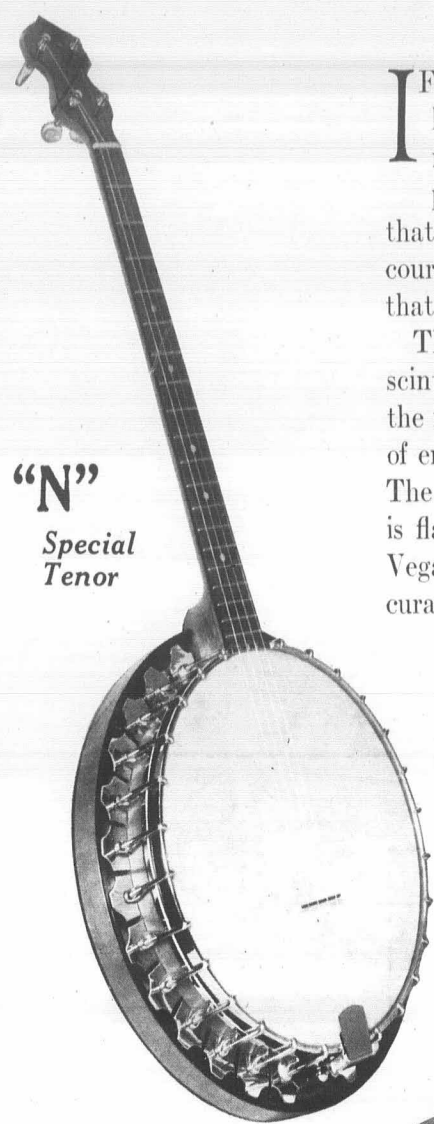


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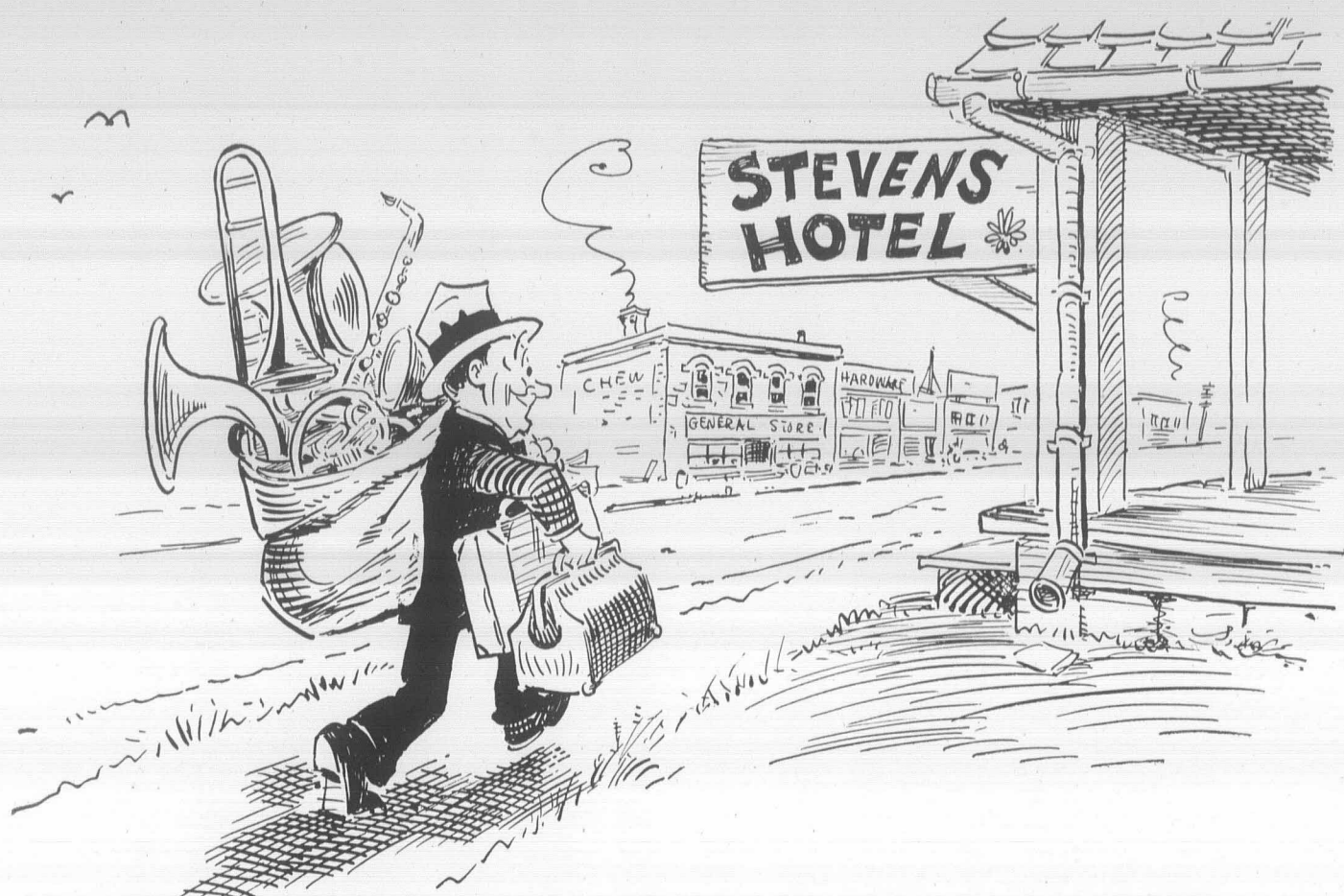
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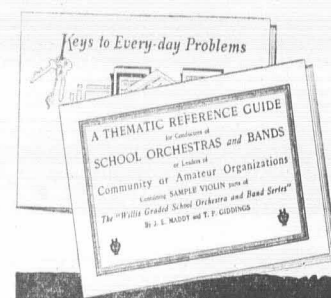
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### CONTENTS

1. Nearer, My God, to Thee.....	12. Begone My Heart, Thou	25
2. The Herald Angel.....	13. Locomotive.....	26
3. The Herald Angel.....	14. Locomotive.....	26
4. The Herald Angel.....	15. Locomotive.....	26
5. The Herald Angel.....	16. Locomotive.....	26
6. The Herald Angel.....	17. Locomotive.....	26
7. The Herald Angel.....	18. Locomotive.....	26
8. The Herald Angel.....	19. Locomotive.....	26
9. The Herald Angel.....	20. Locomotive.....	26
10. The Herald Angel.....	21. Locomotive.....	26
11. The Herald Angel.....	22. Locomotive.....	26

### INSTRUMENTATION

Volume I: 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 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## THE JACOBS MUSIC MAGAZINE TRIAD MELODY JACOBS' ORCHESTRA MONTHLY JACOBS' BAND MONTHLY

America's Instrumental Music Journals of Education,  
Democracy and Progress  
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### CONTENTS FOR APRIL

WHY ALL THIS HORN TOOTING? — Editorial	7
VOCATIONAL OPPORTUNITIES IN BAND MUSIC — Patrick Conway	8
NATIONAL HIGH SCHOOL ORCHESTRA CAMP — T. P. Giddings	9
THIS AND THAT — Editorial	10
THE CASE OF SCHOOL MUSIC — A Symposium	11
FROM CALIFORNIA TO MAINE	12
N. Y. UNIVERSITY SUMMER SCHOOL AND INSTRUMENTAL MUSIC — Albert Usher	17
MAINTAINING THE SMALL CITY SYMPHONY ORCHESTRA — Lloyd Loar	21
MUSIC STUDY CREDIT IN HIGH SCHOOL — C. D. Kutschinski	22
KYOOSH EETZ — Del Castillo	25
SPEAKING OF PHOTOPLAY ORGANISTS	27
HERE AND THERE IN NEW YORK — Alanson Weller	28
THE UNITED STATES NAVY BAND — Irene Juno	30
IRENE'S WASHINGTON LETTER	31
BITS FROM BOSTON	53
CHICAGOANA — H. F. Parks	54
THE VIOLINIST — Edwin A. Sabin	56
THE DRUMMER — George L. Stone	58
THE SAXOPHONIST — W. A. Ernst	60
IMPROVISING AND FILLING-IN — A. J. Weidt	62
THE CLARINETIST — Rudolph Toll	63
NEW ZEALAND NOTES — P. R. Simpson	64
SCHOOL BAND AND ORCHESTRA CONTESTS	65
THE TRUMPET PLAYER — Vincent Bach	66
MONTREAL MUSICAL NEWS — Charles MacKeracher	67
THE TENOR BANJOIST — A. J. Weidt	68
NORTHWEST NEWS NOTES — J. D. Barnard	71
WHAT I LIKE IN NEW MUSIC — Del Castillo	78
TAKE IT OR LEAVE IT	82
LET'S GET ACQUAINTED	84

### MUSIC

#### JACOBS' ORCHESTRA MONTHLY

PASQUINADE, Caprice	Louis M. Gottschalk
Full Orchestra and Piano (including tenor banjo chords Saxophone Band).	
MYRNA	R. S. Stoughton
Full Orchestra and Piano (including saxophones and tenor banjo chords).	
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#### JACOBS' BAND MONTHLY

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Band	
Saxophone Band.	
HUMORESKE	Anton Dvorak
Band.	

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A TRAGIC LOVE TRYST	R. S. Stoughton
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SONGS	
LOVE'S FIRST KISS	Lew Porter and Sam A. Perry
ORCHESTRAL PIANO PARTS	
SPANISH BEAUTY, Spanish Serenade	Gerald Frazee
CARNIVAL REVELS, Dance	George L. Cobb
CHANT SANS PAROLES	Norman Leigh

—□—

#### COMING ARTICLES

WHAT SEX IS A THEATRE ORGANIST? — Clark Fiers
THE JAZZ LION vs. THE CLASSIC LAMB. (Round 2) — Paul Specht
EIGHTEEN DOLLARS A WEEK AND CAKES WITH A WAGON SHOW — Montana
FIDDLE FACTS AND FANCIES — Alfred Sprissler
MADDY ON PEDAGOGY — Continuing the series by J. E. Maddy
NOTEBOOK OF A STROLLING MUSICIAN — Arthur Rackett
A CORNET PLAYING PILGRIMS' PROGRESS — Herbert Clarke



WAKEFIELD (MASS.) ROTARY CLUB BOYS' BAND, THERON PERKINS, DIRECTOR  
(A Pan-American Band)

## What Shall the Instrument Be?

ONCE, — twice — and oftener — this time-worn question arises before the music supervisor who is organizing a school band or orchestra. And with the more numerous solicitations of manufacturers and distributors of this merchandise, the question is further from a good solution than ever before.

Let us analyze your side of the question, and your responsibilities attendant to the question. They will serve to emphasize the importance of your fair-minded consideration.

Always, in assuming the leadership of a new band movement, you accept the full responsibility for the success of that band, as a complete organization and for each individual band member. Thus you must be responsible for the musical quality of the instruments used, although you had nothing to do with their making and cannot control the physical ability of the beginner who plays them! And in spite of these handicaps, the responsibility is justly placed, to assure the success of the organization.

Again, let us re-assert that you are expected to make the band successful, you must make Johnny musically proficient, and you are responsible for the good performance and satisfaction of the instruments you suggest to these beginning musicians. And regardless of how strongly you may state that you cannot be held responsible, someone must take the initiative and insist upon the proper equipment, or you will in no way be successful in the development of the other factors of this band organization. So you are faced with the problem of suggesting instruments that will fit the pocketbooks of the luke-warm parents and instruments of a quality which will assure the success of your organization and maintain the responsibility of your task. Isn't it logical that this is a pretty big job for you to assume over and above your usual duties? Why not let someone else take on that responsibility?

Actually then, what you need is a line of instruments made in America for the education of American children by a reliable and dependable manufacturer who is willing to guarantee the satisfactory performance of his merchandise in your hands — and at a price which will satisfy the most tight-fisted of parents. Why not let the local dealer representative of that manufacturer share this responsibility with you? And, incidentally, make the way much easier for you?

"What make of instrument shall we get for Johnny?" is the oft-repeated question to you at organization time — followed immediately by the question as to whether the "Super-Twist" brand cornet, at \$7.95, direct to you from the old-line mail order house would meet with your approval.

And right then is the time for you, as the director of that band, to assert definite opinions as to the proper and logical equipment for the "Johnny" of your band.

Having used a recognized standard make yourself, you'll probably suggest that as your preference — at \$100, whereupon you'll bring down upon you the wrath of Johnny's household for suggesting such a foolish waste of money on something Johnny may never be able to use. "It's a gamble as to whether he'll ever play a note!" And, up until the last three or four years, that's about where the question usually stood and often resulted in Johnny's being permanently absent from the band.

We honestly and sincerely recommend that the best instruments made should be used, if they can be paid for. Certainly no youngster can be successful musically with an instrument the trained professional could not use, because of its inferior musical quality. But, on the other hand, the average Dad cannot and will not buy the highest priced model as Johnny's first instrument. "What Shall the Instrument Be?"

Send for FREE copy of "Here's Happiness," a beautifully illustrated booklet prepared for distribution to pupils and prospective band and orchestra members

THE PAN-AMERICAN BAND INSTRUMENT & CASE CO.

Elkhart, Indiana





**On Victor Records**  
Victor releases of Rudy Wiedoeft's new records include four numbers, played on the Rudy Wiedoeft Model Holton Saxophone—all recorded in a single day without rejection—a feat never before accomplished in all Rudy's many years as a record artist.

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Rudy's first stage appearances with the Rudy Wiedoeft Model Saxophone were made in the very largest motion picture palaces during January and February—a tour of such triumph that large dealers like Lyon & Healy arranged free demonstration recitals for their customers.

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Rudy's recent chain and local broadcasting is the most sensational he has ever done—everywhere his programs bring hundreds of letters of admiration and enthusiasm for his technique and the superlative tone of his Rudy Wiedoeft Model Holton Saxophone.

**You hear a more beautiful Saxophone Tone than ever!**



**EVERYWHERE** the tone of the Rudy Wiedoeft Model Holton Saxophone is heard—on records, on the stage, over the radio, in stores—you hear words of praise for this real achievement in saxophone building.

And what a sax it is! A super-sensation!

Never have you heard such an even scale—such resonance in the lower tones. Wham! Hit low F, E, D, and C with all the power you've got. No favoring—no muffled tones.

The Holton Low-Register Key (Patent Applied For) is positively the most revolutionary improvement ever made on the saxophone. C# has always been an open tone on every saxophone, regardless of make. D has never corresponded—has always been a choked tone. But not now. D is as clear, as full as powerful and as rich in tune as any other tone.

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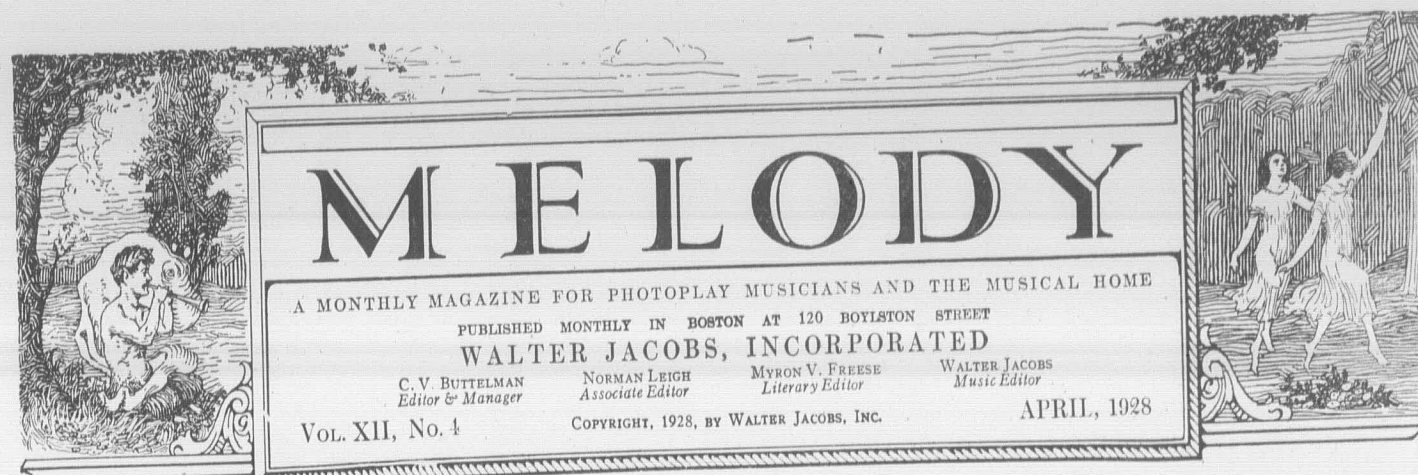
making the saxophone an easier instrument than ever to play. The beginning saxophonist can now tackle exercises in both the lower and upper registers without the slightest hesitation.

Other improvements include Direct Action Bb, Forked Fingering, Master Keys, Silver Braided Sockets, Pnuma Pads. Write for Free 10 Day Loan Application Blank.

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## The New Holton Rudy WIEDOEFT Model SAXOPHONES



## Why All This Horn Tooting?

**A**MERICA is in a fair way of finding herself musically. It has been held by many, not only abroad, but at home as well, that our country would never develop a musical consciousness of its own until it had become in truth, a nation. That until the time arrived when we would cease to be a conglomeration of European bloods, holding firmly in many instances to European cultures as well as prejudices, we never could hope to produce a music of our own or become a musical nation in the sense that Germany, France, and Italy are musical nations.

This dictum, whilst allowably holding some plausible aspects has, in our opinion, lost considerably in authority by reason of certain recent developments in the music field. In fact we are quite ready to state it as our belief, that this country has already started to develop an individual consciousness in music which will make of it a musical nation far in advance of any hoped-for fusing of our widely diverging racial, religious and political tenets.

#### The Cause

This condition is being brought about by the School Band and Orchestra Movement, probably the most important contribution to the musical welfare of the country ever evidenced, and one whose future possibilities are well nigh incalculable. It might further be said, without danger of being accused of too great an optimism, that this very movement, by that subtle and intangible spirit of brotherhood holding amongst persons with a common cultural bond, may be one of the most active solvents for the varied elements out of which, some day, we hope to make a homogeneous whole.

For a people to be truly musical, music must be as much a part of their daily life as the food they eat, the clothes they wear and the air they breathe. They must be on familiar terms with it—to admire is not enough, it must be *known*—and in this instance, to know is to love. When a people as a whole have learned to *love* music, then the goal is reached—they have become indeed a musical nation. In the matter of knowing (and thus loving) music no more essential factor comes to mind than that of participation. Greater than all the music appreciation courses ever delivered or educational performances given, as an influence in teaching people to know music, is the act of making it or assisting in its making. By the very nature of things, the school bands and orchestras force this participation, and at a period of life most susceptible to influence. We doubt if the members of a school band or orchestra ever will lose the impress of their experience. When they go from our schools to take up their life work they will carry with them, firmly implanted in

their breasts, a lasting knowledge and love of music which they could have acquired in no other way. It is here that the value of instrumental music in the schools is paramount. These children are to be, in ever increasing numbers, the audiences of to-morrow—they will set the musical standards of the nation—having a knowledge of the subject, it is inconceivable that they should set these standards low. In fact we are strongly of the belief that within a remarkably short period of time, a noticeable difference will manifest itself in the music of our everyday life. When school children are found, as noted in this issue in the article on the Metropolitan Theatre En-

schools might be held. Everywhere a note of optimism and enthusiasm. Everywhere more schools with music and more pupils within each school taking up the subject. This is a far reach from the days not so very distant when this sort of instruction was looked upon, in educational circles, with complete indifference if not actual hostility.

It is a source of gratification to this magazine that it has been able to do its bit in furthering this matter. For years we have intensively recognized in our columns, the value and potentiality of school music and were the first general music magazine to carry a School Instrumental Music Department—one conducted by Clarence Byrn.

#### A Concurrent Effect

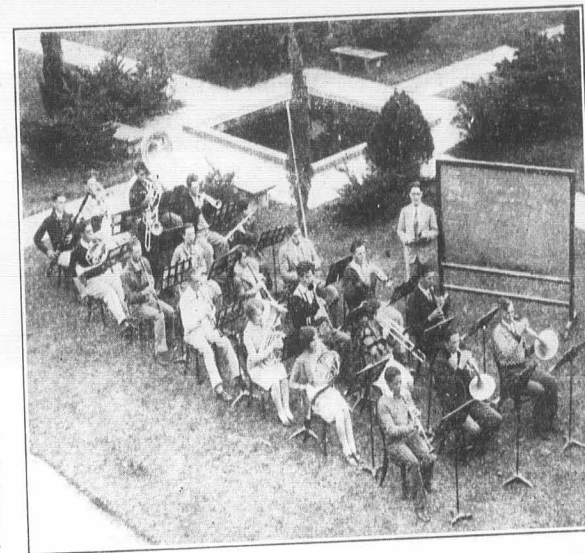
Peculiarly enough, treading closely on the footsteps of the school band and orchestra movement has come a renewed interest in community bands, which for some time previous had been far from prospering. Whether this is due to a realization of the fact that immediately a community has a band of its own, an awakening of civic pride is very apt to follow, or whether instrumental instruction in the schools makes for available material, is something about which we do not feel competent to write. Whatever the cause no one can question the facts, and they are as stated above. When one considers that already one half of the states in this country have either passed or are about to pass laws (known as State Band Laws) authorizing communities under 50,000 in population to levy taxes for the support of municipal bands, it is possible to estimate the amount of interest at present shown in this subject.

The influence of school music has had its effect also on our institutions of the higher branches of learning. The tremendous demand for teachers and supervisors trained in instrumental music has turned the attention of colleges to the matter of preparing students for these positions, as shown in this issue of the magazine in the article on Fresno (Calif.) State College.

On all sides one finds this intense, almost feverish, activity concerning music. One cannot help but feel that at last the subject is coming into its own. To those who have striven valiantly in the past, as well as to those who are still on the firing line, the credit is due. It cannot be questioned but that the uttermost in discouragement has been the lot of most who have attempted to interest the public in music, in terms of what the latter means to musicians.

Until instrumental music in the schools was instituted and, at a later date, radio, the amount of territory gained could be measured in fractions of inches—shortly the standard will be one of miles. For this we can thank the proponents of the School Band and Orchestra Movement.

—N. L.



Here is Howard S. Monger, Director of Instrumental Music in Fresno (Calif.) State College, and his Wind Instrumental Training Class—future teachers and supervisors of music. The picture typifies what is happening throughout the country and for that reason holds much interest. Incidentally it is a good advertisement for the California climate.

semble, listening attentively to Mozart, Beethoven and composers of a like calibre, who can question but that in the years to come the influence of these hordes of youngsters, and their demands for the sort of thing they have been taught to prefer, will have an effect on the popular programs of the future?

Some may question the word "hordes" in the above sentence. Let no one be mistaken about this matter. That at present the expression is somewhat strong, is true, but if the movement increases in the next ten years in proportion to the progress made in the last like period, the use of the somewhat exaggerated term will have been fully justified.

This progress has been astounding. It is claimed that school bands and orchestras in the country now number 40,000 with a gain of practically 20,000 in the past three years. It would appear that no school is too small nor no town too inaccessible for music to find in it a place, and in many instances a place of honor. From countless letters we gather the story of sacrifices being made in communities hard hit by industrial conditions in order that music in the



## Vocational Opportunities in Band Music

By PATRICK CONWAY

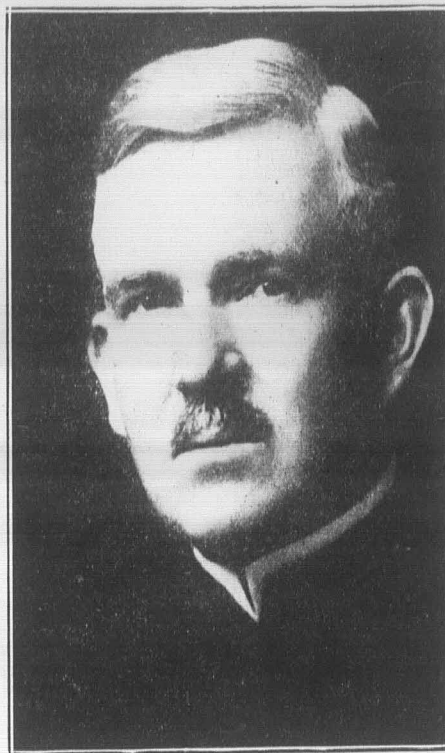
A STERLING phrase in the present-day vocabulary is that of *Vocational Opportunities*. This is an age of practical values and high-powered commercialism, and it is essential for young people to consider carefully the practical possibilities in a trade or profession before devoting much valuable time to its mastery.

Music is no exception to this rule. The boy or girl with musical aspirations has every right, before beginning the study of any one particular branch of music, to ask the question — "Will this profession enable me to earn my living? Is it a practical one?" This should be met with a counter question, — "Do you possess the requisite amount of musical talent?" If, upon examination, they are found to be lacking in this special talent, they should be encouraged to enter some other field of activity. However, in the light of my years of experience in this field, I can say unreservedly that music is a practical factor in the daily living of this age, and I believe this to be an accepted fact throughout the world. While in the past, music may have been considered by a great many people to have merely cultural advantages, today, without relinquishing any of its cultural phases, it has also a firm foothold in the economic world. Almost every event of any importance has at present its accompaniment of music.

### Demand Exceeds Supply

The commercial element, as well as the personal sense of joy which everyone feels at the appreciative recognition of his art, has been brought to my attention rather forcibly through my work in assisting the boys from the Conway School to secure positions after graduation. I might better say, it has been forced to my attention through assisting the various leaders of bands and orchestras, heads of schools, managers of theatres, etc., who have come to me for men, to fill the positions under their supervision, because the demand in this particular field certainly does seem to exceed the supply.

I have been asked: "What are the vocational opportunities in the field of band music?" I can answer this question briefly in one sentence: For the past three years I have had more requests for men to fill positions than I have had graduates to fill them. I will mention a few of the reasons for this demand; first, there is the increased interest throughout the country in music manifested in public schools. This has brought an increased demand for teachers, particularly for specially trained teachers who can organize and direct bands and who can instruct students in playing the various instruments. Second, the increase in the number of big moving picture houses throughout the country and the co-relation existing between the up-to-date photoplay and the musical accompaniment makes it necessary for an up-to-date theatre to support a first-class band or orchestra. Third, the radio has opened up a field with unlimited opportunities. The almost constant stream of band and orchestral music which is being sent out from the various broadcasting stations speaks



PATRICK CONWAY  
Director of the Conway Concert Band and Founder of the Conway Band School

for itself of the opportunities in this line. One might go on indefinitely, calling attention to the fact that almost every town of any pretensions has now its own municipal band and symphony orchestra, both of which call for fine instrumentalists. Some factories now support their own band and band leader, and the demand for music has even reached the jails. A warden in one of the large reformatories in New York State recently made the statement that when it was possible for him to have his men do their calisthenics to music instead of the old manner of counting, an atmosphere was created which made his work very much easier.

Keen competition has brought another word into current use which may be said to dominate every profession and business. This word is *efficiency*. The inefficient people are the people who crowd any profession, making impossible their own success and hindering the success of others. We often hear the remark, a certain field is overcrowded. This is a sure sign that there are too many inefficient people in this field. There is too large a class who keep their "nose to the grindstone" doing the same thing day after day in exactly the same way and refusing to be progressive, or to conform to the present-day opportunities.

Any number of really efficient people can be placed in any field and there will still be a demand for more, because they themselves will create it. If one high school has a good band every other high school in that vicinity will want a good band, and will also want a good band director, while one poor band, with an inefficient director will kill the opportunity for growth in that particular locality, as far as band music is concerned.

It is, in my opinion, a great mistake for stu-

dents to attempt to "buck" the musical profession without sufficient and proper training. A player in an orchestra or a moving picture theatre needs as firm a musical training as a teacher in a school of music, if he is going to be successful and earn a decent living. For that reason I insist upon a thorough musical training before a diploma is granted any student in my school — a knowledge of all band instruments, of directing and organizing a band, of composing, and a thorough acquaintance, not only with band literature, but also of all other musical literature. We are particularly fortunate in being affiliated with the Ithaca Conservatory of Music, and our students have not only the opportunity of securing the theoretical training offered by this conservatory, but because of the fact that it is functioning directly under the supervision of the University of the State of New York, they are able to obtain a course leading to Mus. B. degree. I speak of this because I believe it is largely responsible for the success of the boys who have gone out from my school. Someone has said the present world is "degree mad," and one engaged in this work would almost think so. This, however, is merely a sign of progress, and the demand for efficiency in every other field has permeated the musical profession also.

### Efficiency Counts

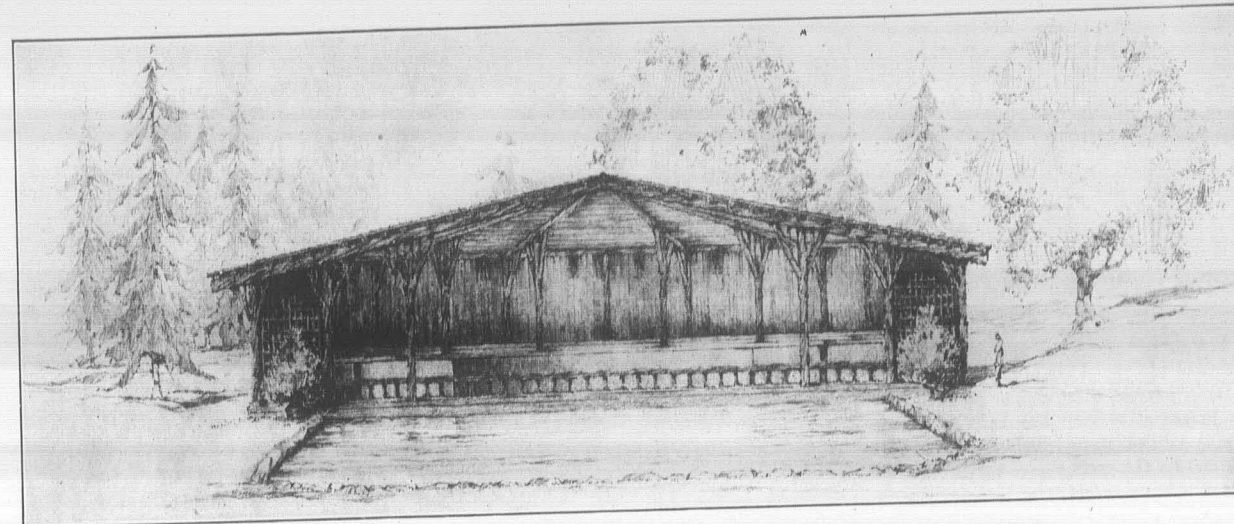
That the students themselves feel this, is illustrated by the following incident, which is not an uncommon one in my experience. A boy in my school was offered a position in one of the best-known stage bands to play in a prominent New York theatre. The salary was to start at two hundred dollars a week. This boy was studying for a degree. He considered the matter carefully, and finally decided that if he should take this position, which seemed most attractive, he could look forward to being just a fairly good orchestra player all his life. On the other hand, if he remained in school until he was fully prepared to go out into the field with a Bachelor of Music degree, and a working knowledge which would give him a chance to attain the highest plane in his profession, his efficiency would be his confidence, and therefore his chances for success would be much greater. The result was that he is still at school, and will graduate with honors in June, when a position will be waiting for him.

