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THE STRING TRIO

and Its Literature

by ALFRED SPRSSLER

THE STRING TRIO, as so aptly expressed by Mr. Spressler, is a quartet with one player minus
one, or, if the assimilating information about such literature does elicit a gleam of recognition from the eye of some musician, it is
because he has heard of string trios only from
some book or from some music catalog or other.
The form of the string trio is not a novel one.
It is, as it were, the La Revue Précieuse about the violin, a very sweet and
beautiful form, but does not make enough noise.
And, if, at first, it would seem to be utterly useless
for public performances. This is a measure
true, and the writer, although himself an
advocate of string trios, could really see the trios' sphere was not that of the
concert hall, nor was it intended for the general audience.

A Renewal of Opinion

Yet this idea suffered a rapid reverse when
his staid circle from the business end of a
radio set came to crave the moving harmonies and
intimate discipline and urbane development of
Beethoven's string trio, opus 8, dedicated to Count
von Breuning, whoever he was. It was the
first time the writer had heard a string trio
played in which he was not a participant, and
he had thereby his grand faith in string trios
and Beethoven materialistically strengthened.
Since then there have been several trios per-
formed publicly before chamber music associa-
tions, and all with gratifying results.

The several performances that have followed
attached to the meager organization of a string trio,
which might possibly be the explanation of its comparative unimportance. First of all, the
name indicates, the trio consists of three
players, of whom at least two have the violin
and the third directs his efforts toward a viola,
while the third would be a violinist. All
of which makes a string quartet with one man
missing, or, in other words, three-quarters of
a quartet. And paradoxically, if your
string quartet has a second violin player who occasionally eats a mushroom or is late in arriving, you might well do well to the Beethoven string
trio to your library.

Because of the fact that the string trio is

Effectively a string quartet with one part
missing, it is evident that the composer, to
make his harmony come out right, was obliged to
give all the essential notes in some way.
This was done by the relatively simple expedient
of making one instrument do double duty.
And it so happens that the viola player
frequently furnishes passages in his part which are
totally unlike anything ever written for the
viola in its usual capacity. Hence, the viola
player must be one who, from birth on, was
marked by the gods as a viola player. He
must not be a violinist whose lack of
dexterity has relegated him to the servile
occupation of the ordinary duties of a viola player.
The violist in a string trio must need be
a chamber music player. Much depends
upon his measure of the proper expression
and interpretation of the score. There is, in string
trios, so very little to work on and yet so much
to be made out of it, that every player must be
able to produce full, rich and intense tones from
his instrument, while absolutely perfect intona-
tion and time are most necessary. The
violinist must be able to cope with any situation
possible on the instrument of his choice. He
should really have a background of chamber music
playing, such as participation in quartets,
trio and, all the more important, chamber combina-
tions. For, although, strictly speaking, only
one player in the string trio is the leader or
the one to be heard above all the others, still the
violinist has a certain responsibility above
amounting to leadership.

The Cellist as a Man of Valor

The 'cello is, as the other players, to be
selected with considerable care. He, too,
should have experience in chamber music, and
should have acquired, from somewhere or other,
the ability to play in the treble and
tactilely as easily as in the bass. Here is an
example of what was said above about
being apparently one part missing. Frequently
the 'cello has to take over that part's duties,
with the result that the 'cello must also meet situations which do not exist in other types of
music. In the last movement of the Beethoven
trios before mentioned, for instance, there are
several long runs in the treble chord which have
to be practised, and practised carefully. The
'scellist who can read that trio, or in fact any
one of Beethoven's string trios, and do it
right, is a true artist and ought to be conversant
with the 'cello's scale and given medias for
value.

The three players must have in common,
qualities of craftsmanship, perfect interaction,
absolute time, and that peculiar taste which is
same proper expression. They should be equally
matured in technical ability, for the weak and
unsteady, viola and the indecisive and
limping 'cello cannot be helped along by a
superb and regular violin. It is a case of every
man for himself, and with only three men
in the personnel an occasional blue note can be
detected and localized to the instrument whereas
it emanated with uncertain gravity.

