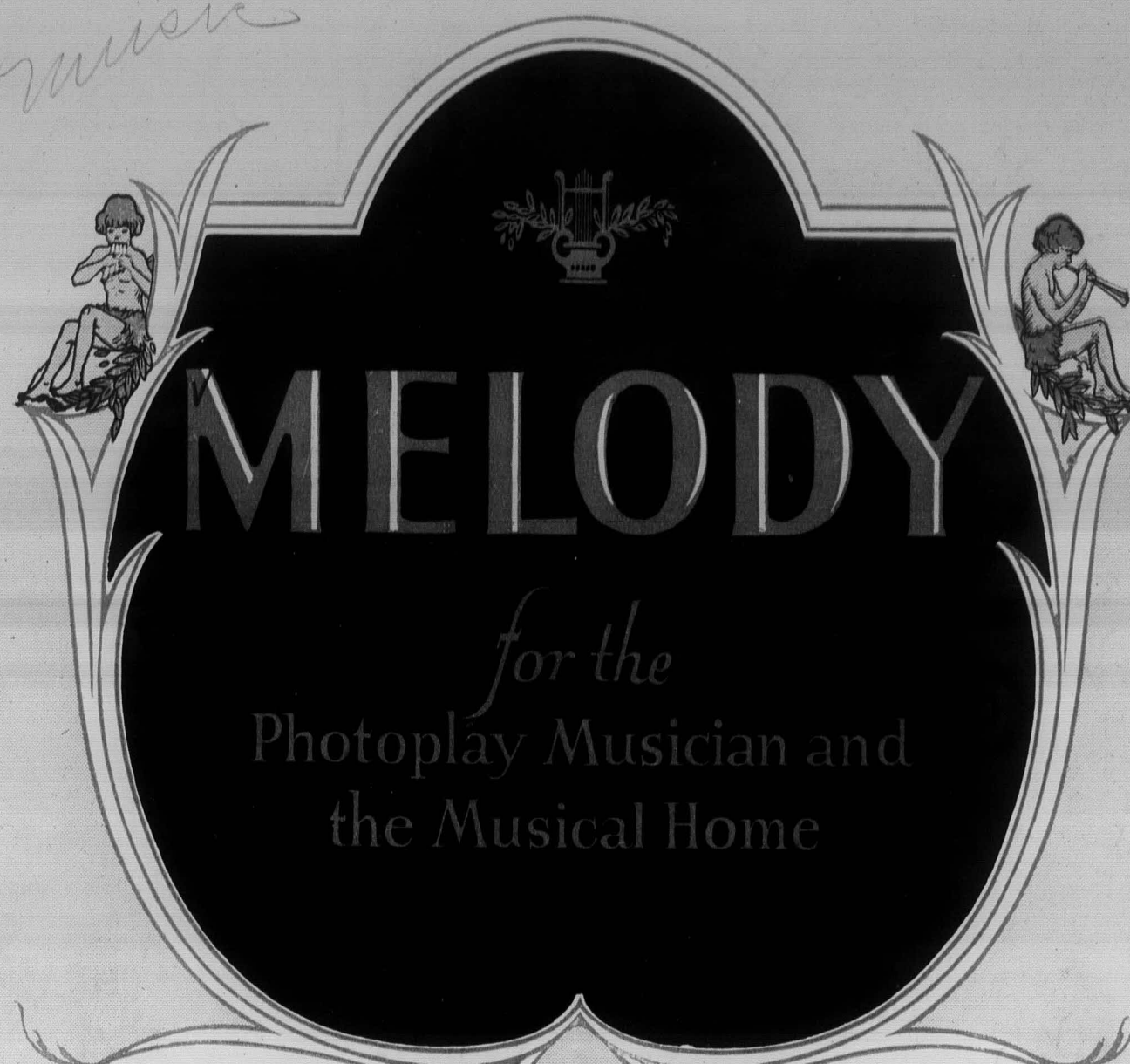
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LA PETITE DANSEUSE, Valse Caprice, by Harry P. Bull

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