As to the specific opportunities available to the band school student, each day would seem to present something new. My attention has been focused mainly upon the progress of the boys from my own school, and the positions held at present by those, include director of band in various colleges and universities; director of bands in public schools in many states; members of traveling dance orchestras here and abroad; two are at present members of Sousa's band; a number play in the Conway Concert Band every season, while others are engaged in radio and theatre orchestra work.

In view of these facts, I feel free to make the assertion that the vocational opportunities in the field of band music are as great as the vocational opportunities in any other field and that they are increasing daily.

## National High School Orchestra Camp

By T. P. GIDDINGS  
Director of Music in the Minneapolis Schools



THE BOWL AT INTERLOCHEN WHERE CONCERTS WILL BE GIVEN AND REHEARSALS HELD

THE player fortunate enough to go to the National High School Orchestra Camp at Interlochen next summer will have an experience he can never forget. He will live in one of the wonderlands of nature and will also live in a wonderland of music, of which he will be a part and which he will help call into being. For a number of hours each day he will play in one of the finest musical organizations ever brought together. For these young people can play. How well they can play let a professional symphony player tell.

This player sat in the rehearsal room of the first National High School Orchestra in Detroit. The tears stood in his eyes as he listened. Turning to one of those in charge he said, "Wonderful. It is so moving I cannot control myself. Their music just grips me. We may play the notes better, though not much, for they play wonderfully, unbelievably well for high school pupils, but they have something we have lost, — the fire of youth."

There you have it! These players, the best the schools can muster from all over the country, will bring musical ability and the fire of youth to the camp between the lakes. There for hours each day famous leaders have promised to come and help mould them into a wonderful music-making instrument. Under the trees, on the shores of a beautiful lake, they will be a part of a symphony orchestra of nearly three hundred players, an orchestra three times as large as any symphony orchestra in the world.

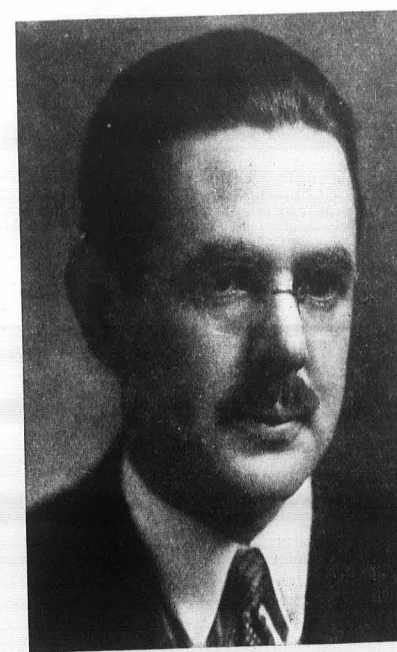
What a chance at the outset of their musical careers, — to be a part of such a wonderful instrument under such ideal conditions, playing the finest music ever written. What wonderful renderings of the masterpieces they will present!

Then there are the concerts given under the stars to the people who will come from far and near to hear them. For there is forming at Interlochen a second Hollywood Bowl, that will soon be the musical Mecca of the Middle West. But it will be more than this. It will be a place from which will go hundreds of young people each summer back to their homes with an inspiration that will spread to the farthest corners of the country the possi-

bilities of music made by high school students.

This will raise the standard of School Music in many ways. First, these young people will tell their communities, as they did on their return from Detroit and Dallas, what music might be in the schools; some of them will enter symphony orchestras while others will pursue a variety of musical callings.

All of these students, in addition to perfecting their ensemble playing, will be given the opportunity to begin a course in music supervision. Courses in vocal and instrumental methods of Public School Music will be offered, and will be included in their scholarship. The eight weeks' term here will be the equivalent of a semester's work in some college or university. Columbia University will give the credits and these can be transferred to any other school the pupil wishes to attend on his return from the camp.



JOSEPH E. MADDY  
Supervisor of Music, Ann Arbor Public Schools; Head of School Music Department, University School of Music; Chairman of the Committee on Instrumental Affairs of the Music Supervisors' National Conference; Director of the National High School Orchestra and President and Director of the Camp at Interlochen.

When the camp breaks up at the end of the season, these players will be advised to return home and go to their nearest university, college or school of music and finish a course in music supervision, — the course they have so well started at camp. Think what this will mean for the schools and colleges! They will secure as students the best talent the country affords. They have had eight weeks' experience playing in an organization that cannot be duplicated anywhere. Their ideal is high, and this ideal they will carry to their work in the schools later.

Think what it will mean to the school music of America when teachers with such a start begin to take their places in the schools. Its influence cannot be measured.

But it will not be all music. These young people are folks as well as musicians. There will be regular camp life, lots of it, in addition to the music. Swimming, boating, hiking, games, everything. All of these sports under the best supervision and training. Fine athletic fields are taking shape up there in Traverse County between the two lakes that bound the camp ground. Friends and relatives can come and camp in the State Forest that borders the camp on the south.

All this time a wonderful happening will be hovering over the members of this camp. Representatives of two great music foundations have promised to be present and award scholarships to those who are worthy of them. And the talent they will receive into their schools will be just at the right age and stage of development to be taken and moulded into great artists under the finest teachers these foundations can muster.

The camp is over. These members, cannot return. But they take with them an inspiration that will last the rest of their lives. These of the first summer will also have the satisfaction of knowing that they helped to establish the camp; their scholarships helped build it. Next summer another group will come and go. And it is the hope of those founding the camp that one fine day a Croesus with an imagination will endow this camp so that they can say to the young talent of the country, "Come to Interlochen, free."



## This and That

**S**HORTLY after this magazine reaches the hands of its subscribers throughout the world, the Supervisors' Annual Conference will be in session in Chicago. This gathering constitutes, in our opinion, one of the most virile and productive of all conventions. The high average of intelligence and obvious seriousness of purpose evidenced in this group gives one a most inspiring cross-section view of the men and women in whose hands, to a large degree, rests not only the musical future of the country, but the equally important matters concerned with the development of citizenship and general culture. To this efficient, important, and faithful body we extend our heartiest greetings.

### Concerning National Music Week

**T**HAT extremely active and useful institution, The National Bureau for the Advancement of Music, has recently released two pamphlets, at this time holding more than ordinary interest, which may be procured by sending to the Bureau at 45 West 45th St., New York City. The first is entitled *Massed Band Concerts* and contains suggestions for the organizing of a civic concert by an ensemble of bands as a feature of National Music Week or other public events. The suggestions emanate from the busy brain of J. E. Maddy, Chairman of the Committee on Industrial Affairs, Music Supervisors' National Conference. Among other things it is interesting to note that Mr. Maddy does not recommend the choice of marches for massed band work, a class of music which one naturally would suppose to be the easiest type of composition for this purpose. The reasons given, however, are convincing enough, and have to do with the fact that "each band has established a normal march tempo which has become a habit" and to the further one that "players are not accustomed to watch the leader when playing marches."

The second booklet, *Home Night in National Music Week*, suggests ways and means of coaxing the erstwhile phlegmatic stay-at-home to participate in the goings on of the yearly celebration. Possibly the most interesting of these devices, and the one which will be the most productive of assenting huzzas on the part of these owners of fast hardening musical arteries, is the suggestion that a Home Sing by radio be instituted. This was tried out at Cedar Rapids, Iowa, and according to the pamphlet, the local larynxes were exercised in a gratifying fashion.

### The Mercury Is At It Again

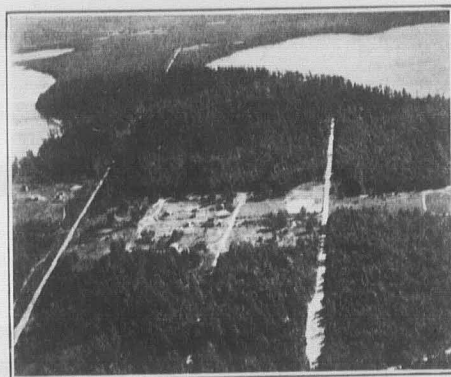
**O**NE Louis Sherwin has broken loose and is to be found capering through the pages of the March *American Mercury* in the favorite Menckonian attitude of thumb glued to nose. In an article titled *Report on the Music Industry*, this gentleman deplores, among other things, the popularization and therefore, from his point of view, vulgarization of the classics.

Mr. Sherwin admits that at one time he, in common with other misguided individuals, looked forward to the day when a plumber "should whistle the *Walküre* over his larcenous toil," and "the laundryman mutilate our shirts to the tune of *Fine Chien D'Alvino*." But all this is a thing of the past and he regrets the succumbing on his part, to "mobolatrous claptrap." And why, good friends and countrymen? Simply, forsooth, because the highly sensitive and musically aristocratic ears of Mr. Sherwin have been offended by a too-free use of symphonic records on a nearby talking machine!

We are enough hard-boiled not to weep copiously over the gentleman's plight. After all, the affair has another and brighter side. Besides we do not take the antics of *Mercury* contributors too seriously—not much more seriously than they take them themselves. —N. L.

### Music and The Music Trades

**A**S THE representative and, to some extent, champion of professional musicians and students on the one hand, and the various branches of the music industries on the other, we are more and more impressed with the increasing interdependence evidenced between these groups. Once was the time when those clinging to the skirts of Art were wont to gaze with aversion, not to say horror, on the grey wolf Commercialism. This attitude, largely the product of an illy founded cultural folk-lore, has, we are glad to say, almost entirely disappeared. Whether the wolf has reformed or never was more than a friendly sheep dog, we are not in a position to state, but we can say positively that to perpetuate, today, the fear and aversion noted



Airplane View of the National High School Orchestra Camp at Interlochen, Michigan

above would be to manifest childish fear and regrettable error.

Most modern business is well aware that it cannot succeed unless it contributes something worth while to the welfare of the human race extraneous to the mere fact of supplying it with goods. In a recent interview, C. D. Greenleaf, President of C. G. Conn, Ltd., puts the matter quite neatly: "We are proud that we are making our livelihood in an industry which is so vitally related to human happiness. While it is true that the manufacturer and publisher is in business primarily to make money, perhaps in no other of our major business activities do sales promotion and altruistic endeavor travel with hands so closely interlinked. Indeed, if there are any of us who are able to see only the immediate dollar, whatever success we may have at the moment is likely to be of short duration. The more bands and orchestras, the more instruments and music we will sell, it is true, but concurrent with this sales expansion comes to a greater number of boys and girls the opportunity of sharing in that ineffable experience which participation in the making of music alone can supply. Whatever the initial impulse in this matter, one cannot be long at the business without becoming increasingly aware of this latter factor. Business can still be business and yet be something vastly more."

We are with you there, Mr. Greenleaf!

### Tell Me--

What city in what state pioneered the plan of granting credit to pupils in the public schools for music study done with teachers not on the regular school faculty? (The answer to this question will be found on page 22 of this issue.)

What is a Pen-Ch'ing and how is it played? (Answer on page 58.)

What is a — or what are — Kyoosh Eetz? (Page 25.)

What orchestra made a hit with Colonel Lindbergh on his recent trip to Mexico? (Page 29.)

On what quality depends our appreciation of poetry music, and dancing? (Page 60.)

What historic piano is still in use and insured for \$250,000? Who originally owned the instrument? (Page 84.)

What is meant by the term "Futuristic Break?" (Page 60.)

What orchestral director, noted in the motion picture field, started his career in this country as concertmaster of the Hammerstein Opera House? (Page 54.)

What midwestern penitentiary has a band composed of inmates whose playing is in great demand for outside engagements? (Page 74.)

What effect has an upward curl of the tongue on the tone quality of a trumpet, and why? (Page 67.)

What eminent American composer has recently written a work founded on the so-called "Jazz" rhythms and dedicated it to a prominent orchestra leader in the dance field? (Page 53.)

Who was Theresa Milanollo? (Page 56.)

Why are clarinet players who take up the saxophone apt to "rattle" their lower notes? (Page 61.)

### Freeing The Banjo

**T**HIS magazine has consistently, and for some time, preached the inclusion of the banjo amongst those instruments recognized as respectable and respected members of the orchestral and band group. That, to the best of our knowledge and belief, we have been conspicuously alone in this matter amongst periodicals in the same field, makes

us only the more insistent in our claim. The banjo has certain characteristics of tone which, it is our belief, are of definite value in coloring an ensemble. Up to the present the use of this instrument has been confined, in orchestral work, to emphasizing the rhythmic pattern of dance music. There appears to be no logical reason why this usage should partake so highly of a specialized character except that in this fair land, which prides itself on the virile quality of its progressiveness, we are very much apt to take music with such an utter and devastating seriousness, that the thought of innovation is looked upon with suspicion, even hostility.

Our foreign brethren have a much saner outlook on the matter. Much was made recently over the introduction in this country of the saxophone into a grand opera score, but serious French composers for many years have realized the possibilities of this much abused instrument, as has also that great German, Richard Strauss. The mandolin and guitar, too, have been used in orchestras of symphonic proportions by continental composers, although we have been told that performances of these works have been given in this country where such parts have been diverted to the string section to *imitate to the best of its ability!* This seems almost too absurd to be true and yet we do not find it difficult to believe.

However, we still maintain, depose, and otherwise asseverate, that the banjo has a place in a modern orchestra or band devoted to serious music, and that this place is not necessarily that of handmaiden to the rhythm section, but one where the peculiarly individual tone quality of the instrument will be used to add its color to the instrumental palette. Furthermore we believe that the time is not far distant when this will be recognized and acted on by the less timid, or mentally sluggish, of the native conductors. —N. L.

### New York and Detroit Join Hands

**E**lsewhere will be found an article upon the enlarging of the instrumental music department of New York University Summer School, with Clarence Byrn as director of the department for the season of 1928.

For several years it has been obvious to those who know, that sooner or later teacher training institutions, summer schools in particular, would have to revise their curricula, staffs and equipment to twentieth century demands if they were to be at all fair to their students.

The hook-up between a practical and successful institution like the Vocational Music Department of Cass Technical High School in Detroit and New York University, the latter one of the three largest educational institutions in the United States, augurs the elimination of much waste motion in scholastic routine and a decided bending of classroom procedure and technical instruction to the actual need of each individual student. Much credit is due Dr. Hollis Dann, the eminent director of the Department of Musical Education at the University for bringing the present matter to such a happy issue.

As Mr. Byrn is the editor of the Public School Vocational Music Department for the Jacobs publications, we feel not a little pride and gratification in his new appointment which does not in any sense sever his connections with the schools in Detroit or the Jacobs Music Magazines.

### Music and the Outdoors

**T**HE opening of the National High School Orchestra Camp at Interlochen, Michigan, in June of the current year, will see brought to a successful fruition seed planted by Charles A. Warren, supervisor of music, Brunswick, Maine. It had been felt that the benefits derived by members of the National High School Orchestra would be greatly amplified if an opportunity were presented for a more extensive and intensive period of training than that offered by the occasional assemblings of the orchestra. The idea of a summer camp was put forward by Mr. Warren and met with much favor.

Joseph E. Maddy, chairman of the Committee on Instrumental Affairs of the Music Supervisors' National Conference, organizer, founder and conductor of the National Orchestra and a man whose list of activities in the field of music is astounding in its variety and range, took in hand the matter of organizing such a camp, and the result of his labors is to be evidenced this coming summer. One should not neglect to state that this gentleman received excellent support from every quarter, including a generous donation of money and instruments from the National

Continued on page 70

## The Case of School Music --- A Symposium

### THE FUTURE OF MUSIC IN AMERICA

By J. E. Maddy  
Director of Instrumental Music, Ann Arbor, Mich.

**T**HE future of music in America lies in the schools and this by reason of the fact that music in the schools rests, of course, on participation. The radio, phonograph and player piano provide abundant opportunity for music appreciation of a sort, but true appreciation is dependent upon the ability to participate.



J. E. MADDY

Adults no longer take up the study of music, being content to listen to mechanical reproductions, as being less work and of a better quality than they ever could hope to produce. Neither do modern parents, in general, encourage their children in their musical efforts, preferring to listen to the radio rather than to the admittedly discordant efforts of their offspring. It is in the schools that musical participation can be nurtured, and not amongst the adverse conditions holding in the home. The schools are developing a nation of musical performers who will become discriminating audiences in the future and who will demand better performances than are prevalent today.

The school bands and orchestras have brought about this condition by opening an intensively interesting field to youngsters at a purely nominal cost. The time is fast approaching when every child will have an opportunity to become a member of a school orchestra or band with all instruction and instruments provided at public expense. Who can compare the usefulness of a clarinet or 'cello with that of a sewing machine or lathe in the shaping of the character and lives of our future citizens?

A great musical wave, taking the form of orchestras and bands, swept over the nation about ten years ago and on its crest was re-born school music. The widespread development during these ten years has reached out to include all branches of music until now the latter is ranked as one of the fundamental subjects of education.

### WHAT THE SCHOOL BANDS AND ORCHESTRAS ARE DOING FOR AMERICA

By Russell V. Morgan  
Director of Music, Cleveland Public Schools; Director Dept. of School Music, Cleveland Institute of Music and School of Education.

**T**HE question is interesting. What are the school bands and orchestras doing for American youth?

First of all, these organizations are providing new means for self-development on the part of tens of thousands of pupils in our schools. Real happiness in life can only be found in activities in which the individual can be conscious of the transformation of his own effort into satisfactory achievement.



RUSSELL V. MORGAN

Then, too, the field of instrumental music is probably the richest in returns through the exercise of mechanistic aptitude. There is present, not only the joy of mechanical achievement, but the exaltation that comes from contact with the spiritual fullness of any great art.

The social values of these groups are tremendous, enriching not only the life of the performing group, but reaching out into the student body in a twofold fashion; first as a unifying touch in making the individual aware of his relationship in sharing an art experience common to the whole group, and second, in making contacts with musical works that otherwise might not touch his life.

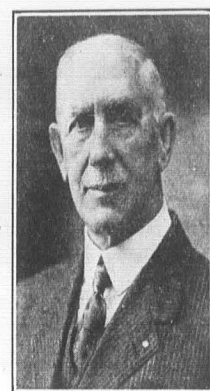
The vocational opportunities are open to only a small percentage of the total student body, but the program of instrumental study is of vital importance to that group.

With this must go the warning that music is largely the means for achievement of values. Music itself will not

A number of leading educators and authorities in the field express themselves frankly on certain aspects of the subject—what it means—what it is doing for our youth—and its future possibilities. An interesting collection of authoritative statements.

### PROFESSIONAL FIELD IN NO DANGER

By E. S. Pitcher  
President of Eastern Conference; Supervisor of Music, Auburn, Maine.



E. S. PITCHER

There are people who are inclined to look with a doubtful eye upon the amazing increase in number and size of our school orchestras and bands, as being a potential menace, through the matter of oversupply, to the livelihood of professional musicians in general. I do not find myself in sympathy with this attitude because I do not believe that the danger actually exists.

A comparatively small number of our school band and orchestra students will become professional musicians after graduation; in fact the great majority will follow the ordinary callings of life. What will happen, in my opinion, is that these boys and girls who have experienced "adventures in instrumental music" during their school days are going to benefit largely through an increased ability to enjoy the culture and art of our civilization. There, and not in professional competition, is the ultimate and far-reaching result of the School Band and Orchestra movement.

### COLLEGES CEDE MUSIC RIGHTFUL PLACE

By J. Edward Bouvier, M. A.  
Director of Music, Holy Cross College

**I** AM glad to say that, in my opinion, every college throughout the land is awake to the fact that music is a necessary fundamental to education, and that it is beginning to take its rightful position in the life of all the institutions of higher education. At Holy Cross, the college has organized the department of music on the basis of an academic department in full and regular standing, and the music courses are open as electives to all students, who receive full academic credit for the subject.

Thus the student who desires music as either a professional or only an incidental subject, is free to choose it on exactly the same basis as other subjects. It can be seen from this that music at Holy Cross is not a "Cinderella of education," to borrow a happy phrase from J. E. Maddy.

I might say, while on the subject, that musicians must be willing to work for the cause of music in every detail and be willing to give themselves to the service of "educating educators" to the true value of the greatest of all Arts, Music. It is necessary for all of us who are interested in our art to live up to the famous slogan of Rotary, *Service Above Self* so that the coming generations may be the happier and more successful because of it.

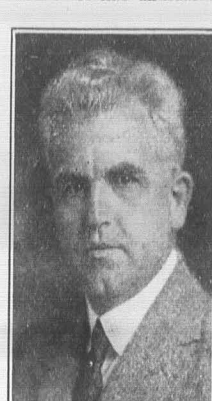
J. EDWARD BOUVIER

### INSTRUMENTAL MUSIC OVER-EMPHASIZED

By George Oscar Bowen

President Supervisors' National Conference; Director of Music in Tulsa (Okla.) Public Schools.

**I** believe that instrumental music in the schools has been over-emphasized during the past five years, and that because of this unusual activity, vocal, and particularly choral music, has suffered.



GEORGE OSCAR BOWEN

A number of things have contributed to this, but I shall give but two reasons as I see them:

First, school superintendents, seeing the activity in instrumental music in other schools, and realizing that a band in uniform, parading down the street, playing a snappy march will sell music to the school patrons more quickly than a chorus giving a more meritorious performance, seeks to take advantage of it, and

Second, goes out and hires a specialist in instrumental music as supervisor and director of all music in the schools. This usually, though not always, works to the disadvantage of vocal music throughout the school system. [Although appreciating Mr. Bowen's angle of view we cannot help but feel that if the conditions exist for which he makes claim, the necessity for them is lacking. It may be true that a band marching down the street is more productive advertising for school music than a chorus performing within four walls, but if it brings results it would appear that the mere fact of some schools not cashing in on this advertising throughout the entire range of their music departments is more an indictment of these individual schools than of school instrumental music in general. Once the idea of music is sold to school patrons then it is up to the schools to sell the kinds of music in such proportions as they see fit. We are afraid some of our readers may not agree with Mr. Bowen's statement that "instrumental music in the schools is over-emphasized." It is possible however, that vocal music is under-emphasized, which is quite another matter. — Editor.]

### INCLUDE ALL TYPES IN ENSEMBLE

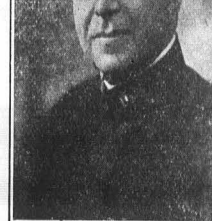
By Theron D. Perkins

Noted Concert Bandmaster and Instructor of Numerous School and Rotary Boys' Bands

**I**T is my firm conviction, from long experience in the field, that not only is it feasible to combine the various musical activities in the schools, such as the band, orchestra, and glee clubs, in one ensemble, but that this should be done, at least occasionally, if the full benefits, musically and practically, are to be reaped from the present intense interest in school music evidenced throughout the country. In this way only is it possible to strike an equal balance of endeavor for each of the respective units mentioned, disposing of the danger of emphasizing some one particular angle to the sacrifice of the others. I have found by following this course, that the pupils' interests are broadened and their enthusiasms raised to a higher pitch, this resulting in a largely increased co-operation from the parents.

In addition, the musical effects made possible to procure by this joining of forces are multiplied tremendously. For instance, the plectrum group have possibilities, which, in my mind, are sadly neglected. If treated intelligently in scoring, they are capable of extremely individual effects. Foreigners appear to realize this, possibly more than do we ourselves. I recall one opera of foreign origin, in which a group of thirty, consisting of mandolins, guitars, and banjos, were introduced into the score. I myself believe that a strong banjo section in a marching band would add tremendously to its effectiveness.

By all means let us take every bit of available material and use it to its fullest advantage.



THERON PERKINS





KEYSTONE PHOTO SERVICE  
TAFT UNION HIGH SCHOOL GIRLS' BAND IN COSTUME

FROM the land of the forty-niners, back along the trails blazed by the pioneer spirit of this country stretch the intangible and yet none the less real highways of musical achievement. These highways are spectacles of incredible activity and growth, comparable only to the activity and growth of the country itself which, a nursing amongst nations a century and a half ago, has since become one of the great in international affairs.

Possibly the most interesting, and certainly one of the most important, manifestations of our musical progress and expansion, is the remarkable growth of bands and orchestras, both school, college and municipal, which has taken place in the past few years. A complete survey of this situation is beyond the scope and bulk of any magazine, but from out the welter of material which has deluged our office, we have attempted, insofar as possible, to present to our readers an inkling of what is happening in the band and orchestra field within the length and breadth of our still young, but unquestionably vigorous and lusty musical nation. So beginning with the Taft Union High School, Kern County, California, we commence our bird's-eye view of the trail of Musical Progress which stretches from coast to coast.

THE Taft Union High School Girls' Band was organized in January of last year under the direction of Julius Lang, instructor of instrumental music in the school. Four months later this organization presented its first public concert to a delightfully surprised audience. Many other concerts have followed, outstanding among these being the one given last November at the Kern County Teachers' Institute. The girls in the band added much to their glory, also, when they appeared for the first time in marching formation in the Armistice Day Parade in Bakersfield.

The uniqueness of this musical organization has brought to it wide publicity, and already engagements are being sought months in advance. It was invited by the Wild Flower Festival Committee of Arvin to participate in their spring festival in March, and the city of Fresno last year extended a tentative invitation for it to lead the Raisin

Day Parade which will be held in that city on the 28th of April.

At the present time the band is composed of forty members. The instrumentation is as follows: eleven clarinets, eight cornets and trumpets, five saxophones, four horns, three trombones, one baritone, two tubas, one B♭ Bass, one piccolo, three drums, and bells. The official uniform of the bandgirls consists of a smart military cape of blue and gold worn over a tailored dress of white serge and a jaunty blue French beret.

Much of the success that has been attained by the girls in the Taft Band within the past year may be attributed to the excellence of their instruction and their willingness to work hard and faithfully. In order to retain their membership the girls not only must be musically and physically fit to participate in all of the activities of the band, but they must also be passing in all of their academic subjects in the high school. Each girl must have at least one semester of individual instruction before she is admitted to membership. So keen has become competition that the girls who have signed their names to an ever growing waiting list are practicing faithfully, and long, each day with the hope that they, too, will soon be admitted to the ranks of this unusual and much-talked-of musical organization of girls, The Taft Union High School Girls' Band. Mr. Lang, the instructor, is possessed of a stimulating personality and, in addition, a musical background well fitting him for his work, having received his training in Germany under Rauch (at the time court organist at Munich) piano and violin; Feyertag, piano, harmony and composition; and R. Horbelt of the Royal Opera, theory of brasses.

The band, which is the only musical organization of its kind in California and, in so far as can be ascertained, in the United States as well, was featured in the floral entry of the Taft Union High School, the latter awarded first prize in the Educational Division of the 39th Tournament of Roses Parade in Pasadena on January 2nd of this year.

The Taft High School float, representing the mystic country of India, typified an oriental pagoda beneath whose flower-canopied dome rested a queen and her two attendants draped in filmy chiffon costumes. Directly in front of the float marched the Girls' Band, also costumed in the

## From CALIFORNIA to MAINE

Forty thousand school bands and orchestras alone dot the map of these United States, to say nothing of municipal, collegiate and industrial organizations. Herein are recorded the achievements and progress of a few—necessarily few—of these manifestations of an amazing and nation-wide musical awakening.

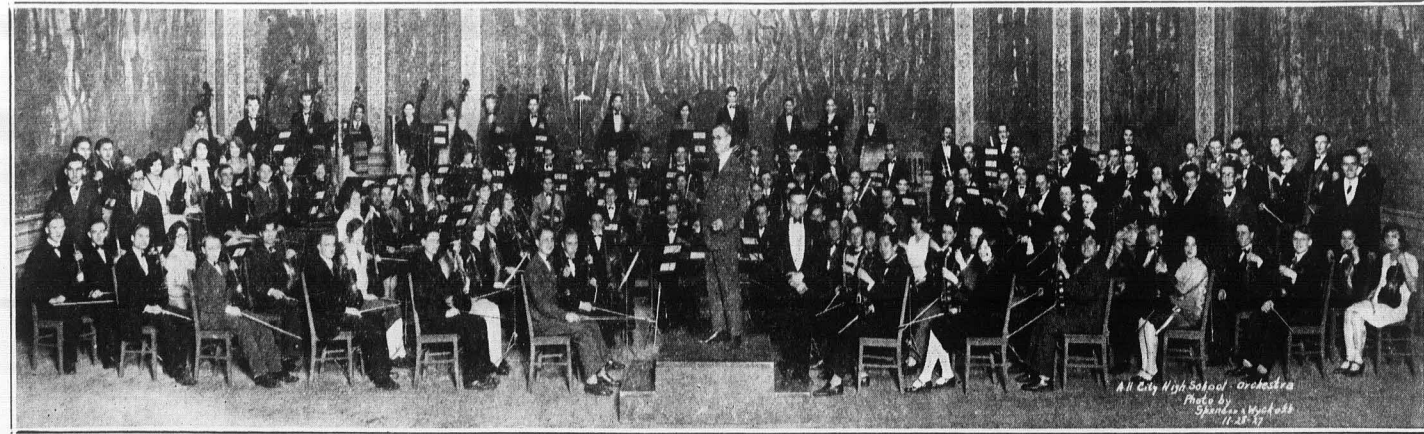
native dress of India. Playing as they marched, the thirty five members of this musical organization were applauded most enthusiastically by the 700,000 people who thronged the five-mile line of march. — M. J.