Practice Important

Practice, as in music, is the most
important. To be a master you
have been extensively practised. The writer has always
found most beneficial trios as practice
and exhausting work at that. It had for
comprehension, however, the fact that the
enjoyment one derived from it far outweighed the
work.

What composed the Dvorakiano in 1899
the year after his matchless operetta "Rusalka"
has its precursor at Prague. The year of
the composition of the Dvorakiano was taken up with rather
unspectacular work, for it was during that time he also composed
the opera "Boris Godunov," the accom-
paniments to Händel's Messiah. It is the
writer's opinion that the Dvorakiano was
written for the entertainment of the
composer and two of his friends, and was intended
to take up the remainder of his time now
devoted to the composition of the Dvorakiano,
including the usual processes of third
variation between movements of the trio.
That the composition was intended for an overall
rehearsal may be seen from the fact that
the viola part in the trio is written by
each movement has an average of two
or more passages in it.

The composition opens with a swift Allegro,
forming a brilliant contrast to the following
Adagio, which, as so many students of music
will tell you, comes from the words ad, meaning
at, and agitando, meaning thus. The word means
of ease, and after being at attention during the Allegro
this command is rather
towards the performers. No one was

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player is on an equal footing with his
neighbor and that there is no such thing as having two
instruments play softly so that the third one
may be heard, except where the indications in
the music are to that effect, there ought to be
between the players a spirit of compensation,
and a sort of ping-pong, as it were. This is
only permissible by constant assurance and
practice; thereby each man knows what he can
expect from his colleague, and knows his
colleagues strength and weaknesses.

The extraordinary difficulties of a technical
nature to be found in string trios should not
come one to be casual and unexceptional
when we or one of the performers fails to
make the grade. As has been said above,
the trios present an entirely individual line
of endeavor, and frequently the viola player
who can command chords in abundance or
an orchestra in full on everything is therefore
utterly unfitted for string trios without suitable
growth and the poor 'cellist, who usually does
most of the work while the other two have fun,
is to be commiserated and condolled in the
places where he falls out and applauded and
concessional in those places where he can
stay in.

A Pausch of Literature

Unlike some of chamber music the
literature of the string trio is not extensive.
What there is of it, however, is marvelously
well done. Its composers number such brilliant
composers as Beethoven, Schubert, Mendelssohn,
Dvorak, and others. The Dvorakiano is
one of the most successful and
well-done string trios, even extending to
the six movement of Mendelssohn's trios,
which is the applicable polish to an already
exquisite gem.

In Beethoven's opinion the string trio was
quite all right. So much was he taken up with
it that he composed in all, four string trios,
which may be added two sonatas, one of which
was for the string trio combination, while the
other was for violin, flute and viola.
The first trios, marked opus 8 in E major,
consists of five movements, each of which
is more expressive and more revealing of Beethoven's
genius than its predecessor was.
The second trio, opus 8, No. 1, in G major,
begins with an introductory adagio leading into a brilliant
Allegro on trio movement. And then, after the players
have been nearly exhausted, another adagio, which is followed by
a scherzo in allegro. He later calls for increased
speed, and so terminates the trio in a
surprisingly effectual and the spectacular
and seemingly intended to be fireworks.

Let us first discuss Mozart's Divertimento
for string trio. The word means, as you may
have guessed, a diversion or an excursion
serves to indicate what some people consider
an amusement. The writer has always
found Mozart's beautiful trios as
practice, and exhausting work at that. It had for
comprehension, however, the fact that the
enjoyment one derived from it far outweighed the
work.

Off readers are familiar with the
beautiful divertimento by Spirrler's
near at the start of the Krafts or
Music of the Month. This month, however, we
represent the composer in a more serious mood, although the reader will notice that even with such a formidable subject as the


To the Editor:

Dear Sir:

I was very pleased to see your recent article on
"Mozart's String Trio" which appeared in your
section "The New Music." I must, however, take
exception to your statement that the Trio is
"adagio on trio movement."