BORN in 1925, the Dixfield (Me.) school orchestra has made great progress. At the start the question of finances somewhat embarrassed, but the problem was solved by E. L. Toner, School Superintendent at that time, who took the matter in hand and raised an amount sufficient to make a start.

At the first meeting twenty youngsters, of whom only three had had musical instruction, showed up, instruments and all; there were boys and girls of all sizes and ages from eight to fifteen. With rehearsals and instruction confined to once a week, the orchestra was somewhat handicapped; nevertheless interest was maintained and just one year and four months from the time they started, the first concert was given with twenty-six members participating. The result was a pleasant surprise to the public which, although appraised of the fact that the orchestra was "doing well," had little knowledge of its actual accomplishment. This concert resulted in increased interest and financial support, and it was felt that good judgment had been shown in holding back the orchestra's initial appearance until it had been thoroughly prepared for the event.

As Dixfield is situated forty miles from the nearest city, it is financially impossible for many to get private instruction from legitimate teachers on their respective instruments. Fortunately the director of the orchestra, Mr. Thomas Holt, has followed music professionally for some years and, being quite familiar with the major portion of orchestra and band instruments, is therefore in a position to furnish the required tutelage.

Each March sees an additional number of youngsters started, from as many grades as possible, in order to have a steady influx into the senior division. Through the proceeds of a limited number of concerts and entertainments given by the orchestra, it is now free from debt and can claim ownership to property valued at nine hundred dollars, mostly in band instruments. — H. T.



THE GREATER DETROIT ALL CITY HIGH SCHOOL ORCHESTRA—Arthur H. J. Searle, Director. This organization is sending twenty-five members to the National High School Orchestra which will play at the Supervisors' National Conference, Chicago, in April.

THE Music department of the Fresno State College, California, is attempting to help supply the large demand for teachers of instrumental music in America and promises to be one of the leading teachers' training schools in the West in the field. The college is among the pioneers in this work and it is intended that the course will not be surpassed anywhere in the United States. In this connection it might be said that the students not only get theory but practice along with it, learning "to do by doing." It is a truth not always recognized that a supervisor of Instrumental Music is helpless without proper equipment and under such conditions much cannot be expected from him. Mr. Howard S. Monger, Director of Instrumental Music at the college, is fortunate in having not only proper support from the institution in such matters but also from the College Training School Parent Teachers' Association.

The college offers a four year course with A. B. degree in Music Education, with Major in Orchestral Instruments, also giving A. B. degrees in Music Education with Majors in piano, public school music, and voice. Daily classes of one hour each are held for wind instruments and string instruments, generally indoors, but owing to climatic conditions, occasionally outdoors.

Instruments are changed every six weeks; each pupil being required to master the fundamental playing principles of the instruments studied. Instruction is also given in the method by which all instruments may be taught successfully in one class. This is the *Class Method* originated and taught by J. E. Maddy and T. P. Giddings; and is being used in many leading schools throughout the United States.

Two years' instrumental class training is required for an A. B. degree in Music Education with a Major in Orchestral Instruments. Two additional years are required in the specialization on one instrument of each section, namely one string, one wood-wind, and one brass instrument of the Symphony Orchestra instrumentation. The College furnishes all instruments and music but requires a small laboratory fee per semester per class. Also intermediate and advanced orchestra and band courses are given. The college is building for the symphony orchestra and symphonic band; it has a two-fold purpose—that of producing the best possible in the way of instrumental music and training the future public school music teachers to a high degree of proficiency. Courses in theory are also given such as will build for the well-rounded music educator. Half of the four-year course is taken in the regular academic subjects so that the graduate student will not be one-sided in any respect.

Advanced students are given the opportunity to teach instrumental classes for one and one half years, and to supervise these classes one year, in order to gain practical experience in orchestra and band conducting.

There are also similar instrumental classes in the grade schools of the training school which is connected with the college; an assistant, Mrs. Jean Starnes Renfrow, and two advanced students, Arthur G. Forsblad and Richard L. Grauel teach these classes. Individual lessons are taught while the class proceeds in all instrumental classes. There are forty pupils in the grade classes from fourth to sixth grades inclusive. The method used is that published in the Jacobs Music Magazines, October and December, 1927, — *Maddy on Pedagogy*.—A. C. M.

THE Detroit High School of Commerce has as the head of its music department a gentleman by the name of Howard Frenzel. Splendid reports of the progress made in this school in the matter of music had reached us, and becoming interested we investigated, uncovering the following facts.

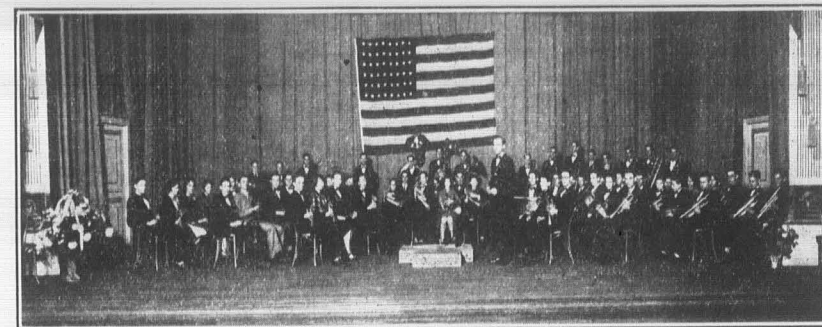
Mr. Frenzel, who at the present time owns up to twenty-four years of terrestrial experience, at fifteen enrolled in the Cass Technical High School with the avowed intention of becoming a pharmacist. Three years later, however, found him under the more idealistic (if no less practical) influence of Clarence Byrn, Head of the Cass Technical Music Department. In this department he served as a student teacher and later taught orchestra, band, and cornet on part time. At present he is a professional bassoon player, studying with Joseph Mosbach, first bassoonist of the Detroit Symphony Orchestra.

In September, 1926, at the absurdly tender age of twenty-two (at least so it appears to an Easterner accustomed to seeing only gray-beards in positions of responsibility) he was given the opportunity, thanks to Mr. Byrn and Arthur H. J. Searle, Supervisor of Music in the Detroit High Schools, of organizing music at the Detroit High School of Commerce. The school at this period, boasted an orchestra of eleven pieces, the labor of love of a Commercial Geography teacher. This and a glee club of twenty-five members constituted the musical activities of this temple of commercial sapience.

The first term a piano class and wood instrument class were founded, the latter numbering six students. In the



PHOTO BY BENNETT'S STUDIO  
ENDICOTT (N. Y.) BOYS' BAND—ROBERT L. DORIN, DIRECTOR



WEST VIRGINIA ALL HIGH SCHOOL BAND, 1928—GLENN SALLACK, CONDUCTOR

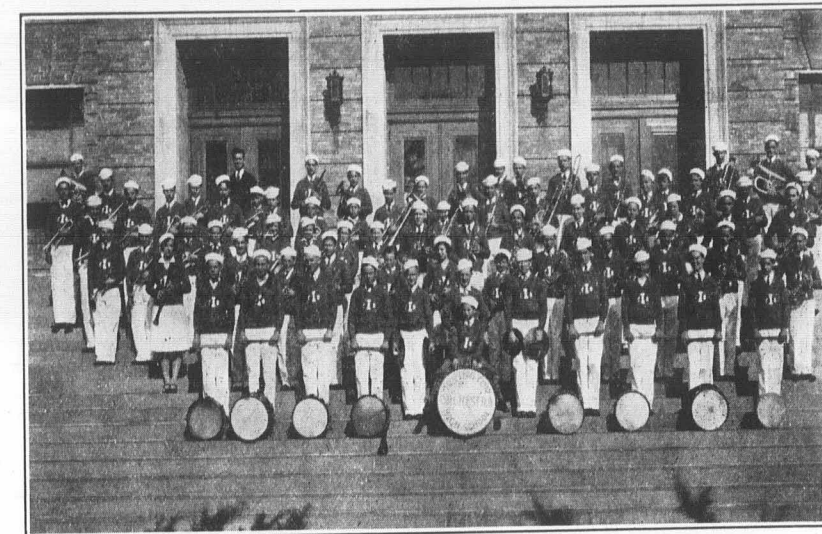
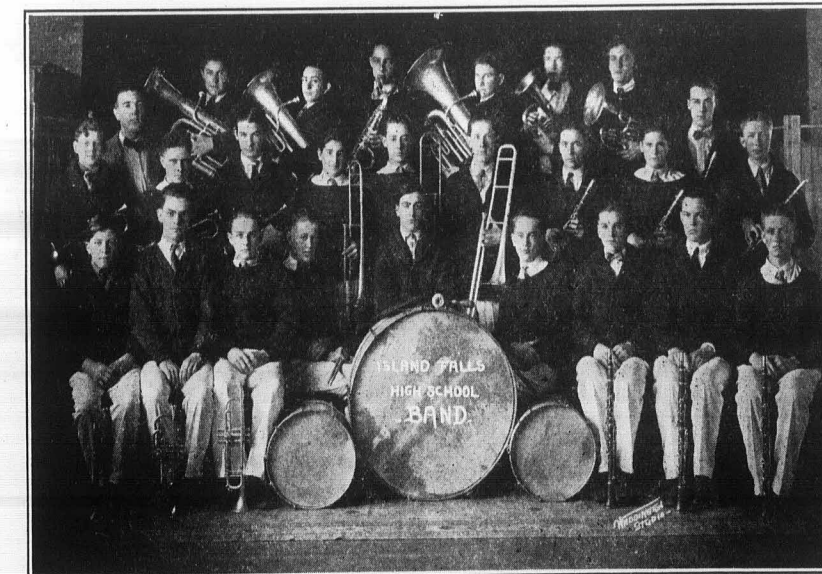


PHOTO BY P. J. SCHWEICKART  
IRVINGTON (N. J.) HIGH SCHOOL BAND—MARLIN H. BRINSER, DIRECTOR



ISLAND FALLS (ME.) HIGH SCHOOL BAND—MORRIS REED ROBINSON, DIRECTOR



following February (1927) much more interest was shown, another piano class was instituted, a violin and an instrumental class also, and the orchestra was augmented to around eighteen members. A Mrs. Frenzel now appeared to assist in the work, taking charge of the piano classes and accompanying Mr. Frenzel in the Orchestra and Glee Club. In May of last year the orchestra gave the first concert for which the school was responsible, and, September last work was started on the band by taking all players from the instrumental classes, grouping them, and forming an ensemble. Many of the orchestral players now double on the wind instruments, which was a thing somewhat hard to achieve owing to the fact that a large majority of the students are of Jewish and Polish descent with their traditional love for stringed instruments.

Out of an enrollment of 3,000 pupils at the school only 250 are boys, or twelve per cent. Out of the 150 pupils taking music, fifteen are boys, or ten per cent. From this, by the most elementary reasoning we deduce that the girls are just a bit more responsive to music's lure than the simpler ("artless" we hasten to define) sex. In fact if it were not for the girls there would be no piano classes, and from the figures furnished us, very little band, as out of a membership of twenty-eight in the latter, only six are boys. The instrumentation of the band is 9 clarinets, 8 cornets, 2 ballad horns, 3 baritones, 2 trombones, 1 Eb alto saxophone, 2 drums, 1 bass, and 2 flutes. It would be interesting to know just what instruments the boys are playing in this outfit.

A record of having raised the number of music students in this commercial school from 11 to 150 within the space of a year and a half is an achievement not to be despised. Mr. Frenzel must have a flair for the work. And then, of course, he is fortunate in having for a background his training at the Cass Tech. A. U.

The pupils of the Irvington (N. J.) High School appear to take kindly to music as witnessed by the following information. To start with, the school has an

orchestra with a membership of fifty-five, a band with seventy-five players, a Boys' Glee Club of sixty members and a Girls' Glee Club of sixty-five. These organizations are under the direction of Marlin H. Brinser, Teacher of Music in the Irvington High School.

The Band is a new organization having been organized last fall with a membership of fifteen which has since increased to its present number. The orchestra also started with a small number of participants—twenty to be exact. The school has supplied the uniforms for the band as well as a goodly number of the instruments. Mr. Brinser tells us that he teaches all band and orchestra instruments in school hours. The glee clubs and orchestra presented their first Annual Concert on March 16.

In addition to the above Mr. Brinser has charge of the Girls' Ukulele Club numbering fifty, and for the Department of Public Recreation of Irvington, a Boys' Harmonica Club of one hundred. A somewhat busy man! E. C.

**Kingston, Pennsylvania.**—Under the direction of R. R. Llewellyn, a graduate of the Conway Military Band School and Ithaca Conservatory, the various musical organizations, including four high class school orchestras, a high school band, a junior band to provide material for this senior band, and a high school symphony orchestra, are making records for themselves in Pennsylvania.

**Burlingame, California.**—Two students taking a post-graduate school course in the Burlingame High School before going on to college to continue music, Miss Lois Weber and Miss Valerie Turner, were assigned by Mr. Elmer Young, head of the Music Department, to take charge of the beginners' orchestra, "feeder" for the advanced organization. Both students have been active in musical work, organizing a girls' orchestra, a string quintet and a string quartet. Mr. Young directs several small ensembles, organizing them with rather unique instrumentation, and concurrently Mr. E. C. Brose is directing two bands in the same manner as the two orchestras.

**Woodland, Calif.**—With lessons on all band and orchestra instruments free of charge in both grammar and high school, and music receiving credit as a regular subject, F. C. McReynolds, in charge of the Department of Music in the public schools reports the music groups under his supervision as being unusually active, and very successful financially. A number of instruments of the less common kinds, but in great demand as symphony material, are loaned to the students as long as they are in school and do a creditable amount of work. Even before going outside to major in music or adopting it as a profession, the high school music students take active part in most of the programs given in their town, and for the past two years the substantial sum of \$1,200 has each time been earned by an operetta given by them, in which 120 voices and a 20-piece orchestra played two nights to a packed house at each performance.

**Wellesley, Massachusetts.**—The Phillips Junior High has recently organized a band of thirty members under the direction of James Dobbins, who has had considerable experience in group teaching. Great enthusiasm is evidenced, which has spread to the faculty. Mr. Adams, the principal, has joined the band and is taking his weekly lesson. It is planned to have the Junior High organization form the nucleus of a Senior High School Band next year.

**Endicott, New York.**—Robert L. Dorin's interest centers in bands and their development. Concerts by his pupils in four big bands win praise wherever they go. The Albion Senior Boys' Band, Albion Junior Boys' Band, Newark Boys' Band, and Endicott Boys' Band, numbering two hundred and thirteen, have all given concerts which were well worthy of the pride of both directors and members. Rotary clubs sponsor the bands in Newark and Albion. The indefatigable Mr. Dorin has this winter been organizing bands in several other towns.

**Waterville, Maine.**—Maine's first State Band and Orchestra Contest will be held in the middle of May in Waterville under the sponsorship of the local Kiwanis Club. Many bands from a great area have signified their intention of competing. The committee in charge consists of Dorothy H. Marden, Chairman, E. S. Pitcher and Morris Reed Robinson.

**Stockton, California.**—To provide opportunity for advanced work for those instrumentalists of the city who are technically able to perform symphonic music is the first purpose of the Stockton Symphony, plans for which were recently announced. C. M. Dennis, of the College of the Pacific, is to be leader, and Charles D. Smith and Glen Halik associate directors, to work with Bert Swenson, chairman. Attendant developments branching from the good influence of the orchestra are being planned. Mr. Dennis uses the J. O. M. in the brass and woodwind department of the College of the Pacific.

**Stanton, Nebraska.**—The town band here exemplifies all-around efficiency in management and co-operation, and its work is very much appreciated. Mr. James Johnson, who has also organized the High School Orchestra, has charge of the Stanton Concert Band; Mr. R. A. Green-slit is Assistant Director. Mr. Johnson's musical career started when he was nine years old, and since then its progress has resembled nothing less than an adventure story. Before coming here to direct the Stanton Band, Mr. Johnson's music activities centered in Canada.

**Taylor, Nebraska.**—A self-supporting high school orchestra here has evolved several clever ways of economizing, as, for instance, wearing uniforms made by the Home Economics Department of the school. Mr. R. D. Barnett, superintendent of the Taylor public schools, is leader of the Taylor High School Orchestra, and reports that no student has ever been dismissed because of low grades.

**Fresno, California.**—Characterized as the greatest musical event in the history of San Joaquin Valley, the orchestra of one hundred and fifty of the finest high school musicians of the section is being prepared by Howard S. Monger, Director of Instrumental Music at Fresno State College, for its appearance on April 2-3, on the program of the California Public School Music Conference, to be held at Fresno.

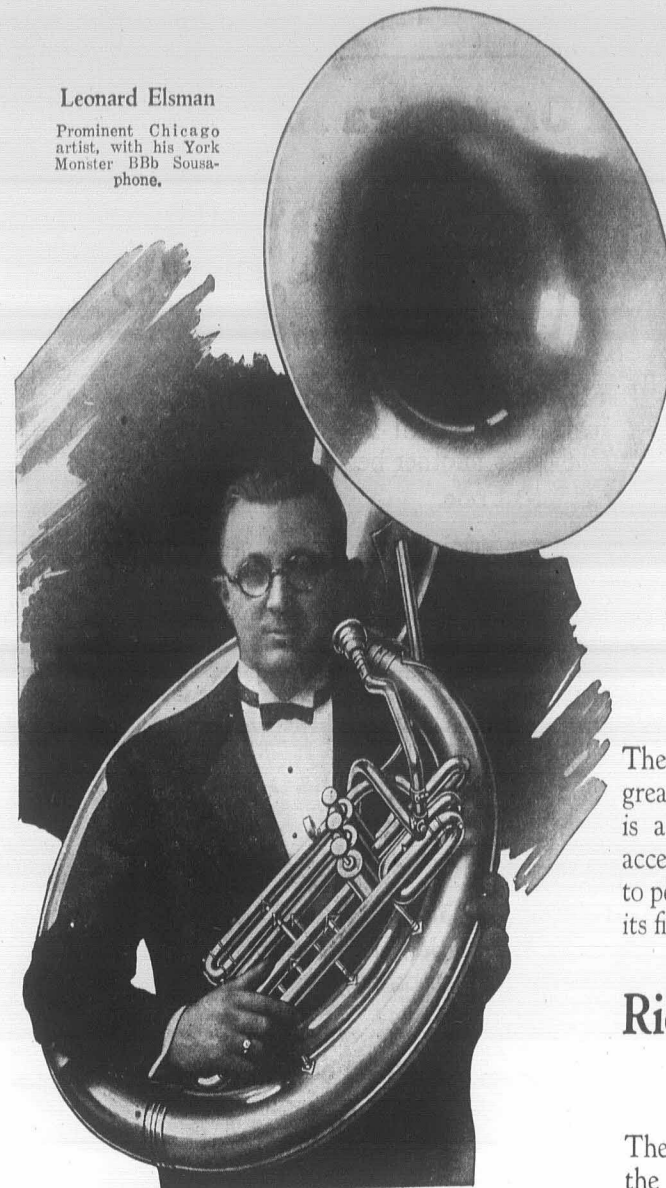
**Island Falls, Maine.**—Organized with no difficulty, full of enthusiastic members, claimed to have inspired and increased school spirit 100%, and with all authorities willing to make sacrifices to keep it, the Island Falls High School Band surely must have been born with a silver baton as its heritage. Ten per cent of the school's two hundred enrollment is in the band, which is under the direction of Morris Reed Robinson, its organizer.

Continued on page 72

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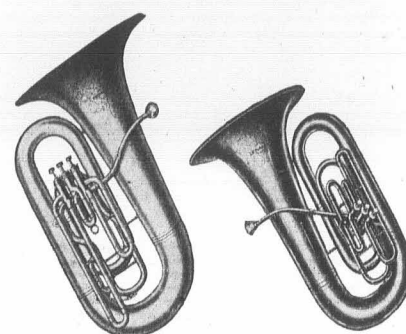
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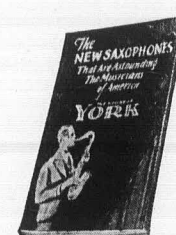
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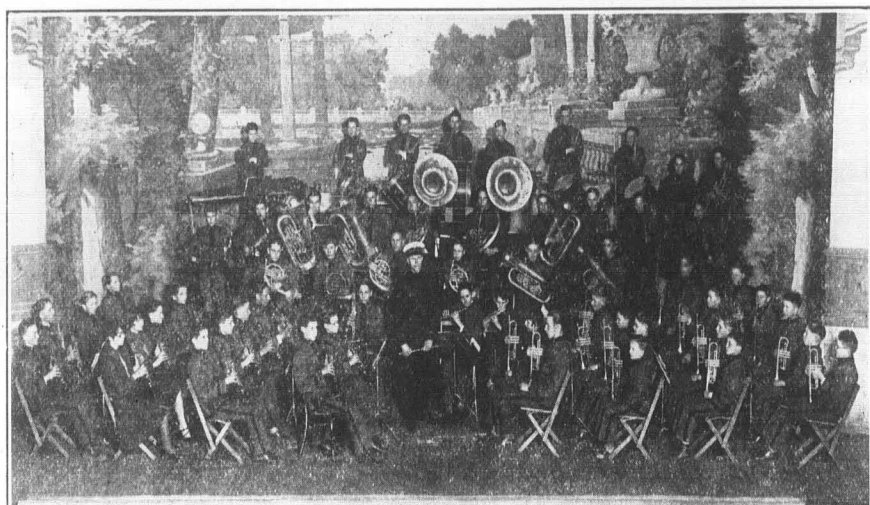
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WE here present pictorially a portion of one busy man's musical activities. Mr. R. H. Brown is not only organizer and director of the Boys' Band of Manhattan, Kansas, shown above, but finds time to superintend a summer music school, direct the municipal band, hold down the post of Director of Music in the Manhattan Public Schools and, in addition, carry on a general music business. The newspaper clippings tell their own story. A little later we are going to give our readers more in detail concerning Mr. Brown and his work. For the present we will content ourselves with saying that, from his picture, it does not appear that the gentleman finds these multifarious duties at all irksome which is probably the reason that he succeeds so well with all of them. Most of the boys in the band are members of the big JACOBS' MUSIC MAGAZINE family.



## Music Supervisors Band and Orchestra Instructors

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### WHOLE NOTES AND RESTS

First Line of Second Lesson

1. G-open Rest

Count 1-2-3-4 1-2-3-4

**Lesson Three.** Introducing Half Notes and Rests.

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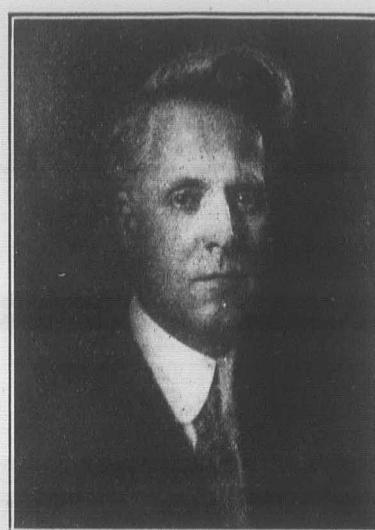
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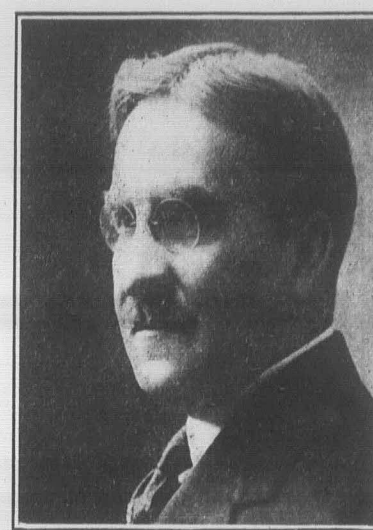
## New York University Summer School and Instrumental Music

By ALBERT USHER

The third of a series of articles dealing with outstanding institutions in the field of music. The reader will find great interest and significance in the comprehensive program outlined by the University and the association of members of a high school music faculty in this important educational work.



CLARENCE BYRN



DR. HOLLIS DANN

**T**HE New York University Summer School Department of Music Education is under the direction of Dr. Hollis Dann, Director of Music Education in New York University. It is located at Washington Square, East, New York City, and is a part of the New York University School of Education. The administrative officers of the school are John William Withers, Ph.D., LL.D., Dean of the Summer School and of the School of Education; and Milton E. Loomis, A. M., Director of the Summer School and of the Institute of Education, and Assistant Dean of the School of Education. J. Elmer NeCollins, A. B., is Director of the Bureau of Educational Service.

### University Dedicated to Service

New York University was chartered in 1831 as an independent educational institution. It is supported by endowments, current gifts and the tuition fees of over twenty thousand students, men and women, enrolled in its several divisions. The faculty numbers over one thousand teachers. Its schools are not confined to a single campus, but occupy strategic locations at four centers of New York City. The original seat of the University was at Washington Square. Six large buildings are still owned and controlled at this center and house the School of Law, School of Commerce, Accounts and Finance, the Graduate School, the School of Retailing and the School of Education, which contains the Department of Music Education.

It is axiomatic that any necessary institution will eventually become as great as the men at its helm. The name of Dean John William Withers among any group of educators is assured of immediate attention and interest, while Milton E. Loomis, Director of the New York University Summer School and of the Institute of Education, and E. NeCollins, Director of the Bureau of Educational Service are both men of keen insight, sympathetically devoted to the task of establishing a worthy and powerful institution of learning. Under the inspiration and direction of such men New York University has grown steadily until it stands today one of the three largest universities in the United States.

The Department of Music Education is maintained primarily for the purpose of training supervisors and teachers of music for the public schools. It was organized first as a summer school in the summer of 1907, with an enrollment of ninety students and a faculty of six instructors. The subjects taught were dictation, sight reading, harmony, and methods. The methods embraced the grades from the kindergarten through the high school. The first Summer School chorus was organized at this session.

A recent statement from Mr. NeCollins, who has fathered the Summer School Music Department for twenty-

two years, expresses the ideals of the man and the institution and goes a long way towards explaining the phenomenal growth and success of all departments of the University. Mr. NeCollins says in part: "For years I have dreamed of a school wherein we could present every phase of music, both vocal and instrumental—but that does not cover the whole thing. It is just as important that these students should have their attention called to the academic subjects. A few years ago a person could get along pretty well if he had one phase of this work. If he was an instrumentalist all good and well. If he understood the vocal side of the work he got a position. But today the request comes for an all-round man. And even if a man specializes in instrumental work it certainly should be supplemented with some courses in vocal music and a good many courses in academic work. It does not suffice to be able to play the piano or conduct an orchestra. We need people who understand the pedagogy and methods of the schoolroom. We also need people who can present their subject in good English, and that is something in which many of our music supervisors and teachers have been sadly lacking. In other words New York University has now provided for every phase of the work so that the teacher of music can stand up and be rated with other teachers on the faculty."

In order to offer expert training in all the required subjects at reasonable cost it was necessary to build up numerically all the classes. Mr. NeCollins courageously assumed this burden and by the summer of 1924 the enrollment in the Music School had increased from ninety to two hundred and twenty-one students, and many new teachers and subjects had been added.

### Dr. Dann Eminent in American Music

In the summer of 1925, Dr. Hollis Dann came to New York University as director of the Department of Music Education. Dr. Dann was for many years director of music at Cornell University where he had organized and conducted a summer school for music supervisors each summer. Later he had been appointed State Supervisor of Music for the Commonwealth of Pennsylvania, and was instrumental in securing not only recognition for music as a major subject in the elementary, secondary and collegiate curricula, but succeeded also in helping set up a state program for teachers that makes specific musical training a requirement for every elementary certificate. This set a new standard for the supervisors and teachers and led to the establishment of a summer normal teachers' training school at Westchester, Pennsylvania, where, under Dr. Dann's direction the teachers of Pennsylvania could secure competent and intensive training in music. When he left Pennsylvania in 1925, many of

his students and former students, who were already teaching, came to New York University in order to continue their study with him, and the enrollment jumped from two hundred and twenty-one students to five hundred the first summer after his arrival.

Dr. Hollis Dann is one of the notable figures in the history of American music education. He is the author of the Dann Music Course Series and the Junior Songs. He is a thorough master of choral training and choral conducting and has led many organizations to noteworthy performances, including the National Supervisors' Chorus of three hundred and fifty voices selected from every state in the Union (1919), and the New York University Summer School Chorus and the Philadelphia Symphony Orchestra at the Sesqui-Centennial Exposition, 1926. The latter chorus was composed of supervisors and students from thirty-two states and the Dominion of Canada and Dr. Dann conducted them through the entire Verdi Requiem in Latin. This performance received an ovation, and the work of Dr. Dann and the chorus was compared favorably with the great Bach Choir of Bethlehem by the enthusiastic critics.

On Monday, April 16, 1928, Dr. Dann will assume direction of the National High School Chorus of America at the Music Supervisors' National Conference in Chicago. This chorus will rehearse twice daily until Friday evening, the 20th, when it will give a concert in Chicago's famous Orchestra Hall, assisted by sixty members of the Chicago Symphony Orchestra.

The development of a national high school chorus is one of the many contributions this noted man has made to American music. His vision as an educator penetrates to every department of the school system, primary, secondary and collegiate. By nature he is thoughtful and courteous. Professionally, he is direct and extremely forceful and at all times expects and exacts the very best from himself and his associates. For the past fifteen years he has been watching the phenomenal growth of the school band and orchestra movement, and beginning with the summer session of 1928 will offer a course for supervisors of instrumental music and band and orchestra conductors that cannot be excelled.

### Byrn Director of Instrumental Music

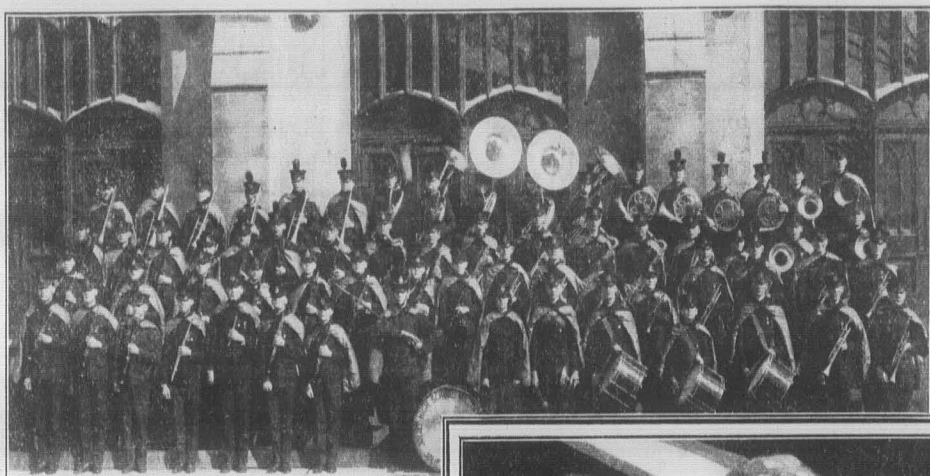
In order to insure thorough instruction and unity of plan and purpose in all of the instrumental courses, Dr. Dann decided to get a man of highest competence and make him responsible for the selection of his own instrumental faculty. His choice fell on Clarence Byrn, at present head of the Vocational Music Department of Cass Technical High School, Detroit, Michigan, and conductor

Continued on page 21

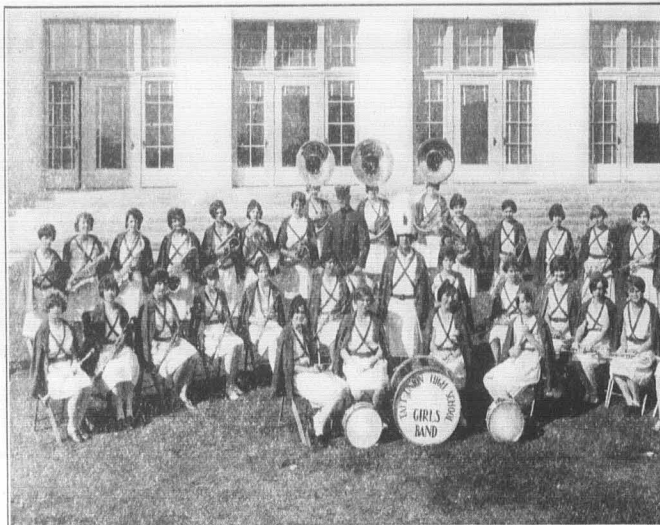


Instrumental Faculty of the Department of Music Education Summer School, New York University—From left to right: Saul Abramovitch, violin, viola, lecturer on strings, director of string ensemble; Donald Zwickey, flute and clarinet; Flora Swaby, 'cello and string bass; Lawrietta Kenk, harp and director of harp ensemble; Harry Herrick, brass and percussion; Gordon Allen, oboe and bassoon.

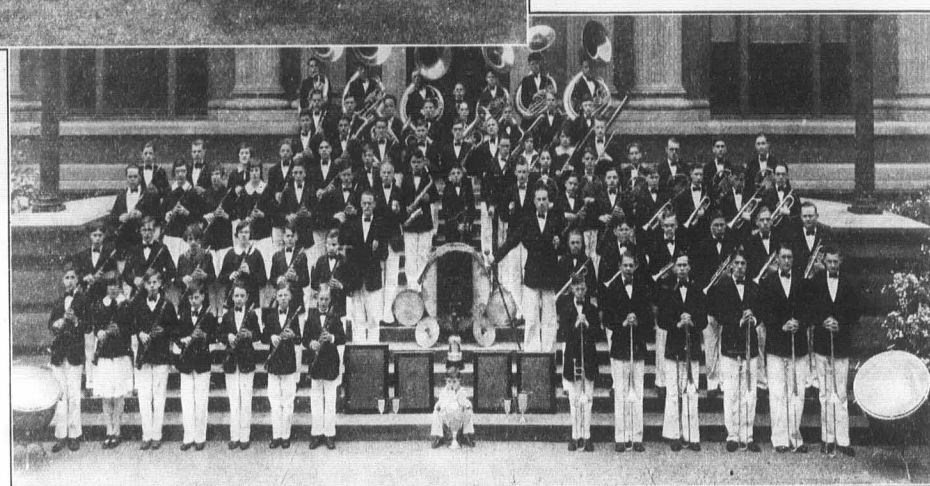




Right—Joliet, Ill.,  
High School Band  
(Conn equipped)



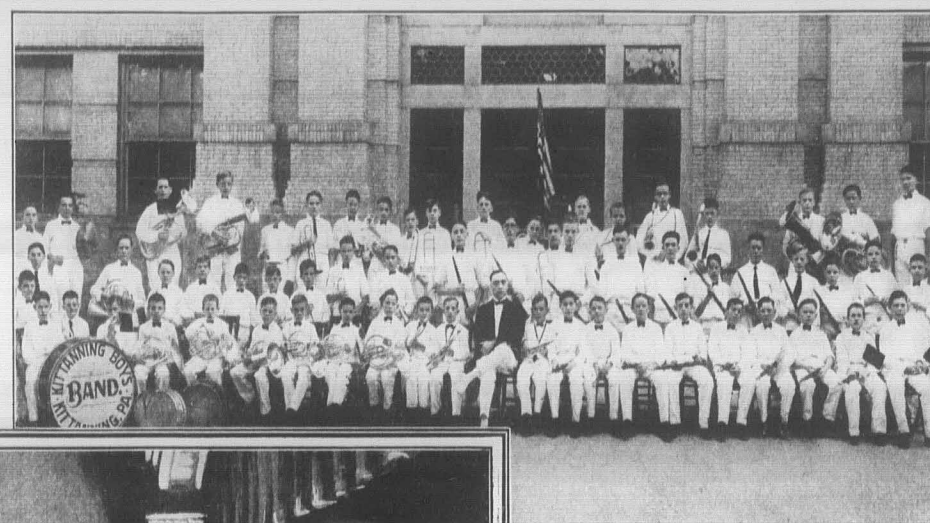
Above—Taft, Calif.,  
Girls' Band  
(Conn equipped)



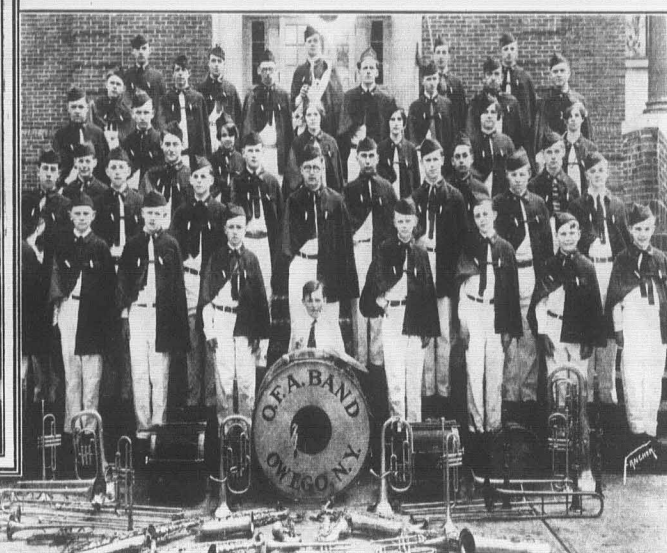
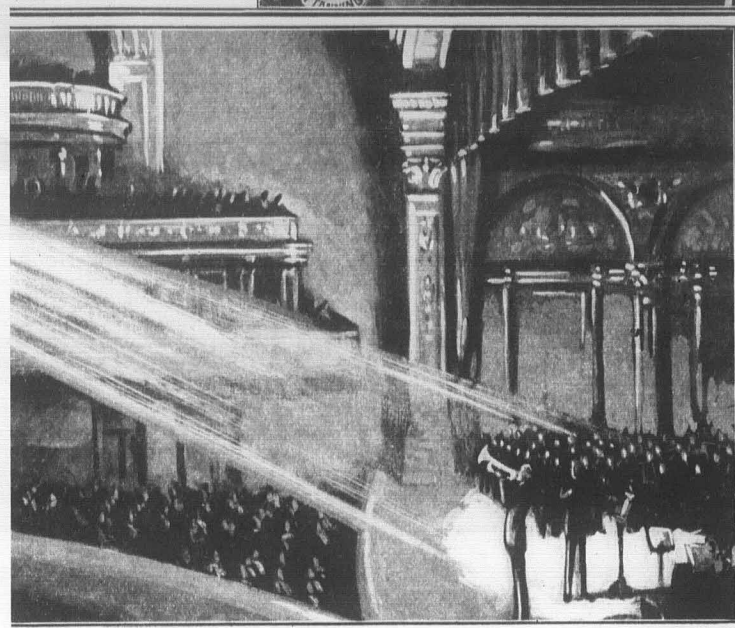
Left—Council  
Bluffs, Iowa, High  
School Band (Conn  
equipped)



Left—Bonham  
Brothers Boys Band,  
San Diego, Calif.  
(Conn equipped)



Left—Kittinging,  
Pa., Boys' Band  
(Conn equipped)



Below—Owego, N.  
Y., School Band  
(Conn equipped)

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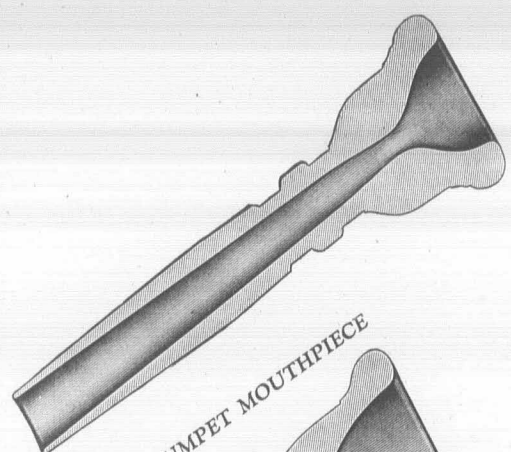
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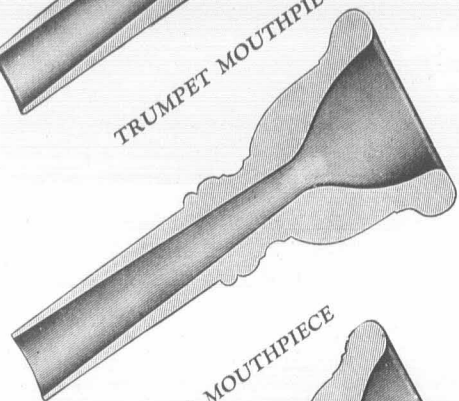
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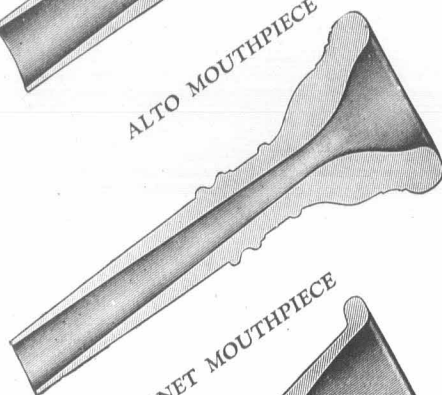
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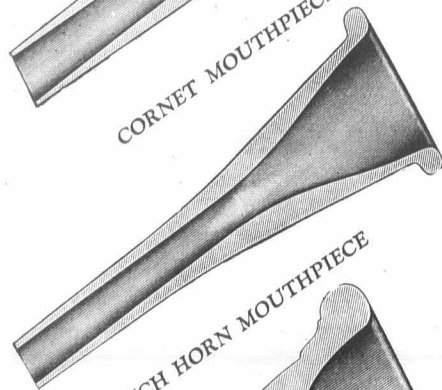
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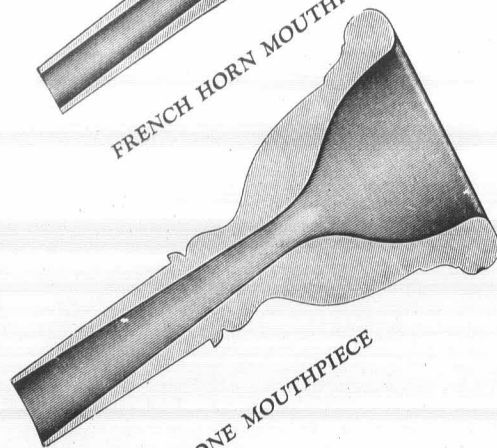
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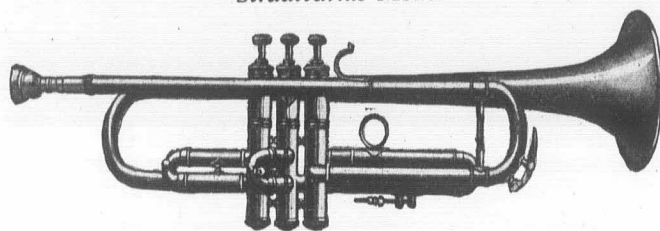
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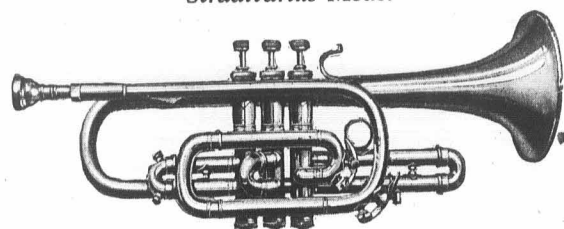


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of the Public School Vocational Music Department of the Jacobs Music Magazines, as director of the Instrumental Music Department of the New York University Summer School, 1928.

Mr. Byrn is an outstanding figure in public school music. He is a musician with broad scholastic background and a wide general experience; a practical organizer who believes in getting to facts and giving his students what they need. At the conclusion of the late war during which he had organized and conducted with conspicuous success the New York City's Own 306th Infantry 77th Division Band, Orchestra and Male Chorus, he accepted a position in the music department of the Detroit schools and immediately began the development and organization of the Cass Technical High School Vocational Music Department, which is now considered by many educators as the most practical and efficient organization of its kind in the United States. In 1924, in addition to his duties at the

Cass Tech. he was guest instructor of the Public School Instrumental Music Course at the University of School Music, Ann Arbor, Michigan, and also taught classes in Orchestra and Band Conducting in the Extension Department of Detroit Teachers' College. He is a forceful writer, and an authoritative counsellor on musical subjects.

Mr. Byrn will be assisted in the development of the New York University Summer School instrumental classes by the following six of his assistants from Detroit:

Saul Abramovitch, teacher of violin and viola, lecturer on instruments of the string family, and director of string ensemble; Flora Swaby, 'cello and string bass; Gordon Allen, oboe and bassoon; Don Zwickey, flute and clarinet; Harry Herrick, brass and percussion; Laurietta Kenk, harp. In addition to being thoroughly equipped instrumentalists, every one of Mr. Byrn's assistants have been and are at present teaching instrumental classes in both the elementary and high schools of Detroit daily. They

will not only teach the summer school students to play their instruments, but will assist them to outline and plan courses of instruction which will be applicable to their own positions back home.

Mr. Byrn will teach a daily class in the problems of conducting school orchestras and bands, and organizing and teaching of instrumental classes. In this one class he will be assisted daily by one or more members of his faculty, depending upon the section of the orchestra or band under discussion. He will also organize and direct the Summer School Band which will be open to all regular students of the University and other musically qualified students who may desire to enroll for band only. The daily rehearsals of this band will be one hour in length. They will be planned and conducted along advanced educational lines, and every member, whatever his musical rating or professional objective, is assured a valuable scholastic and musical experience. (Continued on page 75)

## Maintaining the Small City Symphony Orchestra

By LLOYD LOAR



MRS. HARRY SNOW

Union is notable. Obviously, all members of the orchestra are not members of the Union. Many of the players have been from the public school orchestras; others are successful teachers whose only professional playing has been done with the orchestra; others are successful business men whose musical accomplishments have been resurrected from previous years and revitalized to their first effectiveness for the sole benefit of the orchestra. Yet a large proportion of the orchestra has always been composed of Union musicians. The governing body of the Kalamazoo Local has been constructively intelligent enough to realize that whatever helped the musical life of their city would be of benefit to the Union itself, and it is noteworthy that many of the younger players who have developed within the orchestra have become Union members, which they might otherwise not have done, a fact worth consideration by Local groups of the Musicians' Federation everywhere.

The first plan of the orchestra was to pay its members on a co-operative basis. During the first few years a considerable number of the orchestra returned their part of the annual dividend to the orchestra, and there are still many members who do not actually receive any pay for their participation.

After two years of service, Mr. Bronson resigned as director and was succeeded by Mr. Henry Eich, who had been concertmaster under Mr. Bronson, and who had previously had considerable experience in orchestral work both in Germany and with the Cincinnati Orchestra. After three years of excellent service, Mr. Eich resigned at the close of the 1925-26 season and was succeeded by Mr. George Buckley, who is still the conductor.

The significant thing about the history of the Kalamazoo Symphony Orchestra is that it demonstrates that if civic clubs, luncheon clubs, various social and business groups, the Musicians' Union and a reasonable number of individuals who are influential musically, financially and socially will co-operate to the extent where it is possible for a symphonic organization to have a fair chance, the people of the community will support the orchestra itself by their purchase of tickets and their attendance, so that it can be put on a substantial foundation and take its place as the main factor in the development of the musical and entertainment life of its community.

It is obvious that a symphony orchestra can not be organized and begin to function efficiently overnight, and until it does function efficiently enough to give a reasonably pleasing and satisfactory concert, the public can not be expected to support it. But if just a few people have the vision and faith to start such an organization, and then the enthusiasm and persuasiveness to secure this necessary civic and social support to uphold the organization while it is striving for a firm footing, they can make a decided success of it, and have for their city a musical organization that in the scope of its value to the city can be exceeded by no other musical group.

became so interested that with their help the work of putting over the orchestra, which had hitherto fallen on the shoulders of a few, was so divided that progress became much more rapid and it was possible to plan for the future with more exactness and certainty of results. Season tickets were sold at a price that made each concert cost the public less than any other form of public entertainment in the city, and through the interest of the many clubs and civic organizations of the city enough tickets were sold so that each concert was given to a capacity house. Sustaining memberships were also generously purchased by many and furnished a considerable part of the financial support necessary. The orchestra is now rounding out its eighth season which has proven itself to be most favorable from every angle.

The co-operation given the orchestra by the Musicians



THE KALAMAZOO SYMPHONY ORCHESTRA, GEORGE BUCKLEY, CONDUCTOR





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## Music Study Credit in High Schools

By C. D. Kutschinski

Director of  
Instrumental Music in the Winston-Salem  
Public Schools

THE statement was once made by the former principal of a high school in a Boston suburb that "the musically gifted pupil who wishes to pursue music as a serious study almost never completes the high-school course because music has no adequate place in the public high school. He must leave, if he wishes to put into his chosen subject the time and effort that are required for proficiency and success, and so lose the advantage of general high-school training."

This statement, which a few years ago was almost universally true, was conversely proven by a canvass of the students in a New England town of ten thousand inhabitants, which revealed that of children in the lower grades who dropped their music lessons only one and eight-tenths per cent mentioned their school work as reason for so doing, whereas sixty-five per cent of those in high school who had discontinued music study did so because their school work was too heavy for them to carry on both. Unfortunately, we do not know of any statistics that will tell us how many have quit school to study music.

The evident remedy for this situation is the awarding of high school credit for serious music study. Such credit is justified not only by the fact that music is now almost universally considered an essential, and that its study has cultural, social, vocational, and semi-vocational values, but that it has a high educational value as well.

The practice of granting credit for music study has grown tremendously, as more and more of the prominent educators have come to realize the educational value of music and agree with the testimony of W. A. Greeson, Superintendent of Schools in Grand Rapids, Michigan, that "Music is an integral part of any sound education."

Perhaps the first organized effort resulting in the recognition of music as a regular major elective on a par, hour for hour, with other academic subjects, was that promoted by the New England Education League in a "Conference on Music in Public Education" twenty-six years ago in Boston (1902). This topic was the keynote of numerous conferences which followed during the next two or three years, in which the scheme was submitted to the American Institute of Instruction, The Music Teachers' National Association, and the Music Section of the National Education Association, each of these organizations expressing hearty accord.

The Chelsea, Massachusetts, High School is the pioneer in granting credit to pupils for music study done under teachers not on the regular faculty of the school, instituting such a plan as early as 1906. The Chelsea plan, with minor differences, has been the model in most cases throughout the country where the music credit system has been adopted.

Naturally, the growth of such a movement is certain to involve various problems before an ideal plan is evolved. In this case some places have concerned themselves variously with the problems of a standardized course, with various systems of certification or accrediting of teachers whose pupils are candidates for credit, and with other bases of determining the eligibility of pupils to receive credit. But the majority of places at the present time seem to use a plan of basing credit upon the progress of the pupil, determined by periodical examinations, in recognition of the fact that after all it is the pupil and not the teacher who should be examined.

In addition to the organizations previously mentioned, considerable attention has been given the credit question by the Music Supervisors' National Conference, the National Bureau for the Advancement of Music, and the National Academy of Music, each of which have conducted surveys and otherwise endeavored to be of help in promoting the plan in a fair, practical, workable way. Any one wishing to familiarize himself with the details of these investigations, and follow more minutely the development of the music credit idea, will find much help in the following literature:

Bulletin 1917, No. 49, Department of the Interior, Bureau of Education, Washington, D. C., "Music in the Secondary Schools," prepared by Will Earhart and Osbourne McConathy, chairmen of sub-committees on courses of music study (these committees forming part of a Commission on the Reorganization of Secondary Education, appointed by the National Education Association). This bulletin gives consideration to the value of music as a high-school subject, recommends music opportunities benefiting different types of students, discusses required versus elective at-

tendance at chorus classes, and recommends music courses, a plan for crediting outside music study under private instruction, and credits for music study in secondary schools.

Bulletin 1921, No. 9, Department of the Interior, Bureau of Education, "Present Status of Music Instruction in College and High School" shows considerable growth of the credit idea.

Bulletin 1923, No. 20, forming a part of the Biennial Survey of Education on the United States (1919-1920), *Recent Advances in Instruction in Music* sheds further light on the progress of the credit idea.

The National Academy of Music, New York, in its Bulletin E15 (Extension Department) *School Credit for Outside Music Study*, issued in 1923, presents in an interesting and enlightening manner many phases of the difficulties encountered in the history of the music-study credit movement, and offers a plan for its organization and administration. In 1924 another bulletin (E16) was issued on the subject, offering a comprehensive syllabus outlining requirements for a course in piano playing as a basis for school credit for music study.

In 1924 the National Bureau for the Advancement of Music, New York, issued a book of 105 pages, *The Giving of High School Credits for Private Music Study*. It is a comprehensive survey of the different states in regard to these credits, and the practices of some of the larger cities in this respect. It reveals a surprisingly large number of states and cities as having a well-established and successful system of giving credits for music study. On the other hand it was surprising to find the complete, or almost complete, neglect of the practice in others. There were, however, only seven states in which no cities were found in which such credit was given. In general, the degree of recognition accorded private music study was found to be large or small in proportion to the attention given to music altogether in the educational scheme.

The amount of credit allowed for music study in high school, including all branches of music for which a pupil may accumulate credit, varies in different places. Of the sixteen units generally required for graduation, some schools allow for music study only one unit to count toward graduation, while others allow as many as four. Two units seem to be the average number of credits allowed to count as part of the sixteen required for graduation.

It is worthy of note that in a few cities the growth of the music credit idea has reached

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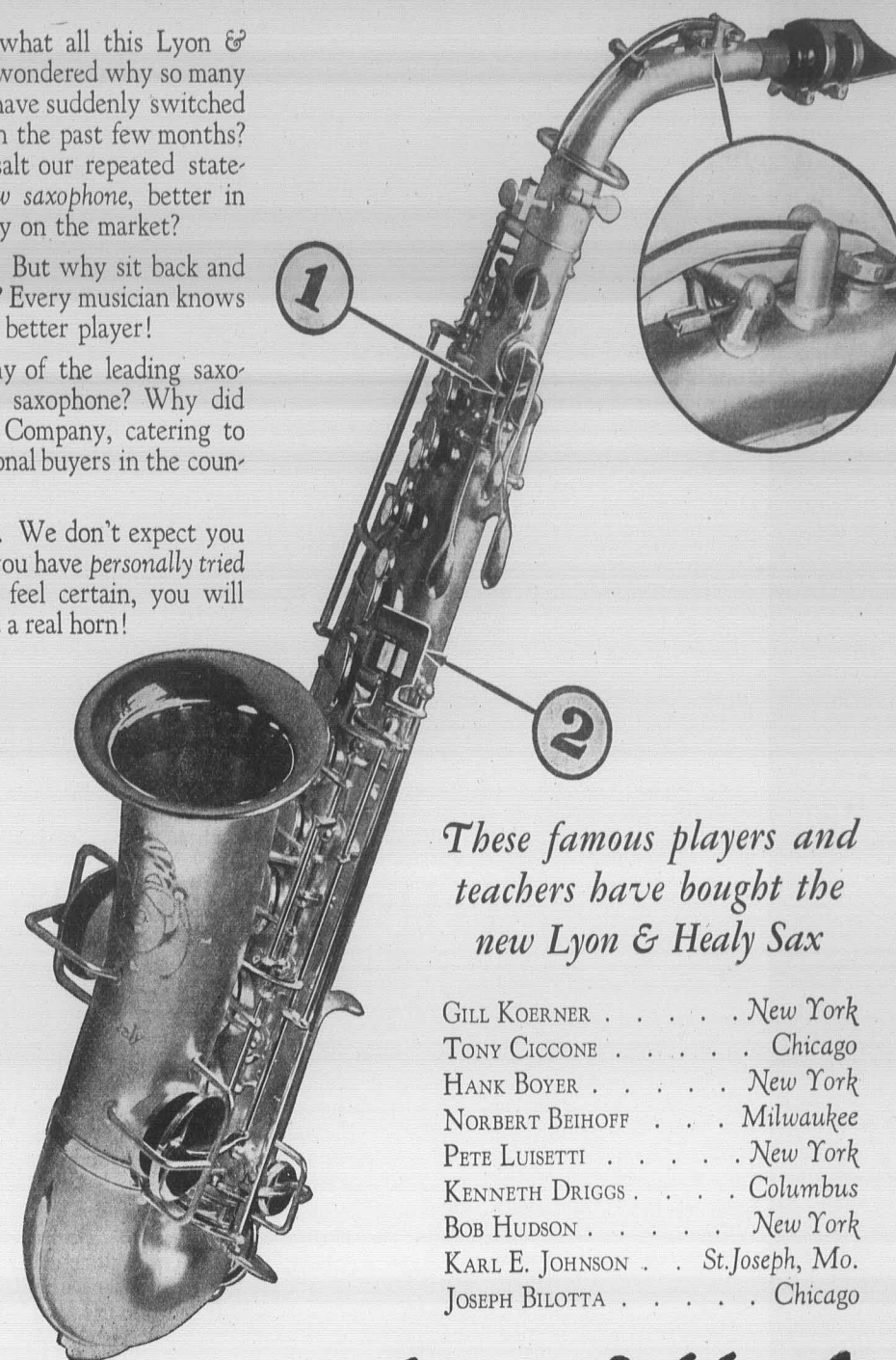
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February 11

Nearly 500,000 school children in this city listened yesterday morning to the first experimental broadcast program of music instituted by Walter Damrosch. The program, directed by Mr. Damrosch, conducting the New York Symphony Orchestra, is one of a series of two experimental programs designed for school classroom reception to aid in teaching musical appreciation. In addition, millions heard the proceedings throughout the country.

"My plan for next Fall, if consummated," Mr. Damrosch said yesterday, "is to conduct twelve concerts for grammar school children, to be offered during school hours and to be broadcast as widely throughout the country as possible at that time. I hope we shall be able to go as far West as the Rocky Mountains, perhaps even to the coast."



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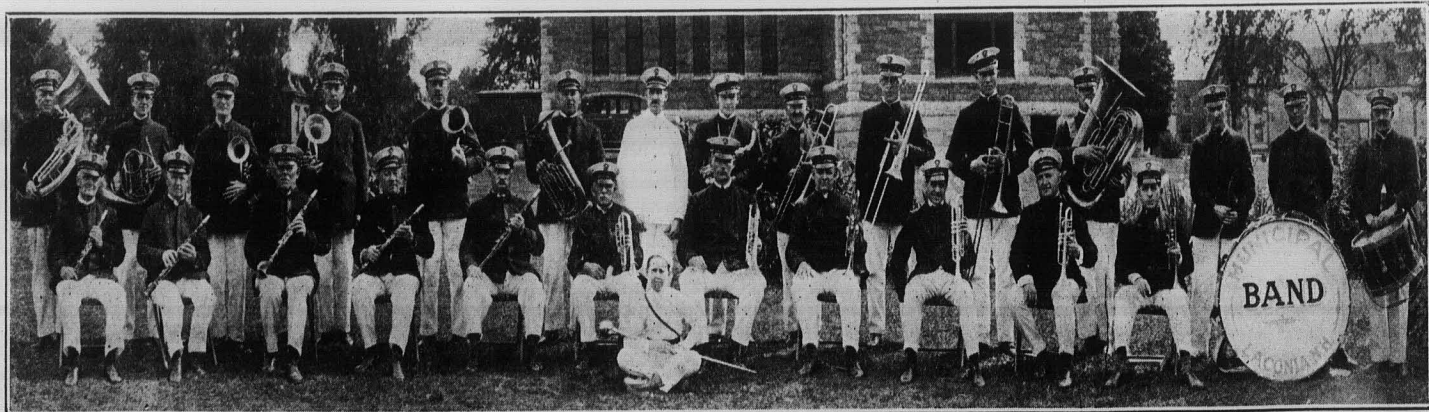
the proportions of a well-rounded, four-year vocational music course, an outstanding example of which exists in the Cass Technical High School in Detroit under the able directorship of our esteemed Mr. Clarence Byrn. An outline of this course was published in the June 1926 issue of *JACOBS' ORCHESTRA MONTHLY*, and *JACOBS' BAND MONTHLY*. The results accomplished under this plan in the city of Detroit brought forth numberless expressions of amazement at the Music Supervisors' National Conference held in that city a year ago.