I believe that you have misunderstood the
meaning of the term "adagio." An adagio is a
slow movement, generally in the key of C major
or C minor, and is usually marked "Andante" or
"Grave." The Trio in question is a scherzo,
marked "Allegro non troppo." It is a lively,
upbeat piece with a strong sense of rhythm.

I hope that you will correct this error in future
issues of the magazine.

Sincerely yours,

[Signature]

The New Music
Our Younger Set

A department for young musicians and students—primarily concerned with their own activities and interests and conducted by themselves.

ALICE BUCKNELL
High School of Commerce, Woonsocket, R.I.

WILL it be the new department that you are going to like it as well as the "Younger Set" or one of the—mo—more serious columns? As the department is to be recommended for, and to the "Younger Set," we readily give place to this first month's contributions, neatly Lettets, and most interesting letters, too, the first from Alice Bucknall, who was most careful of the 1936 New England High School Orchestra. The letter is addressed to Frances Gilbert of Plymouth, Mass., High School.

Dear Frances:

I think it is a splendid idea for The Junior Music Magazine to open a page through which we can bring to light how and why we are interested in music and to give us an opportunity to share our activities with the New England High School Orchestrists.

Will you ever forget any of these high school musicians that we've heard over New England that are now with you and with these two or three or four of us who are willing to help in the orchestra? How many of us are interested in music? How many of us have the same eagerness to start right in and make the orchestra as good as it can be? There is no room for a great deal of time in the orchestra that is of value to the students who have the same interest as ourselves.

The NEW ENGLAND HIGH SCHOOL ORCHESTRA


I wish every young musician could have the opportunity to play in an orchestra like the New England High School Festival Orchestra. Of course the musicians, De Bruin and Mr. Fletcher were largely responsible for the success of the orchestra, but I was really very much impressed by the fact that the New England High School orchestra played as well together, considering the short time they were operated. This is a tribute to the players and their instructors. Credit must also be given to the New England High School orchestra of that period, which was organized and conducted by Mr. Stagg and Mr. Stagg, both of whom are great directors of music. I am sure that we shall have the same success as the New England High School Orchestra. I've heard many wonderful performances by the orchestra and I am sure that we can produce a splendid orchestra.

I am grateful to our Director of Music, Mr. A. B. Clark, for mercy-

ing me at the representation of the New England High School Festival Orchestra. Nothing could be more than to hear that not only so, but also in the orchestra of the New England High School, we have the same success as the New England High School Orchestra. I am sure that we shall have the same success as the New England High School Orchestra.

P. S. Did you notice the little note about the Brown in the November National's Magazine? As this is my instrument, I thought it might be interesting for you to read.

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The Goldman Band and Its Leader

New Yorkers are prone to look upon the Goldman Band as something peculiarly their own. As a matter of fact, radio has made the band a national institution—beneficaries are few who do not know it already. It is fitting, then, that a history of the band and details of the famous ”Yankee Doodle” and other old dances from the early composers.

By ALANSON WELDER

EDWIN FRANKO GOLDMAN

Among the many fine concert bands which America has developed, there are included more glorifying scores than the Goldman Band. This success is due to several factors, but most of all to the personality and talent of the man who conceived it. Edwin Franko Goldman was born in Louisville, Kentucky, January 1, 1878. The date of his birth, for those persons interested in the workings of signs and symbols, may hold something of the significant. He was born on the first day of the new year, and in the option of most musicians his band, too, was born at the beginning of a new era in band music.

Like many another American boy, young Goldman’s instrument of choice was the cornet. At the age of fourteen he won a scholarship at the National Conservatory of Music in New York where he studied under prominent American bandmasters. He later studied cornet with John Levy, perhaps the most famous of his generation. When only seventeen he was engaged as a professional musician. He was employed in the Metropolitan Opera Orchestra under WM. Damrosch. The years sped by and he became immensely successful as a teacher and player, occasionally conducting.