While there is still a lack of uniformity in regard to the matter of granting credit for music study, and in the acceptance of these credits for college entrance, each year finds more high schools granting such credit, and

more colleges honoring these credits. It is significant that the University of Wisconsin has recently made it possible to offer for entrance into that institution a maximum of four high school units in music, prescribing the scope and general contents of the high school courses so that a definite standard and a high quality of work may be insured. And it is certainly a movement in the right direction, for it tends toward the following beneficial results: It keeps the musically talented in school, making for more intelligence and general culture among the music profession; it increases the scope and raises the standard of musical attainment in the schools; and it helps materially in developing a more musically intelligent populace whose discrimination as listeners will be reflected in tomorrow's programs.

*Robeson, Penna.* — After rehearsing evenings until school authorities permitted regular school work, the high school orchestra, granted school music instruction, has developed a system including daily music classes for two groups of students, experienced and inexperienced, who are a part of the whole group division of string, brass, reed sections, and drums (with piano). It has been found possible to obtain maximum results with adequate individual instruction in one period a day by starting the entire class for two weeks on Maddy and Giddings class course, then giving each of the above mentioned groups alternate classes between general rehearsals. Only the experienced group is eligible for general rehearsals.

*Fama, Nebraska.* — A band composed of all American Indians from one Reservation and all of one tribe, is the Fama Indian Band, directed by George Y. Bear. They are evidently interesting musically as well as for their uniqueness, for they have played many important engagements in Nebraska.



THE LACONIA (N.H.) MUNICIPAL BAND, WHICH RECENTLY GAVE A SUCCESSFUL BENEFIT CONCERT UNDER THE BATON OF J. E. A. BILODEAU

## Kyoosh Eetz

AMIDST the welter of cue sheet grievances, it is a pleasure to print the following fair-minded letter from Mr. Alfred A. Young, organist of the Peerless Theatre, Kewanee, Illinois. His point is well taken and ably expounded, and I am heartily with him. I notice in my investigations that for all the criticism that is directed at the cue sheets, the average player would feel pretty well lost without them. Perhaps it is this very dependence on them that makes the occasional miscue such a tender subject. After all, it is only natural that the adaptors should have a tendency to grow careless under the daily grind, and the realization that their slips are noticed by those for whom they are made may have its beneficial effect. Anyhow, here's Mr. Young's letter:

You and I have a great deal in common in that we both believe that organists are human beings before they become organists, and remain human beings in spite of the grind. Miss Kerr's bewailing the Orchestra-phone in Milwaukee got me thinking hard, and for no good reason I am taking up your time with this epistle.

My plea isn't for bigger and better cue sheets, or bigger and better "fills"; but for tolerance. Just once I'd like to try out the job where the organist can play for all he's worth for six days, and take it easy the seventh. Sounds lazy doesn't it? But just think of one day a week in which the poor pedal pusher doesn't have to sit on edge waiting with bated breath for the next cue, be it doorbell, chime, "run-and-catchem" or whatnot! Especially when he plays the whole show.

Whenever I visit another theatre and hear other organists miss a cue or pass over an obvious laugh-maker incident, I prefer to call it his off-day, and admire him for it; at least if I know him to be awake and sane. (Of course sometimes the fellow doesn't know how.)

Since everybody is doing it, I am going to pipe my little opinion on cue-sheets. Mr. Bradford has saved my life dozens of times with his careful direct cues, and if my library is at all useful, that also is due to Mr. Bradford; for though he scores more pictures than the rest, I really think his work is less hackneyed than those gentlemen whose utter devotion to the music company with which they are connected makes the average library seem like so much junk.

And may all the good publishers of worth-while music in books or folios eventually issue the same in looseleaf form. After my score becomes an inch thick I become a one-handed organist, to say nothing of the one-legged variety when I try to shift my gears.

I have enough of the inferiority complex not to trust too much to my memory — I have heard the *Bridal Chorus* from "Lohengrin" murdered until I feared for the groom. There's nothing like the security of having the music right there if there should be a washout on the line. And then I've worked for managers who listened for the melody — and if the melody was too intricate for them to hum over — I was obviously "faking."

And last but not least, even if I incur the enmity of Mr. Parks, whose delightful news items in the *JACOBS MAGAZINES* are such a treat, I offer my feeble support to those over-worked organists who invent with the left foot on popular numbers and lighter intermezzi. I refuse to waste energy on such trifles especially on two steady hours of them, which seem to be all one can plan for half these program atrocities. And I haven't underestimated my audience. I've been to the Oriental, Chicago, a few times. I've also been to the Chicago theatre and noticed the difference. No matter how well you like to play a picture you have to play to the audience; some *won't* be educated.

Incidentally, I wonder if those organists who are old at the game have ever stopped to think of the development in cue sheet technic. Every change in the last five years or so has been to make the cue sheet more compact, practical and beneficial to the user. Less than ever is the musician dependent on the specific numbers suggested. By means of thematic illustrations, mood and tempo indications, and story synopsis he is able to compile his score from his own library if he has none of the numbers called for. Also the cue sheet has developed, for the most



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part, beyond being publishers' propaganda. Admitting that the situation is not yet perfect, still the majority of cue sheets plug no one publisher, but capably reflect general tendencies in cuing. And, as Mr. Young suggests, they generally point out direct cues carefully.

### Beware The Mono-Peds

Mr. Young's defense of the mono-peds is less convincing. The condemnation is not of the organists who use only the left foot on light numbers, but on the organists who use only the left foot. In the active days of my youth I have gone a step further and for five or ten minutes used no feet whatsoever. I shamelessly recommend curling oneself up with both feet resting on the swell shoes for a demonstration of Piano Organ playing on one manual and none other, for those dreary and somnolent matinee stretches immediately following a heavy lunch.

No, ladies and gentlemen, our remarks are directed at those who err not from laziness, but from ignorance. We address those performers to whom everything below the bench is divided into two areas, — CCC to CC the interminable Starboard Parade Ground, and the Swell Shoes the Haven of Refuge for the Port Side, never to be forsaken save for an occasional venture onto the Grand Crash or Bird Whistle. We are concentrating on those cripples whose closets are littered with piles of useless but perfectly good right shoes, who play the Force of Destiny Overture or Peer Gynt's Homecoming by adding 16' stops on the Solo, and whose Chaneyish dexterity with the left could put many an ostrich to shame.

The familiar argument in rebuttal is that many of the top-notchers are one-legged organists. I grant that, but stand by my guns. We are today suffering from an epidemic of Vodvilitis in our picture shows, and the Organist is at present furnishing the Comedy Relief, when he is not the accompanist for the Community Singing. Things will not always be

thus, and even if they were, there are still a lot of organists who are not gifted at doing the Charleston or wiggling their ears while performing in the spotlight, and must therefore be able to play the organ instead. The world is cluttered up with expert bluffers who have risen to the top of their respective fields in every profession, but I have never seen that fact advanced as an argument in favor of bluffing.

There is a very plain fact that cannot be denied. It is that no one can play the organ expertly without adequate pedal technic consisting of the use of two toes and two heels. Any other basis comes strictly under the head of *Faking*, and will be discussed separately in the Appendix.

As to the other point of playing down to the audience, I am not of such firm conviction. While it is undoubtedly true that the majority in an audience don't know what is being played during the picture and care less, it is also true that there is always a certain intelligent musical minority in any audience that does appreciate good cuing. It is furthermore true that no audience will resent good cuing. There is never any reason to play cheap music if good music fits the picture. And incidentally the converse is also true, that there is never a justification for playing good music when cheap music fits the picture. If the picture is so well cued that the audience reaction to it is stimulated and re-enforced by the music, no kick will ever be heard at the front of the house.

The moral is simply that the photoplay musician must have the widest and most catholic musical tastes in the entire profession. He must be as adept at hot jazz and animal imitations as he is at futuristic improvisation and reading symphonic scores. The solo number must be directed at the musical level of the audience, no doubt about that. If you insist on feeding 'em good music in the spotlight, you must dress it up with that magic garment Showmanship, or pretty soon there won't be no spotlight. But in the flickers, you aren't playing to the audience, you're playing to the picture. A lot of pictures are junk and you must accordingly have junk in your score. But a lot more pictures are artistically sincere and of emotional or dramatic depth, and the music must synchronize accordingly.

### The Six Commandments

Now comes again to the front undaunted by his previous letter set up in cold type one organist yclept John L. Hutchings of the Lyric Theatre, Shenandoah, Penn., with words of reflection, criticism, and admonition, to wit:

I was rather surprised to see my letter reprinted and discussed in the February issue of the *JACOBS MUSIC MAGAZINE*. I am glad to know that you gave it consideration.

Now further about the cue-sheets which I referred to last month; I just finished playing the picture *Dearie*, with which was furnished one of these cue-sheets. It was a pleasure for me to cue this picture; not from said cue-sheet, but using my own score.

I made the following changes relative to the cue-sheet, which I thought were imperative, starting with the cue "Auto on street": The suggested cue was a light active number for which I substituted *I'm On My Way Home*, by Berlin. Further on, the scene flashes to the mother at home preparing a cake bearing the candy inscription *Welcome Home*. The said cue was to continue on till the boy entered the home and recognized his mother; then the cue changed to a heavy emotional number, this being *Ferocity* by Carrozini! Now what under the sun does the adapter mean? Neither the son nor his mother looked in

EDITOR'S NOTE:—The articles appearing under the running head, *The Photoplay Organist and Pianist*, are by no means limited in interest and value to musicians named in the title. All movie musicians and, in fact, all professional players, music lovers and students in general will find Mr. del Castillo's articles replete with informative material. Readers of this magazine are invited to send comments, suggestions, questions, or, in fact, anything arising in their own experience that may seem of sufficient value or interest to warrant attention in Mr. del Castillo's department. Such queries and comments should be sent direct to this magazine and will receive the personal attention of Mr. del Castillo, who, as is well known, is amply qualified to discuss any phase of the movie organ and the playing thereof. Mr. del Castillo has earned the distinction of authority by his training, experience and unquestioned success as organist in the leading motion picture theaters in this country, among them the Rialto, New York, Shea's New Buffalo, which he opened, and, until the opening of his organ school, the magnificent Metropolitan, Boston.



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the least annoyed over anything. As you said before, it is  
the limitations involved by selecting non-taxable music.  
But there are plenty of mother songs which are not taxable  
if one does not have *Mother O' Mine* or *Wonderful Mother  
of Mine*. Also one cannot continue a lively intermezzo  
when the scene fades to the mother preparing a welcome-  
home token for her cherished son; *Dear Little Boy of Mine*.

Now, to change a monotonous subject, I wish to say a  
little about your words of the February issue: "With  
agitated and misteriosos I would invariably improvise,  
except for a few pet numbers." All very well, but do you  
know that some photoplayers try it, with the result that  
it reduces their playing to a dead level of monotony?

Improvising is not so easy for most of us guys you know.  
It is a valuable thing, nevertheless, for anyone to learn, but  
it means some deep studying and thinking. Here are  
some words of advice upon which I have often placed a  
strong bearing:

1. Don't improvise unless you know how; or the  
audience may wonder: "What the deuce is that guy trying  
to play?"  
2. Don't fail to enlarge your library at least twice a  
month with about two to six numbers of each classification  
of your library.

3. Don't take a number straight from the music  
counter to the console and try to play it off at sight. The  
result may be disastrous, as you do not know how many  
persons are in the audience who know said number.

4. Don't buy too many numbers written for pipe-  
organ. The organist may use them in the church for an  
offertory and those who hear them played may give you  
credit for playing church music.

5. Never fail to substitute a popular or suggestive song  
in place of an intermezzo which may be indicated on the  
cue-sheet if the scene shows something which suggests the  
song. The organist who gives his audience the stuff they  
recognize always comes out on top. Yet many of them  
pass up such suggestive cues.

6. Don't allow a grouchy or blue feeling to master you.  
You must always feel, or at least imagine you feel "fine  
as a fiddle." When you feel dull, your music reflects it.

These are thoughts which I, by reason of experience, have  
long harbored in my head, and passed on to anyone whom  
I ever helped into the photoplay field.

I have often considered your advice on sorting and  
classifying music.

My own library carries 17 different classifications exclu-  
sive of Racial, all of which I keep in a steel filing cabinet.  
Each classification is in a Manus Adjustable Orchestra  
Cover (adv.) I cannot see why any movie musician should  
neglect to sort his music some way or another, as in the end  
he will feel repaid for the extra work, because of less trouble  
in selecting a number.

Now to further change the subject. Not long ago, dur-  
ing a rainy spell, we had a comic "Krazy Kat" one even-  
ing where a bunch of Arabs stood singing: *It Ain't Gonna  
Rain No More*. Of course, I played said song. Imagine a  
person criticizing me for playing that, when it was raining  
like blazes outside! Yet that is what happened. Well I  
took that as an extremely rich joke and so did lots more  
besides myself. But I play to the picture: not to the  
weather outside.

Well, I guess that'll do.

### The Other Four

Don't forget, Mr. Hutchings, that every-  
thing goes in three except the Ten Command-  
ments. In other words, you won't be eligible  
to consider yourself on the Jacobs General  
Staff until you furnish a third letter with the  
other four commandments. In the meantime  
we will coast along with four more of my own  
for the special use of feature organists, which  
have solidified into real use through a sort of  
automatic sifting process. Lest I be accused  
of flippancy, let me hasten to add that I really  
practice what I preach, or did until I retired  
from the Field of Battle.

7. Never start a new job without passing  
around the cigars to the stage crew and the  
operators. *Particularly the operators!* You're  
sure to fight with them sooner or later, but it  
may result in getting a larger percentage of  
your opening slides run right side up in the  
correct order.

8. If you are a he-organist, always feel for  
your necktie before starting your solo. There  
is nothing that can make you feel any more  
foolish than to leave the pit and have someone

point out that your brass collar button is  
where your tie ought to be.

9. Keep your watch adjusted so that it  
gains. A theatre schedule doesn't mean a  
thing, except that it is more often ahead than  
on time, and if you're late, rest assured your  
trailer or slide is going on into a thick and  
deadly stage wait before anyone knows what's  
happened. It won't do to keep your watch  
fast. Then you allow for it. Just adjust it so  
*you don't know how fast it is*. That idea isn't  
copyrighted, but it ought to be.

10. Always insist on changes and special  
slides for the publishers to put into your sets.  
This makes you popular with the boys, and sets  
a precedent for every other organist that makes  
things agreeable all around. This idea was  
the suggestion of Ben Bloom and Lester  
Santly, and approved by George Joy and Fred  
Auger.

### Speaking of Photoplay Organists

THE young man who at the present time presides at the  
organ in the Imperial Theatre in Long Beach, Cali-  
fornia, responds to the name of Roy Medcalfe. That he is  
unusually reticent may be gleaned from the fact that when



ROY L. MEDCALFE

approached with the  
stock questions carried  
by all interviewers as to  
the "when," "where,"  
and "why," born, the  
color of his eyes, and his  
favorite shade of paja-  
mas, Medcalfe is quite  
apt to retort "that's no-  
body's business." How-  
ever, the present writer  
managed to extract the  
following details which  
he is very glad to be able  
to present.

Roy Medcalfe began  
playing theatre organs  
when they first were in-  
stalled at Missoula  
(Montana), Portland  
(Oregon), and Spokane  
(Washington), respec-  
tively. California  
theatre advertisements  
proved too alluring to withstand, however, so in search of  
the (said to be) fickle goddess of fortune he wandered to  
Los Angeles, where he has expended eleven years playing  
theatre organs; at the Million Dollar Theatre for one,  
where he was associated with Jesse Crawford and then  
with Henry Murtagh. Later, he became solo organist at  
the California Theatre there.

Following these notable engagements Medcalfe acted as  
solo organist with dramatic stock at the Raymond Theatre  
in Pasadena. Two years later he was transferred by the  
West Coast, Inc., to the Imperial at Long Beach, where  
during the past two years he has been constantly engaged in  
featuring original solos built around local happenings. He  
also has introduced some very original organ and piano  
duets which have won him fame throughout the country.

Roy Medcalfe has the distinction of organizing the Society  
of Theatre Organists' Club at Long Beach, the second  
organization of its kind in the country. He also is a mem-  
ber of the Los Angeles Club, and of the Pacific Coast Club at  
Long Beach. In addition to his extensive club work and  
picture-playing duties, he has a large class of organ pupils,  
using five organs for teaching purposes.

Roy gratuitously offers the information that he drives his  
own car, smokes Philadelphia cigars (when they're pre-  
sented to him), lives in Pasadena when he's at home and  
where he has fifty rose bushes, a persimmon tree and a  
bougainvillea vine (whatever that is). His weekly income  
is purported to exceed six hundred dollars. That is wholly  
rumor, however, yet none the less the garrulous old Dame  
always has some foundation for the stories she starts  
"rumoring."

— J. D. Barnard.

Michael Slowitzky is an organist, pianist and violinist  
who is connected with the Victoria Theatre in Mahanoy  
City, Pennsylvania.

Lawrence T. Manning, organist at the Lexington  
Theatre in Chicago, would like "to see more letters from  
organists on different subjects appear in Mr. L. G. Del  
Castillo's department."

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## Here and There in New York By ALANSON WELLER

DESPIITE its brevity February was a busy month for recitals and theatre presentations. Maurice Ravel, noted French modernist paid a visit to this country, giving several recitals of his unusual, frequently beautiful and always interesting works. At Wanamaker's Edwin Grasse, blind artist, was featured as organist and violinist. At the organ he played a short group including a toccata from one of his splendid organ sonatas, and also adapted the orchestral accompaniment of one of the Schumann piano concertos to the organ, accompanying the pianist of the occasion; he achieved some remarkable orchestral effects in this latter capacity. He was also heard in a group of violin numbers; a most eminently satisfying performer on either instrument, displaying the same finish and thorough musicianship with each. The Roxy Orchestra continues to give its successful Sunday morning symphonic concerts. Johanna Galski, former Metropolitan Opera star, appeared at one of them as soloist.

Russia had its day in Gotham this month with the Russian Exposition of Soviet industries and culture. Especially interesting was the theatre exhibit; miniature models of theatres of all sizes from the traveling troupe, which tours in a box car around which the villagers gather to witness the show, to the elaborate stage settings of the large houses in Moscow and Leningrad where operas and ballets as well as many American dramas are given. Despite changes in government and internal strife, the arts of music and the stage survive—as they always have. A balaika orchestra was in evidence playing some of the haunting Russian folk songs. A similar ensemble was used at the Roxy for a revue entitled *La Russe Ancienne* in which the stage was set for a seventeenth or eighteenth century Russian castle. The dances and music were excellent and the costumes exceeded even the usual Roxy standard. Perhaps the success of the revue was due to the fact that it was not made into a burlesque by interpolations of the Russian Lullaby and a fox trot arrangement of the Volga Boatman's Song. A further bit of Russian atmosphere was supplied at the Rialto with Emil Jannings in *The Last Command*; a melodrama of the revolutionary days in Russia.

At the Paramount, as a change from the usual *Faust* number so frequently given, selections from Boito's *Meffido-fede* were heard, with the finale given in the usual manner with angels and trumpeters. It is unfortunately true that Gounod's work has completely eclipsed the many beauties of Boito's opera, which is heard possibly once to every ten performances of *Faust*, and is unknown by many to whom the Gounod work is familiar in the extreme. We thank the Paramount, and Adolph Dumont, who is now wielding the baton therein, for its introduction to the audiences of that house. *Take a Chance Week* at the Paramount divulged no program, leaving it to the audiences to guess what the features would be each night.

After four weeks of darkness, during which extensive alterations were made, the cozy 55th Street Cinema has reopened.

Melchiorre Mauro-Cottone, noted concert organist, has left the Capitol. He is succeeded by Henry Murtagh who became so popular a few years ago at the Rivoli. The Capitol's 4-manual Estey had been enlarged with some fifteen additional registers; traps and double touch have been added.

I witnessed another of the beautiful short subjects in natural colors of which I have formerly made mention. This time *Scarface*, in which Blackfeet Indians took part. It was shown at Loew's Brevoort and given an appropriate and colorful accompaniment by Grace Madden and Dorothy Elliott at the 3-manual Moller.

It is gratifying in this day of giant theatres with huge presentations, to find an enterprise like the Cameo, devoted to artistic and unusual productions. This house is located on 42nd Street just off Broadway and is one of the Moss chain. It is given over to a policy set by several of the smaller independent houses; that of presenting worthy foreign and re-issued American productions, as well as occasional new works. It is most tastefully furnished and its whole atmosphere is one of intimate charm, its attractive draperies and soft lights giving an air of restfulness and relaxation to the place seldom found in larger houses. Of special excellence is the music which is splendid as well

as unusual. In place of the too common small orchestra monstrosity of one or two strings, piano and perhaps a lone cornet and drum, a chamber ensemble is employed, consisting of strings and flute, without piano, brass or percussion. The men are picked musicians from the largest and best orchestras in the city. The conductor of this artistic ensemble is S. Dell'Isola, one of the most brilliant of New York's young leaders who has frequently been in demand of late as guest leader at some of the newly opened Keith-Moss houses. His skill as conductor is matched by his genius for arranging artistic accompaniments and overtures suitable to the size of the house and the ensemble. A fantastic of Rimsky-Korsakoff airs was recently played with great success. The organ at this house is a 3-manual Skinner beautifully voiced for exquisite soft effects as well as for work with the orchestra. The organists are Emil Pfaff and Ruth Barrett, both active members of New York's Society of Theatre Organists and both exceptionally successful in their work at the Cameo. The Momart of Brooklyn is devoted to the same policy and has a similar ensemble under Arthur Cowan. The organ at the Brooklyn house is a 2-manual Kilgen excellently played by R. T. Galvao. The success of these theatres is an encouraging sign to those who like the better class of pictures with appropriate accompaniment and artistic surroundings.

### New White Institute of Organ

WITH the founding of the White Institute of Organ at 1680 Broadway, another milestone is passed in the progress of the art of organ playing in New York City. Possibly in no other city, and we say this with all due respect to the many large cities of the country, has the theatre organist a better opportunity to perfect his art and advance to the front ranks of his profession. "Spotlight organists" have heretofore been limited in number, and of course the talent which one must have for this type of work is still essential to a career in the field; but with the opening of



LEW WHITE

the new studio under the direction of Lew White, with his corps of able assistants, many organists desiring to study this phase of theatre organ work will have an opportunity of doing so under expert instruction. Mr. White has become tremendously popular with New Yorkers not alone because of his splendid work at the Roxy, where he presides at the five-manual main console of the three-console organ, but also because of his successful broadcasting and many attractive recordings. Mr. White was formerly chief organist of the Stanley Company of America, and a pupil of Ernest Schelling, Herman Pfizner, and Dr. Alexander Mathews. He has also appeared as accompanist for many noted artists and with the Meyer Davis Orchestras. He has recently signed a contract with a prominent New York publisher to compose a series of photoplay music for them.

Aside from the distinguished career of its founder the new institute offers tremendous opportunities in other ways. Associated with Mr. White are Deszo D'Antalfy, noted concert artist, and Ben Portnoff of Philadelphia. Mr. D'Antalfy will teach a course in improvisation and organ foundation. Mr. Portnoff will specialize in modern theatre organ effects such as the glissando or "slide" so indispensable in the playing of contemporary ballads, and

other idioms common to contemporary theatre organ work. The equipment of the studio is of the best. Three Kimball unit organs have been installed, two 2-manual and one 3-manual. The 3-manual is an exact duplicate of the one used in the broadcasting from the Roxy Studio. Each organ is in a separate room and has a separate organ chamber. The walls of the rooms are practically sound-proof, making it possible for three pupils to receive instruction or practice at the same time. The instruments and their excellent installation are a credit to the Kimball Company and to Mr. Fridlund who had charge of the entire work. As the new studio will teach not alone advanced solo work but also elementary theatre playing, a screen and projection machine have been installed so that the pupils may have the actual experience of playing a picture.

The decoration of the new studio is especially noteworthy. A Spanish, seventeenth century motif predominates, the walls being finished in old gold Craftex, the fixtures done in wrought iron and the furnishings designed by Chesterfield to conform to the general scheme. Exquisite draperies and effective lighting add to the beauty of the whole. Mr. White has been wise in endeavoring to make his studio artistic as well as practical, for the subtle effect of pleasing surroundings upon a performer's art is not to be overlooked. Many musical studios are crowded, mussy and quite uninspiring. We feel certain that organists in the metropolis seeking to improve their opportunities for advanced work, as well as pianists changing to organ, and students of all types desiring to make use of the splendid instruments for practice purposes, will find this truly magnificent studio a notable contribution to the furthering of the organist's art in Gotham.

### Society of Theatre Organists Items

On February 29th a reception was held at the Havens Studio in honor of the new Broadway organists. Honored guests included Mr. and Mrs. Jesse Crawford, Henry Murtagh and others. Mr. Murtagh is leaving New York temporarily for a tour, opening some new houses for the Loew chain. This was the largest and most successful meeting which the society has held this season, and we may safely say with the society editor of the small town gazette, "a good time was had by all."

Mr. Herbert Henderson has gone to the new Fox house in Washington, D. C.

Mr. Marsh McCurdy is back on the Loew circuit after a short absence.

Mr. George Brock has been appearing at the Brandt Carlton where his solos on the Wurlitzer were greatly enjoyed. Miss Gertrude Dowd appeared as organist at the Brooklyn Institute when an Irish program was given including a scenic and feature picture produced in Ireland. Her playing was much enjoyed, though the organ is no knockout.

Lerdo's Mexican Tipica Orchestra which made such a hit with Colonel Lindbergh on his recent visit to Mexico, appeared at the Palace on a limited tour, meeting with great success. The orchestra is composed principally of strings and plectrum instruments.

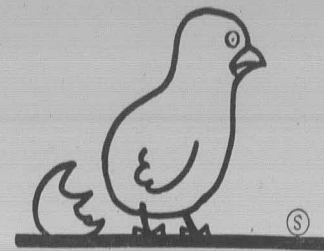
So popular are the Roxy and Paramount theatres that means of entertainment have been devised for the crowds which throng the lobbies awaiting admission all evening and most of the afternoon. At the former house a Kimball residence organ with player attachment is installed, and at the latter house Mr. Hans Hanke, noted pianist, may be heard in the music gallery at the end of the foyer. Mr. Hanke's exquisite playing and large repertoire have made him a welcome addition to the Paramount force.

The Brooklyn Brandt circuit has a competent musical director in the person of Ernest Valle who arranges all the scores for the chain as well as conducting the orchestra at the Carlton. His effective medleys and special overtures have met with great success at this attractive house.

Fred Roslyn manipulates the organ at the Strand Theatre in Robinson, Illinois. He considers that "novelty and semi-classics make up the best movie programs."

Horace C. Hustler is both organist and pianist at the Ardmore Theatre in Ardmore, Pennsylvania.

The newest theatre in Long Island is the Queen's, of Queen's Village, where an excellent orchestra is under the direction of Sam Freed, Jr., with Joe Glover at the 3-manual Austin. It is an attractive house, made more so by its good music.



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#### Little Italy by Victor Herbert

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#### Ay-Ay-Ay by Freire

Creole Serenade, transcribed and arranged by Chas. J. Roberts. An excellent transcription of this favorite melody. It is arranged with saxophones, and may be used for concert or movie purposes, as well as an accompaniment to the song.  
\*Small Orch. \$.85 Full Orch. \$1.25  
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#### Polish Mazurka, Op. 7, No. 1 by Fr. Chopin

For Orchestra by Victor Herbert, arr. for publication by Harold Sanford. This is one of Victor Herbert's adaptations for orchestra—the Opus 7, No. 1 Mazurka of Chopin, and one of the most famous and characteristic of his shorter works. Its dance rhythms and national idiom have taken most gratefully to orchestral treatment.  
\*Small Orch. \$1.05 Full Orch. \$1.50  
Grand Orch. \$2.00 Piano Part .30

\*Including E♭ alto and B♭ tenor saxophones

#### In the Palace of the Khedive

by Henry Hadley

Arranged from the original score by Erno Rappe. This orchestral number by Henry Hadley is one of his most original shorter works. After a characteristic theme in A major, in which flutes, clarinets and horns have a prominent rôle, the arrival of the Khedive is announced in short, trumpet-like phrases and he enters to a brilliant tempo di marcia. The orchestration, by means of expert cuing, takes care of the needs of large and small organizations.  
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by Victor Herbert

Victor Herbert's gift for melody is again shown in his posthumous work — *The President's March*. The first part is spirited in theme, but not too difficult for the average orchestra. The clarinets, saxophones and cello carry the melody in the trio. The band edition in quickstep size presents an arrangement of Victor Herbert's latest march, which in time will rank among the favorites for parade and concert. An excellent arrangement by Julius S. Seredy.  
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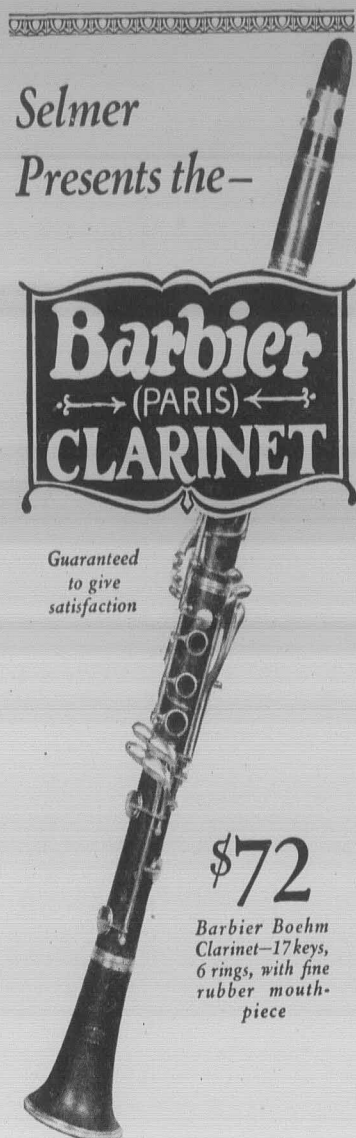
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## The United States Navy Band

By IRENE JUNO

WHEN my editor asked me to give him some interesting information on bands and orchestras for their special issue, I did not have to hesitate, chew my pencil and wonder where to go. Oh no, I sat down and started the article you are about to read, and when it is finished I shall have it approved at the Navy Yard, so if it does not read well in some places, don't blame me and don't blame the editor. It will mean that I have put in some things that did not pass the censor at the Navy Yard.



IRENE JUNO

And now to tell you about the United States Navy Band and its Leader, Lieut. Charles Benter, who organized the band soon after the Armistice was signed. After years of hard work and much thought this band has become known all over the world, and is one of the outstanding accomplishments in the musical world.

The leader is a young man. Really he does not look old enough to have had all the experiences he is known to have had. He was not going to tell me who was responsible for the organization and when I said, "How did this band get its start and from whom?" he looked around a minute and finally said "Well, I guess I started it." Since taking command Lieutenant Benter has not been on the high seas, but has devoted his entire time to music. He has composed dozens of marches, in use by theatre orchestras as well as governmental and High School Bands.

The band does not have a regular music training school, but men who enlist and have unusual talent are put in that department. Every man of the seventy-six members is required to double for orchestra, and both band and orchestra concerts are put on the air every week.

In summer the concerts are given in front of the Capitol, at the Navy Yard and at the Washington Monument grounds. Last summer I was among those privileged to drive a car into the Navy Yard for the Band Concerts, and when a pert uniformed man snapped to attention with a "No Cars Allowed!" I said "Guest of the Lieutenant," and swept by to a place near the band stand. One of the things I enjoyed most at these concerts was the almost continuous playing of the band. There was very little wait between the numbers, which ranged from symphonies to lighter numbers, and from musical comedy selections to the waltzes and fox-trots of the day. The leader, being a young man, has the young's perspective on life and music, and this, with his musical knowledge, enables him to please every class of people.

One of the most recent affairs I attended was United States Navy Night, one of the *Diplomatic Nights* given by the Bureau of Commercial Economics in honor of our navy. Lieutenant Benter and his Orchestra played selections and then accompanied the navy films which took the audience around the world with the navy. Two hundred were turned away before eight-thirty and over a hundred stood in the back of the theatre, which shows how popular our Navy Band is in Washington.

I recently interviewed Lieutenant Benter for an article on playing pictures. The Navy Band and Orchestra are both skilled in movie playing, and the Lieutenant is an ardent movie fan. When pictures are shown here in a preview, as often happens, the Navy Orchestra accompanies.

*The Black Pirate, Beau Geste and The Man Without a Country*, were some of those that had their first showing in Diplomatic or Navy Circles.

Lieutenant Benter compiles the entire score from his library, which is made up of thousands of numbers and is worth thousands of dollars. One large room is devoted to band music; a second room, equally as large, is full of orchestra music. All this music is arranged with such system that any number can be found instantly. One man is constantly in charge of the rooms, listing the new music, taking down and setting up scores and making up advance programs for the concerts.

Lieutenant Benter is noted for the easy way he has in conducting his orchestra. A mere lift of the arm, a crook of the elbow, sometimes, I suspect, the wink of an eye, and the men know what to do. No frantic waving of the arms nor capering around.

The organization has steadily grown since its beginning and now there is a waiting list. The band made its first tour of the country in 1925 and this proved so popular that a tour of ten weeks has been part of its work every season since. One year they travel north and back in a roundabout way, and the next they go south. In the big Navy Band press book which is kept by the librarian, are many notices about the tours. Very often two concerts have been given to accommodate all the people that wished to get in. In some places special concerts were given to enable the school children to come, and a different program arranged which they would enjoy.

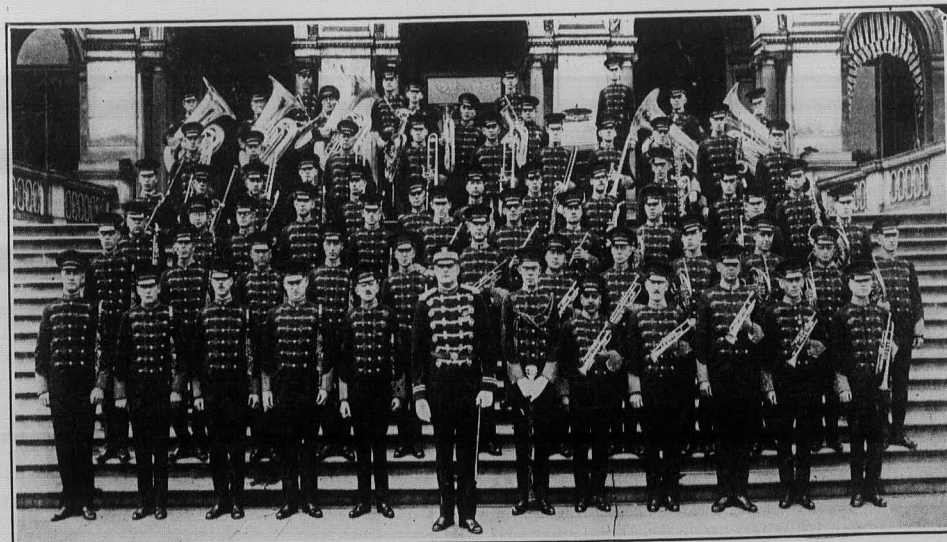
The band features its soloists, and they appear regularly on the programs. Some of the outstanding ones are: W. Meyer, flute soloist; Giovanni De Giorgio, cornet soloist; Jean Manganaro, baritone soloist; and Charles Brendler, clarinetist.

An orchestra of picked men from the United States Navy Band accompany the President on his trips on the Presidential Yacht, U. S. S. Mayflower, and programs of the best music are given during this time. Lieutenant Benter and an orchestra accompanied the late President Harding on his trip to Alaska, and it was on this occasion the former composed his well-known march *Lure of Alaska* which was dedicated to our President of that period.

The band plays at all large affairs of the Land of the Free and one of the greatest things ever done here was the merger of the three National Bands for a concert. The ensemble numbered almost three hundred men, and each leader took turns in directing during the program.

And now for a few closing remarks. Lieutenant Benter advises the use of saxophones in bands. He says it softens the brass section and gives a rich mellowness to the entire ensemble. He likes a good pipe organ, well played, and thinks the Vitaphone a very wonderful invention. He also likes so-called Jazz music, in its place, and the Navy Band has its own Jazz orchestra under his supervision. He puts his well-shod foot down on one thing, however; Jazzing the Classics, and you may be sure you will never hear the Navy Band Jazz Orchestra "tearing off" anything but the numbers that were meant to be "torn off." And may I add that they do that mighty well when the occasion demands?

While waiting for Lieutenant Benter to put his seal of approval on this article I found that he was over to the Sail Loft listening to some new records which he is just making for Victor, and on his desk I saw a new march which just came from the publishers entitled *All Hands*. He tells me that the following marches will be placed on the records



UNITED STATES NAVY BAND—LIEUTENANT CHARLES BENTER, LEADER

by the Victor Talking Machine Company, Camden, N. J.: *Anchor's Aweigh*, by Zimmerman; *Light Cruisers*, by Benter; *Chantymen*, by Sousa; *All Hands*, by Benter.

### Irene's Washington Letter

March 30, 1928

RUTH AND GRANT LINN,  
Capitol Theatre, Salisbury, N. C.

Dear Organists:

Things are moving fast in Washington. Remember when Keith Albee was the big time house on 15th Street? Well, it has gone into vaudeville and pictures now, and a Wurlitzer plays the moans and groans for the picture. Opens some time in March.

Another new organist is coming into the Fox. That makes about ten since it opened, and they have cut the orchestra again. I think there are twenty-five or so in it now. Kornspan, the big time leader boy, is gone, leaving Brusloff to wave the baton. He has whipped that band into a good jazz ensemble. The regular chorus left for the woods of New York last Saturday and Fox installed a couple of dozen of home talent singers. Some mighty fine voices among them. Three outstanding soloists last week.

Madlyn Hall writes me she is doing well down at the National in Greensboro, N. C. Glad to hear it, but we miss her here. One of my pupils, Blanche Levinson, is playing at the Princess, which was Madlyn's former position. Says she likes it very much. She is doing excellent work and continuing her lessons at the college.

Do you get our Wurlitzer from the college? We are on WRC every Saturday at 6.45, and on Wednesday nights we have an hour at 10.30 over WTFF. I have played more in two weeks of broadcasting, and preparing for it, than at any time since I quit playing for a living.

The Park Theatre on upper 14th St., is non-union again. Quite a row up there and they have accused union employees of destroying property. I think that was a bunch of horsefeathers myself, but nevertheless they have police reserves out and the patrol backed up to carry them away, and I do hear there were more guarding the theatre than were inside to see the show. Machets have charge of the theatre, both before and after the change in labor policy.

Martha Lee, Savoy organist, is back again after a severe illness, but looks rather peaked. Why any girl should want to play an organ (especially such a cheese-box as that Savoy outfit) when she wears a big, big diamond engagement ring and can marry a good looking boy with plenty of money is a matter to think of which simply slays me. But I guess Martha knows her onions and all we can do is watch the proceedings.

Mirabel Lindsay issued invitations for a dance to be given by the Organists' Club. It is the Capitol City Club now and all outside organists have been asked to join. Some did, some didn't. I didn't. Mirabel is still at the Ambassador, and Otto F. Beck is doing his good work at the Tivoli.

I think there is an epidemic of marriages amongst musicians here. Robert Machat, associate organist at the Palace got married, and a week ago Virgil Huffman married a girl from Vermont.

It is rumored that Spencer Tupman, who got married a year or so ago, got behind in his alimony and Mrs. Spencer got behind the judge so now we are hoping for the best. Spencer is still directing at Wardman Park Hotel.

Emily Thompson, Central Theatre, gave a card party at the Nenesaw on 16th Street. Emily is a busy little "Eastern Star."

Fred Starke who was second conductor when the Fox opened has been promoted, and now carries one-half the directing and presentations; Starke two shows a day and Brusloff two. In addition Starke does all the arranging for score, writes the orchestra parts that are needed and makes up times when they can't find anything to suit the scene.

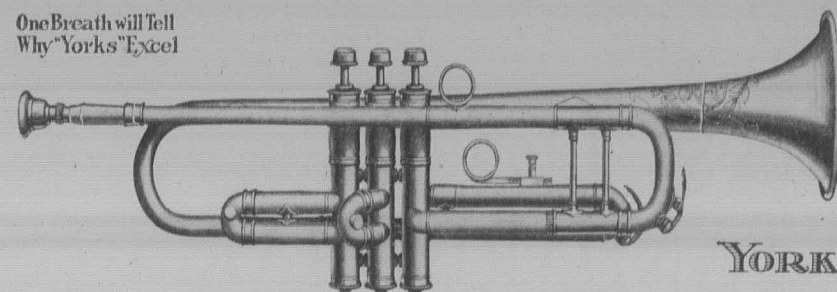
Harold Pease who is such a success at the Colony has started his Music Memory Contest again this year. He is on the air one hour at noon; WRC, Homer Kitt Studio.

Virgil Huffman is also one of the regular noon day organists. He has Tuesday at Homer Kitts.

Some of the picture pianists registering at the Theatre Organ Department, Washington College of Music, are Nellie Bushong, Rubie Ellerbusch, Mrs. Wallace, Dorothy Jackson and Mrs. Rebecca Palmer.

Ida Clarke and I were down to the Fox one day and I told her I had some clever pupils. The next day she called up and wanted one for her brother's theatre. I gave her Gene Stewart's phone number. Gene took five lessons and quit because he was afraid he would spend a lot of money studying and become an expert and then not find a job. He is a clever boy with a good foundation of music and I hope he is satisfied now that he has a job without any financial outlay.

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W. D. Weist is playing in Cincinnati. He is a Wurlitzer man, but says he has temporarily gone Moller. However, not for long I hope.

Karl Holer was the feature on the program given by the League of American Pen Women. He accompanied Helen Belt, violinist, in two of his numbers which were dedicated to her, and Miss Caroline Bender played two of his compositions on the piano. This was the last of the season's musicales which have been much enjoyed this winter.

Nell Paxton who has been trying for years to get a morning hour organ job has succeeded at last and is on the early shift at the Earle. Milton Davis, who left the Myer Davis payroll after years of active service, is on the orchestra shift. When Nell was playing orchestra shift and was introduced to anyone it was always as "the organist who helped Milton out" down at the Met, and Milton who was on from 11 to 2 and 5 to 7 was called first organist. I guess they got that way because he got there first in the morning. I wonder if Milton took the grandiose title along with him to the other shift when Nell made the change, or is Nell now first organist and Milton relief? Cross word puzzle experts please answer. How do you and Ruth work that out, Grant, and do you ever have any arguments over it?

Viola Abrams is in her accustomed place at the Met, which is running big pictures. Viola works a week and lays off a week, with pay, thanks to Vitaphone. Her mother came down from New York to visit her the week Sid Chaplin brought his Vita to the Met.

Little Teddy Podnos has been playing many musicales and entertainments this winter, and is a riot wherever he appears. He is only nine years old and plays violin like a veteran. He was trained by his father, Alex Podnos, conductor at the Met; his mother plays his accompaniments. Teddy played at the Pen Women's League one Sunday and was so well applauded he had to play extra numbers. He brought down the house when he said, "I didn't know you were going to clap so much, and I haven't any more pieces ready, so I'll have to play one with music." It was his first speech according to his mother. He is exceptionally brilliant in his playing, and gets a beautiful tone for the more subdued passages.

If I have missed any important news let me know. Madlyn Hall wrote me that you and she shared honors opening the New Carolina Theatre in Greensboro. What has become of Carl Hinton, is he still at Winston Salem? Heard they tried to get him back on the Stanley Circuit last year.

Nelson Bell, who was with Crandall for years as publicity, is on the Post and has simply cleaned up over the other writers. He carries a double column about everyone on Tuesday and Thursday and a full page on Next Week's shows on Saturday. He put me in his column on Tuesday after I was on the air, and I felt as if I had accomplished something.

I am going down to the Fox now. Hear they have five live horses on the stage in their Tallyho presentation: Hardie Meakin, Variety correspondent, told me, and Hardie does not tell fibs. His wife has red hair and he has acquired the habit of being truthful.

goo' bye, IRENE.

Sigurd Rislow, Sherman, S. Dak. — I enjoy your magazine, especially what your L. G. del Castillo writes. All of his columns are indispensable to the movie pianist and organist. Please convey these greetings to him. "And Speaking of Photoplay Organists" is very fine. I enjoy this more than words can express. Feel as if I have known Irene and Henry for ages, also J. D. B., and Norm., alias Art. I am not sure of when my subscription expired but here comes my contrib. anyway. Most of your music is good. What we want is music lying well under the hands, as much of our work is sight reading.

Ruth G. Ufford, Auburndale, Mass. — Also as I am writing I'd like to say that I think your magazine is fine through and through. As I am going to del Castillo's new organ school for photoplay music, I am especially interested in his articles and the articles from other theatre organists.

Edna W. Shipper, Lansing, Mich. — I particularly enjoyed the November number as it contained a photo and mention of my old teacher, Edward Benedict, demonstrator and broadcasting organist at Kimball Hall, Chicago. I cannot arrange programs without MELODY, so send it right to the theatre. I like the loose-leaf method of inserting the music, even if they are a trifle oversize. I simply get out my shears and trim them down, then reinforce the edges with mending tape. The ten musicians in our orchestra find my MELODY attractive, each in his department and I can hardly wait to see what Mr. del Castillo has to say. More power to MELODY.

Lyman Nellis, 515 Eureka St., Ripon, Wis. — As a theatre organist it would almost be impossible for me to give up the MELODY magazine. I would advise every beginning theatre organist to subscribe for MELODY, it is worth a great deal to them.

JACOBS' MUSICAL MOSAICS, Vol. 1.

## Blue Egypt

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Light Arabian, Indian, Egyptian and other Oriental scenes

GEORGE L. COBB

Moderato

PIANO

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Continued on page 47

JACOBS' CINEMA SKETCHES, Vol. 6

⑤ A Tragic Love Tryst

For scenes of turbulent emotion.

R. S. STOUGHTON

PIANO

Moderato ma molto tragico

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35



*Molto appassionato*

*mf*

*f più allarg.*

*ral.*

*mf a tempo*

*più allarg.*

*ff molto allarg. rall.*

*D.C. al*

# LOVE'S FIRST KISS

C Tuning  
G C E A

Uke arr. by Anthony J. Franchini

By  
LEW PORTER  
SAM A. PERRY

Valse Moderato

*f*

*Vamp*

*Voice*

When your lips met mine love 'wak - ened, As I held you gent - ly  
I will ne'er for - get our meet - ing, When I looked in - to you!

in my arms, To have you and to hold, Just  
eyes of blue, 'Twas then that love di - vine, Told



like the knights of old, Your eyes re-vealed lov - ing charms.  
me that you were mine, And with our first kiss love grew.

Chorus

Come, come, dear it is dawn, Come,

come, new love is born, Thru nights

flick - er - ing shad - ows I held you close to my

MELODY

38

Continued on page 43

Jacobs' Piano Folio  
of RAGS, Vol. 4

# ① Cubistic Rag

PHOTOPLAY USAGE  
Light grotesque or comedy  
"darkey" situations

GEORGE L. COBB

Allegro

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MELODY



MELODY

TRIO

L.H. ff

ff

f L.H.

ff

D. S. al



# Castilian Beauty

## SPANISH SERENADE

SPANISH SERENADE

GERALD. FRAZEE  
Arr. by R. E. HILDRETH

Arr. by R. E. HILDRETH

Allegretto

*p* *f* *mf* *pp*

last

Piu mosso

This page of musical notation is for a string quartet, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is labeled "CODA" and "TRIO".

The first system (measures 1-4) is marked "CODA" and "p". The second system (measures 5-8) is marked "adim." and "p". The third system (measures 9-12) is marked "p" and "Cello". The fourth system (measures 13-16) is marked "p" and "Cello". The fifth system (measures 17-20) is marked "p" and "Cello".

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is labeled "CODA" and "TRIO".

heart, (dream-ing) Dear, dear, as years go by,

Life will be filled with bliss, And we will

cher-ish fond mem-ries for-ev-er, In Loves First

Kiss.

Kiss,

*mf*

*mf-ff*

*mp - mf dim.*

*D. S.*



PIANO

**Carnival Revels**

DANCE

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

Allegretto con moto

MELODY

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JACOBS' CINEMA SKETCHES, Vol. 6

③

**A Sinister Event**

For scenes of repressed  
or sinister agitation

R. S. STOUGHTON

Allegro non troppo ma più agitato

PIANO

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MELODY



ff

f

mf

R. H.

mp

Più animato

mf

molto agitato

f

rall.

D. C. al

MELODY

46

mf-ff

p-f

mf-ff

ff

D. C. al

CODA

ff

47

MELODY

53

S

K St.

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18

see  
old  
to  
\$50

high  
\$100

box  
IN  
ing.  
ton  
on

MEI



ff

f

mf

R. H.

mp

Più animato

mf

molto agitato

f

rall.

D.C.al

MELODY

46

mf-ff

p-f

mf-ff

1

2

8

ff

D.C.al

CODA

ff

47

MELODY



**PIANO**

**Chant Sans Paroles**

Moderato con moto (♩ = 96)

NORMAN LEIGH  
Arr. by R. E. HILDRETH

MELODY

Melody for April, 1928

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## BITS FROM BOSTON

ON Sunday evening, February 19th, Leo Reisman and an augmented orchestra presented a program at Symphony Hall which was grouped under the intriguing title, *Rhythms*. Mr. Reisman for a number of years has directed the orchestra in the Egyptian Room of the Hotel Brunswick of this city, and has made an enviable reputation for himself, not only among devotees of the dance, but with composers and musicians who ordinarily live in a more rarefied musical atmosphere. He is looked on as being one of the outstanding exponents of modern dance music, not alone locally, but in the United States as well, which is as good as saying in the world.

One of his admirers from the musical Upper Ten is Charles Martin Loeffler, the distinguished American composer who, as a tribute to Mr. Reisman's talents, composed a work particularly for this concert. This composition received excellent notices from the critical brethren, as did also the performance presented by Mr. Reisman and his men.

The coming fall, to be exact September 12th, a White Star Liner is to leave Boston for a trip around the world, equipped to take care of five hundred students enrolled for a co-educational college course to be given aboard. It will, with the much talked of World's University or Floating University which every September sails from New York, constitute a real college afloat.

The Bostonia Cruising University, however, will differ in at least one respect from any other like enterprise inasmuch as it will carry a forty piece uniformed boys' band, under the direction of Dr. L. Sibley Graham, of Brookline. Dr. Graham has had a wide experience as a leader of boys' military bands, and is the only man to have been instructed along these lines by Mr. Antoine de Kotski, former leader of the Imperial Court Musicians of Berlin. The band will have as its drum major John C. Ellis of Kokomo, who will be remembered as the agile and limber gentleman heading the crack Indiana University Band during the football season last fall.

The itinerary includes stops at Havana, Panama Canal, San Francisco, Hawaii, Japan, China, Straits Settlements, Java, Sumatra, Singapore, Siam, India, Suez, Red Sea, Rome and Mediterranean Ports, Spain, France, London, and back to New York.

The extension of the floating university idea to include band training is a progressive step that we in Boston should be proud to be the first to take.

The Boston Civic Symphony, which recently gave a successful concert, has placed itself on a firm basis with us. The aims of the organization and some of its achievements have been dealt with in a former issue of this magazine, but the writer would like to add to this information by saying that in his opinion the work being done by the inceptors of this idea is, and will continue to be in ever increasing measure, of the utmost importance from a cultural as well as a practical point of view. There are many amateur players who, for lack of opportunity to mingle and exercise their talents with other persons of mutual sympathies and common aim, gradually lose their interest in playing until, as the writer has observed in numberless instances, they lay their instruments aside to be picked up on rare occasions only, if ever again. Such cases hold something of the tragic in aspect, and to persons thus situated the Boston Civic Symphony Orchestra offers a practical solution of the problem by giving their interest in music just that needed stimulus to keep them in the class of active players.

As a training ground for musical professionalism this orchestra is of inestimable value. Good ensemble players are generally made, not born, and often the routine experience necessary to develop orchestral players of parts is acquired on paths, thorny to say the least. Here again the Boston Civic Symphony fills the breach quite satisfactorily by making of this novitiate a pleasing experience rather than the thing it oftentimes is. There is dearth of orchestral timber and it is quite possible that many of the amateurs receiving their training in ensemble playing through experience with this orchestra may find it advantageous to turn to music as a vocation rather than continuing it as an avocation.

Bearing these facts in mind, the writer wishes the B.C.S.O. a long, prosperous, and useful career.

The Fourth Annual New England School Band and Orchestra Festival, which takes place at Boston, May 18-19, will include band and orchestra contests and an All New England High School Orchestra composed of 200 picked players assembled under the supervision of J. E. Maddy, originator of the idea. Harry E. Whittemore, Director of Music, Somerville public Schools is general chairman of the orchestra division.

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IN THE great firmament of theatre music will be found many stars—musical stars whose talents twinkle and sparkle with freshness and individuality. Always will there also be found some whose luster and brightness marks them apart... leaders of their great army of ethereal fireflies!

The North Star of the heavens, because of its constancy, brightness and distinctiveness, has long been a boon to the navigator, an ally of the astronomer and a theme for the poet. The North Star of the theatre music firmament is, beyond question of a doubt, Dr. Hugo Riesenfeld, for he stands out and above his contemporaries. His profundity of musicianship, artistic taste and conscientiousness, as well as his originality in securing strikingly different dramatic and musical effects, have established a *status quo* as enduring, dependable and necessary to musical astronomy as that enjoyed by the great orbit which he metaphors.

His work in the artistic and scientific synchronization of music to the motion picture has no parallel in the extent of its scope nor in its artistic value and achievement. He has formulated all of the accepted practices of correct scoring, and today he is recognized as the foremost authority in this particular phase of musical endeavor. To these laurels might also be added the credit for bringing to the great masses symphony orchestras of actual symphonic proportions. His work at the Rialto and Rivoli Theatres in New York established him as a leading man in his field. His name heads the scores of such epochal features as *The Covered Wagon*, *Chang*, *The Ten Commandments*, *King of Kings*, *Old Ironsides* and countless other film masterpieces which have graced the screens of the finest theatres in the country.

Dr. Riesenfeld came to this country as the concertmaster for Hammerstein's Opera House. A violinist of ability, and a conductor of even greater talent and musical perspicuity, he was not long in being recognized in the more classic circles. It was then that the moving picture field, quick to sense his great artistry, enlisted his talents in their cause. And surely the motion picture has been the greater enriched because of the availability of these talents than because of any other factor which has entered into the art of picture presentation.

With such a reputation it is little wonder that the United Artists Corporation, when casting about for a musical executive of the highest capabilities, sought him out. The name of Riesenfeld was representative of the biggest in the picture profession and so he was permitted to sign his own contract which stipulates unlimited powers, and a salary staggering to the ordinary professional musician's imagination. He now controls the musical and artistic destinies of all of the "Super De Luxe" United Artists Theatres spread from coast to coast in the key cities of the country. His personal conducting of the magnificent orchestra in the Chicago house at the opening performance last Christmas night was a veritable triumph for him and a red-letter day in the Windy City's theatre music annals. Every critic in Chicago was hearty in his praise of this great tone-poet. In fact, there were no criticisms. Every comment was an eulogy. We are particularly happy to introduce him to our readers under such circumstances.

THE Lenten season, as these observations are being written, is with us. This epochal time of the year has a peculiar significance to the Christian in his religious attitudes. The practice of the virtue of self-denial, the humbling of one's inner consciousness over a given period of time as in mitigation of human errors, all this has a powerfully dramatic effect on Christian humanity. And since society is more of a homogeneity than a series of juxtaposed entities, the influence is felt by Jew, Mohammedan, and agnostic alike. Of course, this preparation is really to anticipate the spring solstice when youth and life grow anew. It is not a new thing, this Lenten season. Every civilization has developed the birth pains of later winter and early spring with certain legendary material which gave to it god-like characteristics. The thought of this religious conception brings me to the Lenten season in the musical consciousness of the human individual... that is, during his musical adolescence. Does he not have to rigorously obey his laws of harmony, counterpoint, prosody, form, balance and color? Does he not, for a time, abstain religiously from his innate desire to surge forward in defiance

of convention and orthodoxy? And after this musical Lenten season has been disposed of does there not burst forth a Spring of joy in the sense of a musical penance deservedly performed? *Spring, Beautiful Spring! O Frühling, wie bist du so schön.*

THERE has been a lot of talk about Roxy coming into Chicago with a 6,000 seat movie palace. The reports have been so frequent and so impressive that it can hardly be brusquely waved aside. Well, as far as the musicians are concerned we would like to see half a dozen more competitive circuits come to the city. The writer knows from personal experience that when you are *anathema* with the only outfit in a city you might as well pack up and get out. In these days, where to? If you are in Chicago, you are out all over the country so far do the tentacles of such octopi stretch. It's the dickens and all when you have a family (which they don't give a hoot about) and, because your "tie is not tied" to suit a machined, systematized, soulless, autocratic corporation, you can be blacklisted in hundreds of theatres which might otherwise be available to you. After all is said and done, the type of fellow who does a little thinking for himself, or who actually tries to promote progress, must necessarily, though often innocently, step on someone's toes. When he does, it's "thumbs down." If it were not for the Union, and such men as Jim Petrillo here, we would not have the chance of a Chinese coolie. If you read between the lines, don't come to Chicago in anticipation of arriving at your El Dorado. It is not here. You are better off in a small town at less money. Here you work on a two weeks' notice clause no matter how big your name. With few exceptions you have to have plenty of "pull" to even get an opportunity. Politics rules the game and it is by no means a lily-white game at best. If you are an idealist stay out of the larger cities, and particularly Chicago. That's that.

EACH year sees an increased number of ambitious, sincere and youthful aspirants to professional musicianship arriving in the cultural centers of our country for intensive study and the greater accumulation of knowledge; boys in the adolescent stage—some just past it—girls of the same age but more mature both mentally and physically, young men and young women, even the older groups who have just realized the musical metamorphosis which has taken place right in front of their eyes. And still the procession moves onward in ever increasing numbers! Some have unlimited spending money, others struggle to work their way through the conservatory by waiting on trade in sandwich shops, or swinging mops. The majority somehow or other carve a new niche and fit themselves into the scheme of things as though fashioned for it from the start. Cigarette smoking girls, southern girls, girls from far away countries, many boys of character, nimblepops, vacillators, triflers, wasters. One has but to close one's eyes and the panorama unfolds itself.

What does it mean? What will it mean in another decade? Will we have a surfeit of talent in the organ profession as we have in almost every other phase of musical endeavor? Will the pedagogic standards be penalized because of this increased demand for more knowledge or will the art of music itself be the better served because of the unconscious mobilization of this student material? Prognostication is neither a virtue nor a science and no one among us can do more than hypothesize the answers. The optimist will see the greatest possibilities and developments—the pessimist will find the opposite. The philosopher, remaining neutral, as he ethically should, will reflect that, if past phenomena in the great human laboratory is to be taken as a basis for consideration, music and musicians will progress to points far beyond the ability of any feeble human conception or calculation to foresee. I'm a philosopher.

HAROLD COBB, who appeared with the Chicago Symphony Orchestra last season, playing an organ concerto with that organization, has been selected as one of the staff organists at the United Artists Theatre. Mr. Cobb is a musician of no mean attainments. Leo Sowerby selected him to introduce this season the premiere presentation of his *From the Northland Suite* at Kimball Hall the early part of February. This particular suite was published for orchestra. It has been played by all of the first class Symphony Orchestras in the civilized world. This tribute from Leo Sowerby speaks for itself. He will undoubtedly be another Edward Eigenschienck. Quiet and modest in his personality he has won scores of friends and, as for his music—that speaks for itself.