He still felt that current and dissatisfaction toward all men of high talent and great ideas developed in him the idea of creating something new and entirely different in the realm of band music. That was the beginning of the so-called “symphonic” band, composed of the usual instruments with, perhaps, a slightly different arrangement, which would be able to effectively perform all the standard orchestral works as well as certain other instrumental works in band arrangement. Several other prominent bandmasters of America had made excellent progress along these lines and it remained for Mr. Goldman to further advance the cause. When this idea first came to him, he had no band of his own, and the difficulties at first seemed insurmountable. In order to accomplish his experiment he needed to secure for the summer season a number of the best musicians from the leading symphonic orchestras and prominent bands who were used to playing the standard symphonic works. Naturally these musicians must be paid properly, and the task for the venturesome musician must be paid properly, and the task for the venturesome musician

During the first five seasons the concerts were given on the green at Columbia University, but in 1902 they were transferred to the Mall in Central Park, and in 1915 to New York University campus. At the present time they are divided equally between these two places, and the crowds are as large and enthusiastic at one place as at the other. In 1904, impressed by the evident appreciation with which the thousands of music-hungry city dwellers received these concerts, Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim undertook the concerts and made them a free gift to the people of New York, certainly an inspiring and unselfish deed.

Interesting as the history of the band may be, of even greater interest is its consideration as a musical entity. The band was considered, from a musical standpoint, to be the greatest collection of all American composers the music has ever heard. The band was composed of four hundred musicians, all of whom were carefully selected from the finest orchestras of the world. The band was composed of four hundred musicians, all of whom were carefully selected from the finest orchestras of the world. The band was composed of four hundred musicians, all of whom were carefully selected from the finest orchestras of the world. The band was composed of four hundred musicians, all of whom were carefully selected from the finest orchestras of the world.

One of the first illustrations of this sentiment of music may be seen in the radio concert of many newspapers. For years, it has been the custom of many newspapers to broadcast concerts of the band in their radio programs. This has been done for the purpose of giving the band as much publicity as possible, and to show the public that the band is not only a musical organization, but also a business organization.

Press and the Offended

The band has not without grating successes in other cities, and several times distinguished visitors to New York have attended the concerts and expressed their admiration for the conductor and his work. It is worthy of note that whenever an eminent visitor has been the recipient of the highest praise on the matter of musical quality and balance. It is destined for a delivery of playing and flexibility, above reproach.

In addition to the regular symphonic and orchestral programs, Mr. Goldman’s programs include light opera excerpts and some of his own compositions. His Operas of "The whimsies" and "Chains of Liberty," the latter the most popular of the two, have been quite popular.

Everybody Loves a Composer—But Listen to This!

By CHARLES REPPER

When the interest grows in the workings of the music world, we find that it is the composers who are(username)ed. The fact that the public is selecting a composer from among the others is not necessarily a measure of his ability, but it is an indication of the popularity of the composer. The public is fond of listening to music, and the composers who are selected are those who have written music that is attractive to the public.

The Composer is Invisible

The composer often feels that he is actually invisible. The audience, the public, and the critics are all praising the work of others, but the composer is not getting the credit he deserves. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible.

Press Not the Only Offender

This attitude toward composers is, in my opinion, not new or applied to composers, it is familiar with all of us. Some of the most famous composers of the world have been recognized as being the only composers who are invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible. The composer is invisible, and his work is invisible.

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The Notebook of a Strolling Musician

In this article, which is the seventeenth installment of his memoirs, Mr. Rackett tells us of his connection with a famous band and its conductor—a matter close to his heart.

By ARTHUR H. RACKETT

GOOD BYE to farewell and greeting to all friends! Farewell to ring and rider, canvas cover and drums, to the wail of the nose and the growl and loudness of the bagpipes! Ach, until we meet again in the grand old Chicago! Chicago—"with all her faults I love her still!"