Hazel Hirsch, who has been the solo organist at the State-Lake Theatre (an Orpheum Vaudeville house) for over a decade recently dedicated a new Wurlitzer Organ that replaced the instrument on which she had made much of her reputation and success in this city. Her program which included the *Introduction* from the Ballet *Sylvia*, *Rhapsody in Blue*, by Gershwin, the *Dancing Fawn* and other equally interesting numbers, practically stopped the show. The applause was well deserved. Miss Hirsch has considerable musicianship and her professional experience has been so varied that the clean technique, proper instrumentation and individualistic style which one would expect under the circumstances was not lacking. The writer tried the instrument a night or two before the opening, and well realized that the Wurlitzer people had a beautiful installation—a credit to their firm and one which would "sell" itself to the Chicago public. That prognostication was later verified. It is indeed a pleasure to pay tribute to Miss Hirsch and we hope to go further than that if she will let us. Of course, we mean, we want to run a photograph of her and so forth.

Bennie Kreuger, who has been in the hospital for some time, returns to the Uptown Theatre to resume his work. He has been very much missed and most of Chicago is eager to again see him jollificate for their edification. (Here are two "dollar-ten" words in succession.)

The Hugo Riesenfeld Master Series of music for the motion picture has just been brought on the market. Several of the scores of these numbers have been read in manuscript and much fine orchestral music for the picture theatre is promised. If these initial scores are any criterion the new series will rank with the celebrated Ross Jungs-nickel arrangements as masterpieces of their kind.

Have you ever noticed that when one starts to write up an orchestra or a show of some sort or other that the manager, the assistant manager, the Chief of Service, the head porter, of course the musical director, the gink who designed the scenery, or in the case of the costumes the lack of it, the projectionist, the composer of the score—even the property man (who has been so exalted in Charlie Chaplin's *The Circus*) all are mentioned, but no word appears concerning the arranger and, when it is all said and done, who makes largely the success of Paul Ash, Whiteman, Kreuger, Goldkette, Spitalny Bros., etc. if it isn't the bird who arranges and orchestrates the music?

We have in Chicago a man of high musical genius named Charles L. Cooke. Doctor Cooke, for a Doctor of Music he is, is an honor pupil of Louis Victor Saar, Barton Bachmann and others of equal note. His Bachelor of Music degree is from the Chicago Musical College while his major degree of Doctor of Music is from Louis Victor Saar's Institution. Now here is a man who has arranged shows that have contributed to the lasting success of such world famous artists as Sophie Tucker, Blossom Seeley, Isham Jones, Paul Ash and countless others; he is the official overture arranger for the wonderful United Artists Theatre in Chicago. He understands the economic aspects of the musical profession as well, and has demonstrated it by occupying the position of general musical director of the Harmon enterprises—a corporation which controls many theatres and dance halls including the famous White City. He is not only a profound musician and a scholar in that particular, but a well-bred man and a gentleman of the first rank. He is the most outstanding musician of the negro race in the city of Chicago! We all respect and admire this fine negro personality who, despite the disadvantages of having to fight prejudices and a host of other obstacles, has gone so far ahead of his Caucasian contemporaries here that he has put many of them to shame. Dr. Cooke deserves every tribute that I can pay him. If you are in Chicago at any time and want to hear his work just stop in at the Chicago, Oriental or United Artists Theatres or go out to the White City on the South Side. Then your attitude will be the same as that of the artist colony in this great metropolis. *Bastante.*

Waynesburg, Penna. — Southern Pennsylvania's quota of bands and orchestras has increased appreciably within the last two years, and among those which are dispensing and gaining entertainment from their work are the Waynesburg Citizens Band, the Blue Jackets Orchestra of Mt. Morris solely of women, the Prosperity Band of Prosperity, and Carmichaels High School Orchestra; all under the direction of Mr. F. B. Jones, instructor on band instruments in the Department of Music of Waynesburg College.

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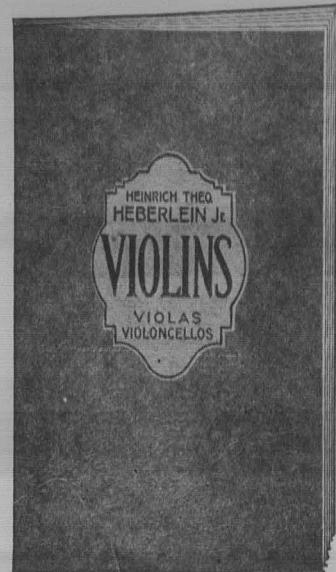
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### Pupils and Parents

I HAVE stated in a previous article, and repeat here, that at the present time the violin teaching proposition is more often supported by the mother than by the father of a family, though of course the father agrees and stands sponsor for the "check" when it is due. Reasons for this were given in the other article and it is unnecessary to restate them, but with no intention of causing the least alarm we again may ask: "As matters are at present, where would the music teachers be without the mothers?" Even without data at hand to prove what I am about to state, I am sure there was a time when the fathers had much more to say concerning a child's prospective violin studying than did the mothers, and it is mostly this phase of the situation upon which we would dilate a bit, although bear in mind that the mother-side of the equation cannot be wholly eliminated. We older teachers perhaps can remember the first call of a father with his child (boy or girl) as a possible pupil, and upon whom it was only too apparent that his main interests and hope in life were centered.



EDWIN A. SABIN

We listen to (let us say) the boy play, and know that the father's love for the child, coupled with his love of the violin, has led him to an erroneous conclusion as regards the boy's violinistic future; the father may indeed love the violin, but he is ignorant of the field and has over-rated the talents of his son. In a way, this father is an idealist with whom boy and violin have become merged into a fixed idea from which he cannot easily be turned, even if such attempt might be intended as an expression of real kindness. Fortunate indeed is the child who shows a love for music if father and mother also are musically inclined; but the reverse is true for both child and parents if, in their paternal solicitude and enthusiasm, either father or mother (or both) become obsessed with an over-estimation of the child's talent and capabilities.

True, that there have been and will continue to be many child-prodiges; we have heard them, and have seen them develop with apparent ease to a point where the father (and without doubt the youthful student as well) deems it practicable and profitable to begin turning talent into money, thereby "getting back" some of the past outlay. This can be and has been done successfully, yet it sometimes happens that the charm and concentration embodied in pure student life (which, under a wise teacher, might have carried the pupil onward to greater heights) have been broken; the father's expectations in a world-renowned son are dissipated, and (it is quite possible to conceive) those of the son also. According to our observations, however, we are left with the impression that the rank and file of prodigies (or their fathers) yield to surrounding influences; they find their level, learn their lessons, and then go on in the added wisdom which these lessons have taught them.

On the contrary side of the equation — not all fathers and mothers fully realize the financial short-turnings and many sacrifices which perhaps they may have to undergo for the sake of making the young pupil a prodigy. But if it should happen that some father may read the foregoing, a father who is willing to sacrifice much in order that his child may become an outstanding figure in the music world, let him read on and learn what Fetis (in his *Biographie Universelle des Musiciens*) says of Teresa Milanollo and her sister Marie. He then can imagine what their father and mother must have endured in taking the children by foot-journeying from a small Italian town to Turin, thence to France, so that the two might have greater opportunities to become, as they eventually did, violin virtuosos in the great music centres of Europe.

"Domenica Teresa Maria Milanollo (now Mme. Parmentier), celebrated violinist, was born August 24, 1827, in

Mr. Sabin is a pupil of Julius Eichberg (Boston), the Royal Hochschule (Berlin), Hubert Leonard (Paris), first violin old Boston Theater Orchestra, and at present is a prominent Boston teacher.

Mr. Sabin's department is a regular and exclusive feature of this magazine and is especially written for violinists and students of violin. Questions are solicited from subscribers of record, and all legitimate queries over full signatures and addressed to VIOLINIST, care of JACOBS' ORCHESTRA-BAND MONTHLY, will receive Mr. Sabin's personal attention, but only through this column. Questions regarding comparative values of modern violins, or the nationality or value of old instruments from a description of their labels, can receive no consideration.

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**THE VIOLINIST, 431 S. Wabash Ave. Chicago, Ill. Steinway Bldg., New York, N.Y.**

Italy at Sevigiano near Turin, and not Milan as Gasner has said. Her father was a poor carpenter who had a family of thirteen children. Teresa's vocation showed itself in an extraordinary manner. She was only four years old when taken to hear a mass at the church in Sevigiano. It contained a long violin solo. When leaving the church Milanollo said to his child: "Well, Teresa, have you prayed well?" "No, papa," she replied, "I always listened to the violin." The instrument had such an effect on the child that she thought of it continually, and asked at all hours that a violin should be given her. This fixed idea of the child caused the father much anxiety. He thought it his duty to satisfy the longing of his little daughter, and so bought her a small violin and taught her the elementary beginnings in music. Soon after she was sent to Giovanni Ferreo, a good violinist established at Sevigiano.

In one year of study she made such progress that friends of the family advised Signor Milanollo to take the infant prodigy to Turin. Teresa was less than six years old when the family left Sevigiano. At Turin, Teresa had lessons from Gebbaro, violinist of King Charles Albert's Orchestra; then of Mora, artist in the same orchestra. Following six months of study, and before her seventh year, she made her debut in Turin and also was heard in Sevigiano and several small towns. At Mondovi she excited the liveliest interest, and her first portrait was made there. These successes did not change the circumstances of the family, however, which "vegetated" in misery, and Milanollo resolved to tempt fortune by going to France.

It was a sad and touching spectacle, this self expatriation; to see a father and mother undertake such a journey with no resources whatsoever, suffering from cold and fatigue, traveling the Alps on foot and carrying the two little girls in their arms, yet sustained by hope and full confidence in the genius of a child of seven years. The youngest of the girls, Marie (who will be spoken of later), was only three years old. In this long and painful pilgrimage the poor family passed through Barcelonnette, Digne and Aix, but excepting for short rests did not stop until reaching Marseilles, where Theresa was heard for the first time in France, giving three or four concerts and making a deep impression. At that time her father met a friend of the famous Lefont who persuaded him to go directly to Paris, and gave him a letter to the celebrated violinist.

Arriving at the French capital in 1837 Teresa was taken at once to Lefont: charmed with her appearance he gave her lessons and led her to be heard five times in the Opera Comique. He then proposed to her father to take her for concerts in Belgium and Holland, which proposal was accepted. In one of her concerts at Brussels, Servais (the famous 'cellist) became much interested in her precocious skill. Lefont presented the little girl in the principal cities of Holland as his pupil, where she was heard in solos and, with him, in *duos concertantes*. In Amsterdam a serious illness of two months' duration prevented her from continuing the tour. Upon recovering she played at The Hague before the Prince of Orange, who presented her with a diamond. Milanollo then took her to England.

In London Teresa appeared four or five times at Covent Garden, and played there a *symphony concertant* with Mori, the violinist, who gave her lessons. She then toured a part of England, including Liverpool, Plymouth, and all the Gallic countries with the harpist Boches. Speculating on the talent of the child, he gave forty concerts with her in less than a month and appropriated all the receipts. An excessive fatigue was the only result of this tour for the young girl.

To be continued

Ottawa, Canada. — On March 6 the Ottawa South Community Orchestra of fifty players, assisted by the Ottawa South Choral Club, gave a concert in the Assembly Hall of Glebe Collegiate Institute before a large audience. The orchestra is self-maintaining, being dependent upon associate members for its support, each member contributing a dollar and receiving in return two tickets for each concert of the season given by the orchestra. Mr. Richard Richardson is director, Mr. George E. Berry, assistant director.

Winston-Salem, N. C. — The first All-State School Orchestra, 140 pieces representing nearly every county in the state, is being groomed for its two programs to be given in connection with the annual state meeting of the North Carolina Educational Association in Raleigh the latter part of March. It will be assembled a day or two before its appearance for drill under Christian D. Kutschinski, Instrumental Supervisor in the city schools, assisted by Jack Harrison (Wilmington), Miss Virginia Frank (High Point), Earl Slocum (Greensboro), Andrew O. Burler (High Point), and G. J. Johnson (Raleigh), who have coached sectional rehearsals.

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# The Drummer

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GEO. L. STONE

THE modern drummer, sitting down to his ultra-modern trap drum outfit, little realizes the antiquity of his chosen instruments or the traditions that go with the various percussives. These instruments are presented to us today in their modern form after having passed through a series of developments that are well-nigh countless.

The drum is unquestionably the most ancient of all musical instruments. Of this there can be no doubt, for as rhythm is the foundation of all music, so are the drums the principal instruments through which rhythm is expressed. It is not difficult to conceive of the prehistoric man as making music by drumming with his fingers, on a rock, for instance, or possibly first producing rhythm by the most natural and involuntary method

known to mankind of making sounds; namely, with the organs of speech, in much the same way as the baby utters its first "ma-ma," by opening and closing its lips and at the same time articulating. Following this, our ancient forbears could have gone one step further by picking up a stick or stone and drumming upon another and larger stick or stone; then the hollow log, possibly a couple of feet long and a foot in diameter, with the skin of some ancient beast stretched across one or both ends and beaten with a war club.

Being the oldest musical instrument it is only natural that the drum should hold its own today as the one instrument, more than any other, to appeal to the primitive impulses of mankind. These primitive impulses are well illustrated in the remark recently made to me by an old gentleman friend, in which he confessed that all his life he had suppressed the desire to take a big drum and a pair of sticks out in the woods where nobody could see or hear him and beat that drum as long and as hard as he possibly could, just to find out how much noise there really was in it. There is something about the cadence of the drum that gets under the skin whenever heard.

The roll of the drum has done more to inspire patriotism and cause victories than all other instruments combined. As a matter of fact military authorities have determined by experiment that marching men will go further and with less fatigue to the limit of the drum than to the strains of a military band. This in itself speaks volumes. The Indian tom-tom was the inspiration of the famous Indian war dances about which we have heard so much. Napoleon's Legions, crossing the Alps, were halted in their onward march until the drummer of the expedition could be rescued from the snow at the base of the precipice from which he had fallen. The grave of the drummer at the Battle of Shiloh is a mecca for tourists of this day. The followers of Lewis and Clarke on their Western tour of discovery were well-nigh discouraged with the hardships that they encountered and were on the point of abandoning their labors, but were urged on by the music of the drummer of the expedition.

The drummer boys back in the Revolutionary War, likewise in the Civil War, played a very important part in history. The drum and fife were the signaling instruments in the army during the Civil War period and practically every military duty was preceded by its proper fife and drum signal. From this period we get the old-style rudimentary drumming which is the backbone of the modern drummer's technic.

The two chief sources of information regarding music of the past are Egypt and China. Tracing further back we come to Western Persia where indeed the origin of the race may be looked for. Chaldean history extends back to a very remote antiquity and there are Chaldean inscriptions in existence, assuredly as ancient as 4,000 or 5,000 B. C., in which are depicted musical instruments. At least one of the early Chaldean sculptures contained representations of musical instruments attributed to Jubal.

In the days of Egypt's decline it is on record that Ptolemy Philadelphus employed a band of 600 musicians to celebrate the Feast of Bacchus. This fact may be illuminating to some of the members of the local musicians' union (Local No. 9 of Boston) which sponsors an annual monster brass band concert by approximately 400 musicians.

Bacchus, God of Wine (if I make make this reference without stirring the ire of the proponents of the 18th Amendment), used the drum as a battle signal. From the land of Egypt come many interesting instruments; cymbals for instance, which are illustrated in some of the ancient Egyptian sculptures. The sculptures at Thebes show that the Egyptians used drums in martial music.

The Greeks had music of various kinds, from which have been developed many of the European musical instruments of today, but most of the information which we might have had from ancient Greece has either been lost or hidden by an impenetrable cloud.

The history of ancient China is replete with references to music and musical instruments. It is interesting to note that many of the Chinese instruments of today are made in exactly the same manner in which they were thousands of years ago. The ancient Chinese used a stone chime (Pien-Ch'ing) consisting of sixteen stones, each stone resembling a carpenter's square in shape, and of equal length and breadth, differing only in thickness. The style and weight of the stone chime indicates that it was designed for permanency of abode. It was, and still is, devoted to ritual music, but the number of chimes has varied, in the different dynasties, from fourteen to twenty-four. The "Te-ching" or single sonorous stone is also somewhat similar in shape to the carpenter's square and, as in the case of other Chinese instruments, its dimensions have been rigorously adhered to through the ages, the pitch being determined by thickness. The best material for musical purposes in the stone chime seems to be jade, a material which in the East is held in high veneration. The stone is suspended on a frame by a cord passing through a hole bored at the outer angle, and it is the longest side which is struck by a wooden hammer. These chimes are used in the Ceremonials, "Pien-ch'ing" being the most ancient, dating back to the Hsai, Shang, and Chou dynasties.

There are in addition various types of drums, chimes, gongs, bells, etc., which originated very early in China. The Chinese tom-tom which is in wide use today in modern orchestra work is one of these. The Arabian drums also are interesting as forerunners of the modern drum maker's art. The Chinese have a veneration for cast bells made in similar proportions to our American Liberty Bell. These bells are found in China today in various sizes and weights, from the small bell, which may be held in the hand and shaken, to one which weighs five hundred tons.

Ancient Rome contributed to the musical instrument family with drums, cymbals, flutes, bugles and harps, which were used in the days of the Emperors for all ceremonies of public and private life.

It is interesting to analyze the modern trap drummer's outfit and to speculate upon the origin of the different instruments and accessories, and to consider that we are today using, in their modern form, instruments that may have been in use 7,000 years ago.

### Drum News

I recently came across a news item about a drum corps in Ohio, whose members were so interested in playing the drum that they traveled anywhere from ten to fifty miles to attend weekly rehearsals. This interested me so much that I wrote to the manager of this organization for further information.

The drum corps in question is Cosner's Drum Corps of Marion, Ohio; and for a live-wire aggregation they seem

THIS department is a regular feature of this magazine and is written especially for drummers, and contains timely articles of interest and instruction on the history, care and use of the percussion instruments, and on the correct reading and execution of drum music.

The Conductor, Mr. Stone, is a recognized authority on drums and drumming, with wide experience in opera, theater, concert, symphony and vaudeville playing, and he will gladly answer questions from subscribers of record. All legitimate queries over full signatures and addressed to THE DRUMMER, care of JACOB'S ORCHESTRA-BAND MONTHLY, will receive Mr. Stone's personal attention, but only through this column. Queries as to the "best make" of instruments, etc., can receive no consideration.

to be in the prize-winning class. J. W. Cosner, the director, writes as follows:

Dear Mr. Stone:

Your kind favor of recent date received, and, although it escaped my attention at the time, I am now writing to give you the information you desired in regard to Cosner's Drum Corps and to tell you what kind of members this organization is composed of.

We were organized in 1910, and as I could not get a sufficient number of boys at that time to take up the fife, I chose girls, getting my idea from seeing a dozen girls all dressed alike marching down Michigan Avenue in Chicago, Illinois, on Memorial Day in 1909. Girls in school seem to be more proficient in music than boys, and I did not feel that it was necessary to get boys in order to have a drum corps. We made our first appearance in public on Memorial Day, 1910. Then we went to the State G. A. R. encampment in 1911. It was a decided novelty to see the girls playing the fife and we made quite a hit. Later on we changed to men. We had the usual experience that similar organizations have, and I guess when I mention the word "deadwood," you will know what I mean; gradually I got the idea of quality not quantity, and then I commenced to discard all the dead timber. This of course reduced us in number but we are better satisfied as all present members of this organization are able to do their part and do it well. Mr. C. A. Kern of Bellevue, Ohio, is the leader on drums. He formerly lived here at Marion, but he does not believe in letting a matter of distance stop him, and so he comes 54½ miles to the weekly rehearsals. Mr. J. A. Fields of Caledonia, Ohio, is leader on the fife. He formerly played baritone in the "old brass band" of which our late President Harding was a member.

When President Lincoln called for troops "for ninety days," all of my folks enlisted. After that "ninety days" had expired they re-enlisted for three years (or during the war). My father never got tired of hearing "Marching Through Georgia" and although he was not on that famous march himself, he was busy attending to doings around Chattanooga, and Chickamauga creek under "Pap" Thomas.

During my childhood days I heard a great deal about the Civil War, especially when my uncle and my father got together and this, together with my strong liking for the fife and the drum was my incentive for organizing a drum corps.

I play the fife myself, but I do not think I will ever get over the thrill of hearing fife and drum music properly rendered.

Trusting that my simple description of the corps will prove interesting to you, I am,

Very truly yours,

(Signed) J. W. Cosner.

### Improvising on the Xylophone

Your articles in J. O. M. are extremely interesting to me and I am going to ask you something about the xylophone.

I notice that players upon this instrument seem to be in greater demand than they were a few years ago and I have been practicing upon the xylophone during the past few months. I play double drums fairly well and get some pretty good business, but I find that the xylophone player, using this instrument alone, makes more money on an engagement than the drummer, or even than the drummer who carries a small xylophone with him, and uses it occasionally. Don't you think so?

What I would like to know is this:—how can I learn to improvise on the xylophone in order to play like the xylophonists heard on the radio? I have written to several prominent xylophonists offering to buy any special arrangements or music from which they play, but it seems that most of these players improvise. This is what I would like to do but I am at a loss to learn how it can be done.

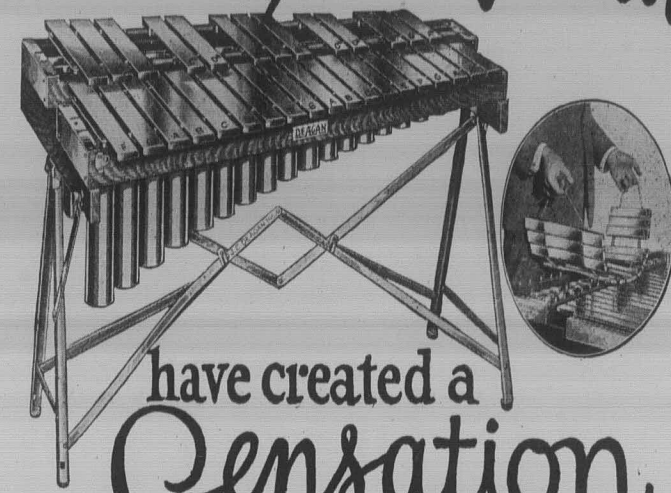
—B. S. S., Pittsburgh, Pa.

Answering your second question first, the art of improvising on xylophone must be learned in exactly the same way as you learn your scales, arpeggios, double notes and the other rudiments which are the foundation of the xylophonist's technique. In fact, improvisation is nothing more than fragments of these various scales, arpeggios, etc. following one another in a sequence that harmonizes with whatever melody and rhythm is being played. With a thorough knowledge of your instrument you can improvise, at will, but without good technique and a sufficient amount of manual dexterity you will find it almost impossible to improvise in a musically acceptable manner.

Yes, I think that the xylophonist, specializing on this instrument, is coming into his own, and is getting better money than ever before. When played right, the xylophone is a decided asset to any dance or concert combination and the variety of rhythms and effects that may be produced by the schooled xylophonist is a revelation.

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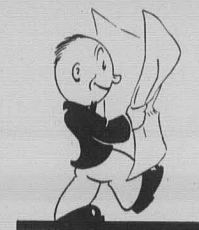
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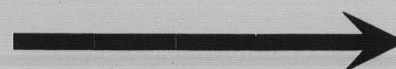
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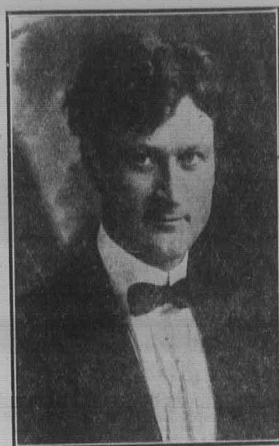
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(Principal Teacher of Clar., and Sax. Conn. Nat'l School of Music, Chicago)

## The Saxophonist

CONDUCTED BY  
W. A. ERNST

THE saxophonist's three "T's" are Tone, Time, and Technic. Time and Tone are the most to be aspired for because, with a daily drill of studies, Technic can be acquired. Dr. G. P. Bidder, noted authority of Leeds, England, says that upon rhythm depends our appreciation of poetry, music, and dancing. Rhythm is one of the most essential and yet the most neglected of



W. A. ERNST

things in a saxophonist's education. Due to the fact that most students of the saxophone aspire to be dance orchestra players this all-important factor — rhythm — should have more stress laid on it than is generally the case. Rhythm is a physical quality rather than intellectual, and has to be felt within the player before it can be expressed properly. Playing rhythm in a mechanical manner will give a mechanical production.

In a movie theatre the orchestra may play something very melodious which we all thoroughly enjoy, but immediately it starts something rhythmical (not necessarily a fox-trot — perhaps a good march) you will hear hundreds of feet tapping the time on the floor. It is then that rhythm is heard, felt, and expressed. Of course, some musicians and students have a natural feeling for rhythm, while others have more talent for melody. Some can remember and play a melody after hearing it only a few times, but that does not imply that the rhythm is understood. Others can get the rhythm quickly and not remember enough of the melody to have it recognized when playing it.

In playing the so-called "hot playing" or improvising, rhythm is absolutely one of the basic principles. If the player is backward about understanding rhythm, it should be learned in sections; first, half of a measure at a time. As the student becomes proficient it may be read a measure at a time. Each section or measure should be well learned before going on to the next. By trying to assimilate too many at once, the player will become confused and the result will be a jumbled mass of wreckage.



Example I

Take section No. 1, Example I. Tap the time out with a pencil until it becomes familiar. Then take section No. 2 and tap the time of that. Then put the two together, add the accents and play it on your instrument, using any one note or combination of notes. Then get some music and block off the measures, tap the time first by sections, then by measures, and in a short time you will find that rhythm will come more easily. We repeat that this is for players who do not grasp rhythm quickly. Sometimes I think saxophonists should take a few drum lessons, or lessons on time and rhythm exclusively.

Learning thoroughly the valuation of notes and keeping correct time from the very beginning of a saxophonist's education, will do much to help in the matter of good rhythm when starting to play with others. Too many teachers neglect to correct poor time during the early lessons, thinking the young student will naturally acquire it later. Some will, but others will be a total failure due to this one fault alone. It is harder to break a bad habit once formed than to gradually form a good one from the start. As progress is made the studies should be practiced very carefully, observing all rests, phrases, and valuations of notes. A student should not think that because he knows a tune or has heard his teacher play it that he knows positively how to keep the time. He may possess a very good ear and remember a tune, but that does not mean he understands the value of all the notes. A teacher should not play a student's lesson for him if he has a good ear and does not read well; he will follow his ear rather than read the notes.

In stressing the necessity of a thorough foundation, we can bear in mind that the saxophonists of such well-known New York orchestras as Paul Whiteman's, Vincent Lopez's, Ernie Golden's, Ben Bernie's, etc., have had wonderful

training in music. In fact, legitimate players have become the best dance saxophonists. This calls to my mind three friends who have become top-notch saxophone players. One of these, Mr. George Napoleon of the original Vincent Lopez orchestra, was a schooled violinist before he studied the saxophone. He applied all the violin principles to this latter instrument: intonation, bowing, staccato, and vibrato. In a few short years Mr. Napoleon became saxophonist with Lopez, and a soloist of considerable note. He had the fundamentals of music thoroughly mastered, therefore he had only to study the instrument. Another is Mr. Bernaccio, a very clever young man who practiced the clarinet seriously. When the great call for good saxophone players came along Mr. Bernaccio, in a short time, mastered the instrument and is now holding first chair in Ernie Golden's orchestra.



Futuristic Breaks

We called on our friend, Charlie Houston, in Philadelphia the other day. He is certainly doing his bit for the saxophone. He believes in lots of saxophones and still more saxophonists; and the bigger they come the better he likes them. Mr. Houston owns and plays the largest bass saxophone in the world. This instrument, a Contra Bass E♭, stands almost seven feet from the floor and gives forth a reverberating tone somewhat like the pedal tones of a pipe organ. With such an instrument as this, a band or orchestra need not worry about its ground bass. A man of pleasing personality, Mr. Houston (or Charlie, as he is better known) is especially popular among the younger generation of Philadelphia. With his saxophone octette, over the Radio, his orchestra, for social functions, his students, and saxophone shop, Charlie is an exceedingly busy man.

Many students in our school ask how it is that some saxophone players become so proficient in such a short time. Upon making inquiries we learn that these players have studied other instruments before taking up the saxophone.

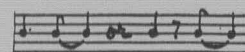
We deem it worthy of mention to cite a few instances where some of our students of very tender years have accomplished wonders in a short time by following the outline of study laid out by their teachers. This, of course, necessitates the co-operation of the parents along with thorough understanding between teacher and pupil.

Milton Schneider (the boy wizard of the saxophone) whose picture appeared last month in this column of JACOBS' MUSIC MAGAZINES, started to learn the saxophone at the age of ten. He had had no previous knowledge of music. In two years he was playing at various small concerts. In three years he played over several New York radio stations. After four years he appeared in Carnegie Hall in a program of difficult numbers, and on other concert programs of note, producing a tone and technic seldom heard in a boy of fourteen years. He has played first saxophone in Sid Hall's stage band in many well-known New York Theatres. Little Anthony Martello, who at the age of twelve years appears in solo numbers over the radio and in many concerts, plays like a little artist. These boys had a thorough foundation given to them, and were eager to learn their instruments.

It is becoming more and more recognized that saxophonists (and other instrumentalists as well) find the construction and study of chords exceedingly helpful. A good dance orchestra player must be proficient in playing major and minor chords, as well as the regular sevenths, the diminished sevenths, and augmented chords. Some saxo-

phonists have a vague idea of chords and runs that progress in the regular style which they are accustomed to playing, but when they strike a diminished seventh arpeggio (broken chord) or augmented chord, then they run into difficulties. However, when one is quite familiar with all these chords, good technic and reading music at sight will come easier.