Before pursuing personal reminiscences further along the road to the always inevitable "downward ride" where all that is worthy of telling has been told, I wish to write a word or two about this great city wherein I finally elected to locate. The announcement made in 1915 that Chicago had passed the 3,000,000 mark in population and was in a close race with Paris for first place in the list of the world's greatest cities, is interesting for at least two reasons: a statistical showing of its marvelous growth, and the promise of future expansion. Although still a young city, Chicago today stands as a mighty giant among the largest cities of the world, and with perhaps a further opportunity for further growth than any of them.

Chicago Panorama

Chicago was not laid out until 1830 (less than 100 years ago), and in 1840 (ten years after its laying out) the city's population was 4,479. At that time New York was more than two centuries old with a population of 800,000, and had been a flourishing city for a long time before the site of Chicago had been marked as a trading post that was known as Fort Dearborn. After its settlement, Chicago remained a small city for only a few years, and in 1870 counted a population of nearly 200,000. Within little more than half a century later it had increased to millions, and now it stands as Paris and eventually bids fair to outgrow New York City, the Metropolis of the Western Hemisphere and the second largest city in the world. It can be said without exaggeration, that Chicago promises to become the leading and largest city in America, no doubt that in time it will surpass London.

After cutting loose from the circus I arrived in Chicago on July 3, 1880, and was immediately booked to play on the Fourth, Independence Day. Then followed an engagement at the old West Side Park, now more familiarly known as the Garfield Park Race Track; where I played the races (as well as the horses) for a week. What vivid recollections are revived at the mention of those old race-track days! Among the well-known horses and track owners were Pat Corrigan, Ed Corrigan, Daniel Wood, Pat Donahue, G. W. Paule, John McCafferty, Tommy Ryan, W. R. Letcher, the Whitenet Brothers, Tommy Ryan, C. E. Mahone, C. W. Doughtery, Louis Read, Tony Leahy, T. D. Carter, Haskins and Wightman, Fitch and Vermanum, J. M. Peck, Joe Brown, and a host of others.

An Outstanding Band

The Second Regiment playing contingent was a magnificent marching band and superb in concert work. There was not a "stick of dead wood" in the organization, each man having to pass rigid tests before being admitted to membership. I took the tests, as well as the military oath of allegiance to the State for a three-year term of service, subject to a call at any time, and joined the band as a member of the clarinet section. At that time this organization mustered fifty players, besides a bugle and drum corps of twenty, with drum major and bugler—one volunteer in the rester. It was a sight for the eyes and treat for the ears when the old Second Regiment band, formed by Fred Weldon's former band swung majestically along in a street parade to the rhythm of Fred's own hand compositions: Old City March, First Brigade March, Adorntz's March, etc.

As a veteran of the Regulars, my first camp was at the band at Springfield, Illinois, where I was a private for me. It was there I was met and became acquainted with John Callin, the drummer of the band, who was a Civil War veteran and a first-class rudimental and military band drummer. When Callin learned that besides being a drummer I too was a drummer, he insisted upon our drumming together in private and going through all the rudimental beats. He was so highly pleased with the results that, like a small boy with a new drum and his first childish attempt at
Astounding—

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By Hugh Boles in 1928

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**Melody for October, 1928**

**To Walk or To Hop**

- From recent developments in music, interest has shifted for the moment from one-duties to one-foot pedaling. Oh, to keep our feet on the ground.

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**Everybody Loves a Composer**

Continued from page 11

- A little less of the old-fashioned idea. In the old days, composers were seen as the intellectual elite, but today, anyone can be a composer. The value of music education has increased, and many schools now offer music programs. Composing is a skill that can be learned by anyone who is interested in it. It is a way to express oneself creatively and to connect with others through the power of music. Whether you are a professional musician or just a hobbyist, composing can be a rewarding and fulfilling activity. The more you practice, the better you will become. So why not give it a try? Let your imagination run wild and see where it takes you.
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I

The other letter is from one whom I first thought to be a holy answering to the name of Nan Leslie, but when I looked back, I saw that the answer was not to the letter itself. I won't spend another minute on it. I wish I'd seen it soon. It is a note from the Organist of the Million Dollar Variety No. 2, the first of its kind in southern Kansas. I hope Mr. Cato won't make me wait too much with the size fellow from Muncie who has him for a local organist. I am really sorry I have not had the little time to write. But I could only be there the night that I was in town, and I am afraid to ask for a number of reasons.

“I am writing you the first time I have had a chance in a long time to write, and I am really sorry I have not had the little time to write. But I could only be there the night that I was in town, and I am afraid to ask for a number of reasons. I am really sorry I have not had the little time to write. But I could only be there the night that I was in town, and I am afraid to ask for a number of reasons.

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Northwest News Notes
By J. D. BARRIS

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The Amateur's Guide to Musical Instruments

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TRUMPETS come in two varieties: the flugel horn or trumpet trombonist and the vaporous or valve trombonist. The latter will be treated in a later article. The valve trombone will be discussed here.

THE TROMBONE

The valve trombone consists of an immense list of horn parts, when the player alternately evokes and elicits the notes, but which, in the slightest variation of the intonation of the valve, can be altered. The valve trombone is a combination of all the parts of the trumpet, which is a flexible instrument.

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Land of Romance
Overture from an Operetta

GERALD F. FRAZEE

Melody for October, 1928

JACOBS' MUSICAL MOSAICS, VOL. 20

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MELODY
JACOBS' CINEMA SKETCHES, Vol. 7

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Dramatic Andante

GOMER BATH

Andante sostenuto

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MELODY

26

Continued on page 39

MELODY
AN OLD ADOHÉ

Words and music by
VICTOR L. SCHERTZINGER

VOICE
Moderate

PIANO

1. Strangers call you an old A-
2. There you stand as the gold en

MELODY
Continued on page 35

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I knew you as a mansion,
In days when love was
lighting the fires of mem'ries.
When laughter填ld your

All halls.
When the world was a wee bit
Like a Father who bears cons-

Younger,
Lessons
To you she must have bared her heart;
Was there

Heart filled with love
Strange hunger
Ever a word of sorrow

Armed with a sweet gui-
That we two had to part.

REFRAIN
Tenderly
You heard my love song.
You knew each word, I'll

Vow.
"Senorita, my love, Moon is sil-ver a-

Heart is calling us now!
Then cruel words
spoken, Pray tell a heart that's broken.

In life's December, Did she remember,

As I remember now, You know my

MELODY
Conn's New All-Metal Clarinet

IS REALLY DIFFERENT

Beauty of Appearance

This Is Not an Ordinary All-Metal Clarinet

One look at the ordinary metal clarinet shows it has been made over in a slipshod manner from the old wood clarinet. The result is an ugly and ugliness instrument having a thin body with tall sockets and posts sticking out all over it like a porcupine, and the key mechanism placed high above the body as if it were ready to fly. The unattractive appearance and unsmooth "feel" of the ordinary metal clarinet have aroused much opposition among musicians.

Conn Develops Original Design

Expressly in This Clarinet

In developing the All-Metal Clarinet, Conn was not content to cut the patterns of the new design from the old wood clarinet, as other manufacturers have. That would be just like cutting down father's coat to fit little Willie. Conn went into the matter in a thorough and scientific manner and after two years of experiment developed a new and original design especially for the all-metal clarinet. Not only is this design an original contribution to clarinet making but we believe it is the most nearly perfect clarinet design yet developed.

Completely New Except Familiar "Feel" of Keys is Preserved

The new Conn All-Metal clarinet is a thing of exquisite beauty, both in appearance and in musical quality. It is new in tone, new in tone hole location, new in diameter and in height of socket, new in design of keys and mounting. The lay of the keys, however, is the same as on the old wood clarinet, the familiar "feel" is well preserved. Body comes apart in four sections: bottom, top, bottom, bell. The new tuning device is the slighest thing yet invented for this purpose. All features combine to make this clarinet the finest all-metal clarinet on the market. We are so sure of this that we invite careful comparison.

Musical Perfection

Marvelous "Playability" and Responsiveness

One new feature clarinet player has found in the new Conn All-Metal clarinet is that he has been deprived of playing on any other clarinet. He finds that it is so much easier and more responsive than any other clarinet that he can play with it as though it were a breeze. The new Conn All-Metal clarinet has a "feel" that is nearly, if not actually, identical with that of the old wood clarinet. The new Conn All-Metal clarinet has a tone that is slightly brighter and more intense than that of the old wood clarinet. The new Conn All-Metal clarinet has a "feel" that is nearly, if not actually, identical with that of the old wood clarinet. The new Conn All-Metal clarinet has a tone that is slightly brighter and more intense than that of the old wood clarinet.

Scale Is Even and Flexible

Test this clarinet on difficult intervals. It is always easy to play on the new Conn All-Metal clarinet. It is always easy to play on the new Conn All-Metal clarinet. It is always easy to play on the new Conn All-Metal clarinet. It is always easy to play on the new Conn All-Metal clarinet. It is always easy to play on the new Conn All-Metal clarinet.

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Here and There in New York

BY ALANSON WELLER

COTTAM’S social season now is well in full swing. Early swallows are already taking their places in the new world and seldom the symphony orchestra and the Metropolitan Opera will be able to occur. Among the season’s premier events for opera season, perhaps the most notable is the opening of the Metropolitan Opera in New York, which has been performed annually in December and January during the last few years. The performances will be held at the Metropolitan Opera House, located at 31st Street and Eighth Avenue, and will be repeated on Monday and Sunday evenings providing the best. The tenor has previously appeared at the Met as guest artist and Broadway and has been scheduled to perform in the city. The Metropolitan Opera was established in 1883 and has been in operation ever since. Its performances have included some of the great names in opera and have been well received by audiences. The Metropolitan Opera is one of the most prestigious opera companies in the world and is known for its high-quality productions and talented artists. It has been home to many famous singers and conductors, and its performances have been widely recognized for their excellence. The Metropolitan Opera has a long history and has been a major force in the world of opera for over a century. It has been responsible for the creation and revival of many important operas and has been a platform for new talent and innovation. The Metropolitan Opera is a must-see for opera lovers and anyone interested in the arts, providing a unique and unforgettable experience.
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George L. Stone

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Melody for October, 1928

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By Frank Lilly

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What I Like in New Music

By LLOYD G. DEL CASTILLO

THERE seems to be an intoxicating amount of folio music this month, not all of which, I suspect, are new. Particularly I confide in Mr. George Flett for certain past publications of his by Jungnickel. Worth reviewing, but not to be confused with new. The same thing applies to a little different way to several of the other collections, in form of numbers, some of which have been previously reviewed in these columns as individual numbers.

Orchestral Music

La Partita (The Separation), by Juvic (Shenkin Col. 242). Medium, exact quartet 6/8, D major. Notes, extremely well written, light character, Spanish flavor.

Atto per Chardonnay (Chardonnay Col. 246). Medium, exquisitely quartet 6/8, G major. Notes, extremely well written, light character, Spanish flavor.

Waltzer, by Anon. (Chardonnay Col. 249). Medium, exact quartet 6/8, B major. Notes, extremely well written, light character, Spanish flavor.

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From page 48

GAMELE KINGEDE MUSIC CO., publishers of the "Best Method of Instrumental Instruction," by Galen C. Waltz, claims that nothing "(purer and better medium)" because of its construction of non-essentials and the retention of material proved to be practical and useful by a "trial and error" method which was applied in developing the system. It has the purpose of teaching a student to play the clarinet as it is to a true student in the music school in the way that he is taught to play the clarinet, i.e., in the way he is taught to play the clarinet. In the case of the Silver King, the method is the same, except that the Silver King is a metal clarinet and is not a wooden clarinet.

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