A few words regarding the whole tone scales, of which there are only two. In these scales there is a whole tone between each note of the scale; they were the original old Russian scales. The great French composer, Debussy, revived them — which accounts for their sometimes being called *Debussy* scales. Of late they have been used in the dance orchestrations, mostly for breaks, and we refer to them as "Futuristic scales or breaks." They sound very weird and must not be used to excess.



Charleston Rhythms

A few years ago the Charleston dance came along, and with it the Charleston rhythm. It is written two different ways as shown above. Either will produce the same effect. Although the Charleston dance was supplanted by the Black Bottom and now both are passé, still the Charleston rhythm remains and is used in many specially arranged fox-trots.

It is known that one of the weakest points of the semi-professional band, as a whole, is rhythm. This might be from a lack of understanding among the members or a lack of getting together. It is a known fact that even the best instrumentalists assembled together cannot always produce the best band; as a soloist each member may be good, but team work is lacking; too much "every man for himself." To be a successful dance man there must be perfect understanding between each member. A saxophone team — which should consist of first alto saxophone, second tenor, and third alto — should work together unless a solo is being played by one of the members. All tonguing, slurring, and phrasing should be done together. In the earlier stages of jazz, saxophonists paid very little attention to slurs and phrases, but now when three saxophones have to play together in a manner that sounds like one instrument, slurring and phrasing surely have to be observed. Many special arrangements have a rhythmic background for saxophones while the trumpet, violin, or trombone carries the melody.

We are placing this stress on rhythm because rhythm is the very essence of life. There is rhythm in everything around us; we unconsciously hear and feel it in many ways. When riding on a train, notice the rhythmic effect made by the wheels speeding over the rails. We see it in the swaying of the trees and the dancing of the waves. Why should it not be made an important factor in music, especially since rhythm predominates in the modern music?

### Questions and Answers

I have been playing clarinet for several years, and am now studying saxophone. I can get the high notes very easily, but have difficulty in obtaining the low ones. They seem to rattle.

— J. K., Fort Lee, N. J.

You seem to have the trouble experienced by most clarinet players who take up the saxophone. You are using entirely too much pressure. The embouchure on the saxophone is entirely different from that of the clarinet. Use a round embouchure, as if pronouncing the letter O. Use just enough pressure on the low tones to keep the air from escaping from the lips.

Is it proper to curl tongue upwards in roof of mouth when tonguing a reed instrument?

— C. P., Ellendale, Minn.

The correct tonguing for saxophone and clarinet is to put the tip of the tongue on the tip of the reed. In rapid staccato it is proper to curl tongue slightly upwards.

I am interested in the Saxophone and read with interest your splendid articles in the Jacobs Music Magazines. Will you give me some information concerning the "Tonguing Device" I have read about and seen advertised so much? Is it a real help to use it and do you advise using it? Another question, please. On the B♭ Soprano Saxophone should the tones sound lower than they are actually written — on the E♭ alto, for instance, third space C sounds middle C. I would be grateful for any help you will give me on tonguing, etc.

— S. E. C., Helena, Ark.

If you have trouble in tonguing or if you are in doubt as to proper method of using the tongue, I would advise you to get this device. It will be a great help to you. By sounding the first A above middle C on the piano (second space on staff) will give you B♭ (third line on staff) on B♭ soprano exact sound. Yes, the tones on an E♭ alto saxophone sound an octave lower than written exact sound. For example: Sound your A on piano (second space on staff) and your F♯ on alto saxophone (first space on staff) will give the A below middle C on piano.

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### Still Further Concerning the Use of the Arpeggio

**I**N the song chorus herewith attached there is given a further demonstration of the use of the arpeggio style of "filling in," also there is shown the use of the sixth of the scale (indicated by the figure 6) and the "half-tone drop" (indicated by the letters "hd"). The large notes indicate the melody, and the small notes the "fill-in." The harmony is indicated by the letters below the staff.



A. J. WEIDT

played the same as if the tie did not occur.

Another method of avoiding the use of the interval below the melody note, is to repeat an interval (usually the upper note) when moving downwards (see "d"), or the lower note when moving upwards (see "e"), the interval being repeated in a lower octave. D is sharp in the third measure, as the harmony indicates the dominant chord of E major, in which key D is sharp. In the fifth measure D# is a passing note (hd), and the D following (being a

chord interval) had to be marked natural, as a change to the key of A is indicated by the dominant E7. E# at "f" is passing, and the same note at "g" is the augmented fifth which leads to the third of the D chord (F#) in the following measure.

As the "fill-in" in the ninth measure begins with the third of the chord, instead of the root, as shown in the first measure, it was necessary to make use of the sixth when moving both upwards and downwards in order to avoid ending an interval higher than D, indicated by the tied eighth notes which represent and accentuate the melody note 8va. In the eleventh measure the "fill-in" indicated by the small notes with the stems down can be substituted, if the notes with stems up are too high for the compass of your instrument. Note the manner of dropping to the lower octave at "h".

In the fifteenth and sixteenth measures it was practical to "fill-in" on quarter notes, as each group of two quarters belong to the chord indicated below. However, this is not advisable where passing notes occur. In the sixteenth measure the small note (E#, an augmented fifth) should be played, and A (melody note) omitted. The seventeenth to the twenty-sixth measures are repetitions of the first to the ninth measure. In the twenty-ninth measure, on the last count, a diminished chord is presented by D# and F (sharped by the key signature). In the thirty-first measure, a chromatic passage is used in connection with the melody note (D). Note the passing chords indicated in the harmony. **IMPORTANT:** when a small note occurs on the same count as the melody (large) note, the small note only should be played.

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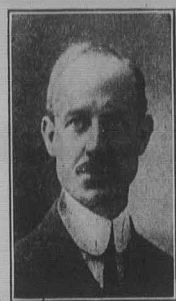
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**THE** conductor of this department is a recognized authority in all matters pertaining to the tuition, technique and literature of the clarinet and kindred instruments. Mr. Toll was formerly clarinetist with the Pittsburgh Symphony Orchestra, the Boston Opera Orchestra and Instructor of Clarinet at the New England Conservatory.

Questions are solicited from subscribers of record, and all legitimate queries over full signatures, addressed to the CLARINETIST, care of JACOBS' ORCHESTRA AND BAND MONTHLIES, will receive Mr. Toll's prompt attention, but only through this column.

It is obviously impossible to give attention to inquiries regarding the "best make" of instruments, "best brands" of reeds, "best methods," etc.

### On Tuning

I read in a recent musical magazine article concerning intonation, that clarinets and saxophones are far from being in perfect tune, notwithstanding the great progress that has been made in recent years. The writer further states that "therefore it is up to the player and they can be played in tune." What is your opinion?

— T. R., Minneapolis, Minn.

This is a rash statement to make, and I do not agree with it. In the first place, pupils are too eager to blame the instrument for faulty intonation, as so many think that merely by blowing into the instrument and pressing the keys, the tones should respond perfectly in tune. They do not realize that the clarinet tone, or the tone of any instrument, should be as assiduously cultivated as the human voice. A statement such as the above is a detriment to the aspiring players who take it as from an authority. Instead, the pupil or reader should be made to understand that the instruments of today are as perfect as the violin or the human voice, and I am prepared to prove my opinion by taking the least or the most expensive instrument and playing it in perfect tune with a string quartet or any combination. The principal factor is to receive the proper training from a master concerning the problems of the mouthpiece, reed, embouchure, and tone production. The statement that "it is up to the player, and the instrument can be played in tune" is a contradiction, concerning the intonation of the instruments, for if they are far from being in perfect tune, I do not think it possible to play them in tune ever. Personally, I did not find any difficulty with the intonation of the instruments of even thirty years ago, when I first played a six-keyed yellow clarinet.

### Wishes a Correspondence Course

I have just purchased a Boehm clarinet, 17 keys, 6 rings. As I am unable to get a teacher here, can you help me any? I have a method with a fingered chart, which looks to me like a Chinese puzzle. Is there a correspondence course that you can recommend?

— E. L. M., Streator, Ill.

It seems to me that the chart is quite clear if you will read the explanations with careful thought, as the black dots indicate which holes to cover, and the numbers show which keys to press. The illustration of the clarinet on the chart has the keys numbered. When you understand the fingerings of the chromatic scale, I might suggest studying my "Course on Tone Production," which was formerly a correspondence course. It is so thorough that correspondence with the teacher is really not necessary. I have made it as nearly as possible like my personal instruction.

### Concerning Mouthpieces

I have always had more or less trouble with clarinet mouthpieces, and have never been situated where I could take lessons of a good teacher. I have tried wood, rubber, and glass mouthpieces of various makes, and the glass seems to give the best satisfaction for I can produce a larger and also a clearer tone, and can tongue with great speed and always get the high notes easily with it; but the glass mouthpiece grates on my teeth, and as I do not want to injure them, I cemented a small piece of rubber on the mouthpiece, which eliminates this trouble but makes it less agreeable to blow on. Please let me know what other players do. — F. B. C., Plymouth, Ohio.

Concerning the grating effect of a glass mouthpiece on your teeth, I would say that in my experience, this is only a temporary effect. If you practice for two weeks on the glass mouthpiece, the grating effect on the teeth will disappear. I know of some very capable players who likewise cement a piece of rubber or leather on the mouthpiece.

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or 2d Tenor Banjo\*  
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DRIFTING. Barcarolle.....Fred Strubel  
JAPANOLA (4/4).....A. J. Weidt  
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FLOWER QUEEN. Waltz.....A. J. Weidt  
LA SIRENA. Dance Habanera (2/4).....Walter Burke  
GOOSE WADDLE. Dance Char. (4/4).....A. J. Weidt

### CONTENTS—VOLUME II

HERE THEY COME. March (4/4).....A. J. Weidt  
VERONICA. Barcarolle.....A. J. Weidt  
MOUNTAIN LAUREL. Waltz.....Thos. A. Allen  
EL DORADO. Danse Tango (2/4).....A. J. Weidt  
CHIMNEY CORNER. Grotesque (4/4).....Paul Eno  
FRAGRANT FLOWERS. Nolette (4/4).....A. J. Weidt  
YE OLDEN TYME. Char. Dance (3/4).....A. J. Weidt  
INVINCIBLE GUARD. March (6/8).....B. E. Shattuck  
LOVE AND ROSES. Waltz.....A. J. Weidt  
EVENING. Reverie (3/4).....Thos. S. Allen  
BLUE STREAK. Galop.....Thos. S. Allen

### CONTENTS—VOLUME III

DOWN MAIN STREET. March (4/4).....A. J. Weidt  
JUST A MEMORY. Reverie (3/4).....A. J. Weidt  
FLOWER OF YOUTH. Waltz.....Frank R. Bertram  
THE OPTIMIST. March (6/8).....A. J. Weidt  
THISTLE-DOWN. Nolette (4/4).....F. N. Scholes  
CARITA. Danse Espana (4/4).....A. J. Weidt  
DANCE OF THE TEDDY BEARS. (4/4).....A. J. Weidt  
THE LINE-UP. March (6/8).....Frank R. Bertram  
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This is perfectly all right if you like the idea and get the results desired, but I do not think it is very sanitary. I do think that with the proper lip pressure, that is to say, slightly increased pressure to that which you are using, this trouble will be eliminated.

### Close and Open Facings

I wish to ask you about clarinet mouthpiece facings—what is meant by a close facing or an open facing? Is the close facing more desirable for solo playing? Can the same facing be used in band and orchestra? I am thinking of buying a crystal mouthpiece. What facing would you advise for a small orchestra consisting of violin, flute, clarinet, trumpet, cello, piano and drums? —D. H., Nashua, Iowa.

A close facing is one in which the space between the reed and mouthpiece is very narrow; and vice versa for the open facing. Then too, the length of the opening varies; some players desire what is called a short lay, others a long lay. I advise the medium lay, which is moderately long and open. It has proven to be the best for general playing—solo, band, or orchestra. It is the French medium lay or facing which I use for all purposes.

### From High to Low Pitch

Can a high pitch clarinet be correctly tuned to low pitch by fitting a longer barrel to it? —E. R., Havre, Montana.

It is impossible to change a high pitch clarinet to a low pitch. The difference is too great, and would put the whole scale out of tune. To convince yourself of this, you need only to draw your barrel joint about a half-inch, and you will hear the effect it has on your scale. It would be the same with a longer barrel joint. However, I might suggest that you procure a Howard tuner, which can be had in two sizes, one to lower the pitch a half tone, and the other a quarter of a tone. This tuner does not change any part of the instrument. I have tested these, and find that they do exactly what Mr. Howard claims for them.

## New Zealand Notes

By P. R. Simpson

ONE of the finest orchestral concerts ever given in Auckland was tendered as a benefit for one of our brother musicians. The management of the Regent Theatre kindly loaned the house for the concert, and Mr. Maurice Gutteridge (music director of the house) conducted an orchestra of seventy pieces. The program included the Overture from *Tannhauser*; a number for strings; the *Poor Gypsy Suite*; a duet number by Giuseppe Posello, and a fine violin solo by Vincent Aspey, who although only sixteen is one of the leading violins in the orchestra at the Majestic. The rendition disclosed such wonderful technical ability, fine musicianship and artistic interpretation, that we look forward with eager anticipation to the next concert. Director Gutteridge also is a fine composer and arranger, and his latest score for U. F. A.'s "Faust" is a revelation as showing the work of a master hand.

The orchestra at the Majestic has once more been reorganized, and (according to the advertisement) is now under the baton of the English conductor, Mr. John Whitford-Waugh. The Majestic orchestra now owns its own library, upwards of 10,000 numbers.

Johnnie Shaw still holds down the organ bench of the "Baby Wurlitzer" at the Strand, which he has anchored for the past seven years. John is a genial chap who "ass-shaws" me that he will "shaw" welcome any dry American organist who may happen to be in Enn Zed on a holiday, round to the Albert for a "spot."

Eddie Horton of the *Mighty Wurlitzer* fame (a daily here once called it a *Mangelwurlitzer*) may be seen almost any morning or evening flying through the city in his "hot devil." It now boasts a blue-striped tarpaulin hood, and a big electric bell—although the last time I heard him play I "could of swore" I heard a bell in the organ.

The Capitol Orchestra continues with its good work. Each of the big features has its own mss. overture written by "Yours truly," and all go over with a bang. The Capitol is the only house in this territory doing this.

Stoughton, Massachusetts.—The local musical society, the oldest in the United States in point of continuous existence, through the musical atmosphere which it has created in the town, is largely responsible for the allotment of school time for the study of instrumental music. The society also has given aid by loaning from its collection to the students, such musical instruments as the latter would not ordinarily be in a position to purchase. Among them is an ancient bassoon, which, however, is in good playing condition.

## School Band and Orchestra Contests

BELOW is given a list of the State School Band and Orchestra Contests, where they are to be held and the names of those in charge. Anyone interested may write to the persons listed as in their district. Where no dates are given the time is generally to be late in April or early in May.

### STATE SCHOOL BAND CONTESTS (Including also certain District Contests)

NORTHERN CALIFORNIA — E. J. Delano, Sherman, Clay & Co., Kearny at Sutter Street, San Francisco. At San Francisco, May 4-5, 1928.  
EASTERN COLORADO — John C. Kendall, Director of Music, Public Schools, Administration Bldg., 414 14th Street, Denver. At Denver, May 10-11, 1928.  
WESTERN COLORADO — Mr. Audre L. Strong, Department of Music, Grand Junction High School, Grand Junction. At Grand Junction, May 5-6, 1928.  
FLORIDA — Mrs. Browne Groaton Cole, Chairman, Public School Music, Florida Federation of Music Clubs, Ocala. At Ocala, March 23, 1928.  
ILLINOIS — Mr. Don C. Allen, President Illinois School Band Association, Thornton Township High School, Harvey. At Urbana, April 27-28, 1928.  
INDIANA — H. S. Warren, President, Indiana State Band and Orchestra Association, 748 Fillmore St., Gary. At Muncie, May 5, 1928.  
INDIANA (Northern District) — Mr. Adam P. Lesinskiy, Chairman, 1312 Madison St., Hammond. At Elkhart, April 27-28, 1928.  
INDIANA (Central District) — Mr. C. R. Tuttle, Box 426, Marion.  
INDIANA (Southern District) — Louis P. McKay, Department of Music, Public Schools, Bloomington.  
IOWA — Prof. E. H. Wilcox, Department of Music, College of Liberal Arts, State University of Iowa, Iowa City. At Iowa City, May 4-5, 1928.  
KANSAS — Frank A. Beach, Director School of Music, Kansas State Teachers College, Emporia. At Emporia, May 1-4, 1928.  
KANSAS (District) — H. E. Malloy, Director, Department of Music, Kansas State Teachers College, Hays. At Hays, May 3-5, 1928.  
KANSAS (District) — Prof. Walter McCray, Director Department of Music, Kansas State Teachers College, Pittsburg. At Pittsburg, April 28-30, 1928.  
KANSAS (District) — J. Thompson Baker, Director of contests, Southwestern College, Winfield. At Winfield, April 13-14, 1928.  
KANSAS (District) — Wendell M. Ryder, Director of Band, Wyandotte High School, 9th and Minnesota Avenue, Kansas City. At Kansas City, Kansas, April 13-14, 1928.  
KENTUCKY — Louis Clifton, Assistant in University Extension, University of Kentucky, Lexington. At Lexington, April 5-6, 1928.  
ALINE — Mrs. Dorothy H. Marden, Director of Music, Public Schools, Waterville. At Waterville.  
MICHIGAN — Miss Ada Bickins, State Supervisor of Music, Department of Public Instruction, Lansing, Mich. At Lansing, May 12, 1928.  
MINNESOTA — Prof. Irving W. Jones, Director Extension Department, University of Minnesota, Minneapolis. Finals at Minneapolis, May 17-18, 1928.  
MISSISSIPPI — Mr. S. Kooyman, Musical Director, Public Schools, Clarkdale. At Clinton about April 28, 1928.  
MISSOURI — Mr. James T. Sleeper, Acting Dean, School of Fine Arts, University of Missouri, Columbia. At Columbia, May 3-5, 1928.  
MISSOURI (Northwestern District) — Mr. Chas. R. Gardner, Director of Music, Maryville Teachers College, Maryville.  
MISSOURI (Northeastern District) — Prof. J. L. Biggerstaff, Director of Music, Northeastern College, Kirksville.  
MISSOURI (Southwestern District) — C. P. Kinney, Director of Music, Southwestern College, Springfield.  
MISSOURI (Southeastern District) — Joseph A. Serna, South-eastern College, Cape Girardeau.  
MISSOURI (Central) — Paul R. Utt, Central Missouri State Teachers College, Warrensburg.  
NEBRASKA — Oliver H. Bimson, Assistant Superintendent of Schools, Lincoln. At Lincoln, May 4-5, 1928.  
NEW ENGLAND — Mr. C. V. Buttellman, Executive Secretary, New England Music Festival Association, 120 Boylston St., Boston, Mass. At Boston, May 19.  
NEW JERSEY — Thomas Wilson, Supervisor, Music Department, Public Schools, 417 South Broad St., Elizabeth. At New Brunswick, May 3, 1928.  
NEW MEXICO — Mrs. Florence W. Smith, Chairman, Department of Music, University of New Mexico. At Albuquerque.  
NEW YORK STATE — Mr. H. C. Davis, President, Western New York Music Festival Association, Fredonia. At Fredonia, April 24-27, 1928.  
NORTH CAROLINA — Wade R. Brown, Dean, School of Music, North Carolina College for Women, Greensboro. At Greensboro, April 12-13, 1928.  
OHIO — Harry P. Clarke, President, Ohio School Band Association, East High School, Cleveland. At Columbus, May 11.  
OKLAHOMA — Mr. Boh. Makovsky, Director of Music, Oklahoma Agricultural and Mechanical College, Stillwater. At Stillwater, May 3-5, 1928.  
OREGON — May 12, Portland. Committees being formed.  
OREGON (Western District) — H. L. Beard, Director R. O. T. C. Band, Oregon Agricultural College, Corvallis, at Corvallis, April 14, 1928.  
PENNSYLVANIA — Mr. M. Claude Rosenberry, State Director of Music, Department of Public Instruction, Harrisburg. Finals at Harrisburg about May 12, 1928. (Northwest District Contest. Grove City, May 4, 1928.)

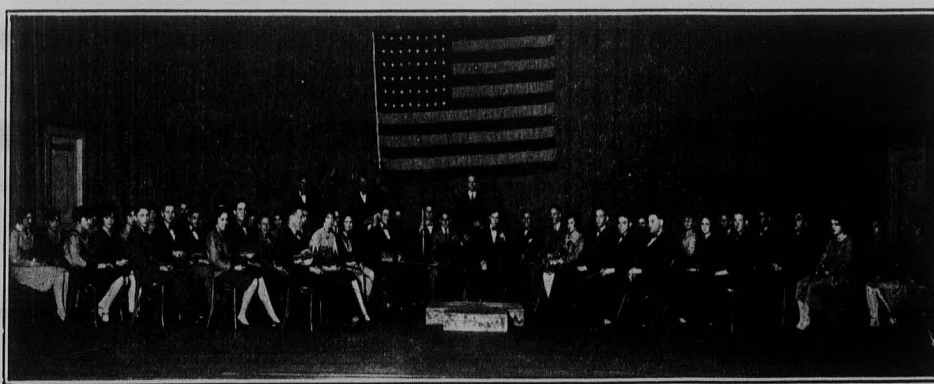
SOUTH DAKOTA — W. R. Colton, Dean, College of Music, University of South Dakota, 402 S. University St., Vermillion. Finals at Vermillion, May 10-11, 1928.  
TEXAS — E. A. Lightfoot, President Texas Band Teachers' Association, held last year at Wichita Falls.  
UTAH — Kenneth Roylance, Director of Band, West High School, Salt Lake City. Probably at Salt Lake City.  
WASHINGTON (Eastern District) — Spokane, May 12. Committees being formed.  
WASHINGTON (Northwest District) — Harold B. Smith, Department of Public School Music, Washington State Normal School, Bellingham. At Bellingham.  
WEST VIRGINIA — Arrangements still tentative.  
WISCONSIN — Otto Brown, Virgo. To be held at Waupese, May 18-19, 1928.

### STATE SCHOOL ORCHESTRA CONTENTS

CALIFORNIA (Central Sacramento Valley) — At Sacramento, April 28th. Mr. R. L. Cross, 106 S. Pleasant Ave., Lodi, Calif.  
COLORADO (Eastern District) — Same as for band contest.  
COLORADO (Western District) — R. K. Brown, Principal, Montrose High School, Montrose, Colo.  
ILLINOIS — A. A. Harding, Director of Military Bands, 217 University Hall, Urbana.  
INDIANA — Same as for band contest, including districts.  
IOWA — Same as for band contest.  
KANSAS — Same as for band contest.  
KENTUCKY — Same as for band contest.  
MAINE — Same as for band contest.  
MICHIGAN — Finals at Ann Arbor, May 10-11, 1928.  
MINNESOTA — Same as for band contest.  
MISSOURI — Same as for band contest, including Central District.  
NEBRASKA — Same as for band contest.  
NEW ENGLAND — Same as for band contest.  
NEW JERSEY — Same as for band contest.  
NORTH CAROLINA — Same as for band contest.  
NORTH DAKOTA — Mr. A. H. Yoder, Extension Division, University of North Dakota, Grand Forks.  
OKLAHOMA — Same as for band contests.  
PENNSYLVANIA (Northwestern Pennsylvania) — Grove City, May 4, 1928.  
SOUTH CAROLINA — Walter B. Roberts, Director, Department of Music, Winthrop College, Rock Hill. At Rock Hill, April 6-7, 1928.  
SOUTH DAKOTA — Same as for band contest.  
WASHINGTON (Northwest District) — Same as for band contest.

### SCATTERED ORCHESTRA CONTESTS, MOSTLY LOCAL

CALIFORNIA — Californian Eisteddfod Association, Los Angeles.  
CALIFORNIA — Vallejo North Coast Band and Orchestra Association. In charge: Ernest Onowen, Mill Valley.  
CALIFORNIA (Sacramento Valley) — In charge: R. L. Cross, President, Sacramento Valley Music Festival Association. (Preliminary to Northern California Contest at San Francisco.)  
FLORIDA (Tampa) — Florida High School Music Association, March 30-31, 1928.  
ILLINOIS (Pike County) — Bands and Orchestras. (Chicago) — Frank L. Morse, Principal, Harrison Technical High School.  
INDIANA (Mishawaka) — Indiana State Normal. In charge: L. M. Tilson.  
IOWA (Ames) — State Teachers College — Rural Orchestras. Cedar Falls for North East District. In charge: Irving Wolfe, Instructor State Teachers College, Cedar Falls.  
KANSAS (Dodge City) — O. F. Heide, Superintendent of Schools, Abilene. Superintendent of Schools.  
MICHIGAN (Marquette) — Upper peninsular. Aspicus; Northern State Normal, Bands, Orchestras, etc. Cass County. In charge: L. Biggerstaff.  
MISSOURI — Preliminary to district contest at Kalamazoo.  
MISSOURI — Springfield State Teachers College, Mountain Grove. New England State Teachers College, Kirksville. In charge: L. Biggerstaff.  
NEBRASKA (Lincoln) — In charge: O. H. Bimson, Assistant Superintendent of Schools.  
OHIO (Medina County) School Music Contest. In charge: S. T. Burns, Medina.  
OKLAHOMA — University of Tulsa.  
Norman — Tulsa State University.  
Stillwater — Agricultural College.  
End — Phillips University.  
Durant — Teachers' College. John E. Stoub, Director of Band and Orchestra.  
Ada — East Central State Teachers' College.  
TENNESSEE — Normal, Tenn.  
Nashville State Music Teachers Association (probably only massed bands and orchestra without contests)  
TEXAS (Fort Worth) — Texas Woman's College, April 13-14, J. O. Leath, Vice-President.  
Denon — Baylor College.  
Amarillo — Music Festival Panhandle District. In charge: M. F. Meyers, Amarillo College of Music, Contest, Contest March 6-8, 1928.  
UTAH — University of Utah.  
WEST VIRGINIA — MacDonnell County.  
WYOMING (Riverton) — Wyoming State Music Association. Mr. Maud, Principal of Schools.



STRING SECTION WEST VIRGINIA STATE HIGH SCHOOL ORCHESTRA. These players appeared as a separate unit under the baton of Karl V. Brown, during the annual meeting of the State Educational Association at Charleston. The orchestra entire was under the direction of J. Henry Francis.

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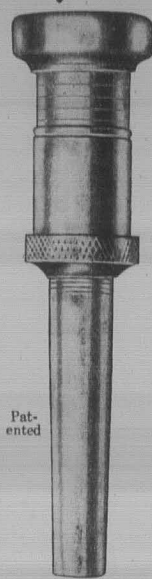
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### Perfect Tuning Not Possible

Is it possible to build a brass instrument in perfect tune?

—T. L., Chicago, Ill.

It is impossible for any wind instrument to be built absolutely perfect in tune. If you have ever studied acoustics or the theory of music, you will know that the musical scale is not perfect. Brass instrument manufacturers have succeeded in building instruments in which the open notes are quite perfect in tune. The valve tones, however, have to be skillfully adjusted by making the individual valve slides slightly too long, which causes the valve tones to become slightly flat. However, the low C# and D will be in better tune and can more easily be humored with the lip, than if the slides were of the correct length. When a manufacturer states his instrument is in perfect tune, it is understood that he means it is in as perfect tune as is practically possible. More information, on this subject will be found on pages 11 and 12 of *The Art of Trumpet Playing*.

### Valve Lubricant

I have been advised by my instructor not to use valve oil but to spit on the valves. Some professional players I know advocate the use of valve oil. Which is correct?

—A. V., Los Angeles, Calif.

Every mechanical device requires a lubricant. In order to reduce friction to a minimum, it is necessary to lubricate the pistons of the valves. You, of course, expect a light valve action and therefore the lubricant you use must be as light as possible in order that the speed will not be hampered. Oil dissolves corrosion and uncleanness, but in addition has the less pleasing characteristic of becoming gummy. Where this happens it should be removed by wiping the piston and the inside of the valve casing with a clean cloth. If a drop of new oil is applied on the pistons, the valves will work properly again.

Occasionally musicians question whether it is worth while to go to all this trouble. If an automobile owner were to act along these lines of thought, his machine would not give him very good service.

In the better quality instruments, the parts are tightly fitted. Valves ground absolutely air tight will easily stick when any uncleanness enters between the piston and casing. Oil will absorb this uncleanness and it can then be removed easily. If after removing the old oil and applying new oil the valves do not work properly, it may be possible that some old oil is in the tubings which connect the casings, or in the bell. If such is the case, pour half a bottle of valve oil in the bell of your trumpet or cornet and allow it to run through freely. Let it remain overnight. Upon its removal the following morning, you will be surprised to note what uncleanness was in the instrument. After cleaning your instrument in this manner, the pistons will work lightly and will not corrode. If you take care of them, they will last for many years.

Spitting on the pistons is an unsanitary as well as harmful practice. The acid in saliva is the worst enemy of a brass instrument. Some players who have a lack of acid in this respect may be able to spit on the pistons with little harmful effect. The majority, however, cannot.

### Starting a Small Band

I live in a small town and wish to start a band. There are not sufficient musicians however, and no band instructor. How can we get started?

—A. F. B., Duxbury, Mass.

If you wish to organize a band without having a competent instructor, you will encounter great difficulties. If you have three or four players who play the trumpet or other instrument, why not form a trio or quartet? The variety of music available for a trumpet quartet is rather limited and it would be more advisable to organize a brass quartet consisting of two trumpets, one Eb alto and one trombone or baritone. You can form this type of quartet with little difficulty. If you have one trumpet player in your proposed ensemble who can show the other members how to finger the individual notes and how to

EDITORS' NOTE: *The Trumpet Player* is a regular and exclusive feature of this magazine. Mr. Vincent Bach, the conductor, is a cornet and trumpet virtuoso of world-wide reputation, having toured as a soloist throughout Austria, Germany, Russia, Sweden, Denmark and England. He was a pupil of one of Germany's greatest cornet virtuosos, Mr. Fritz Werner. He played in the Boston Symphony Orchestra under Dr. Karl Muck and was solo trumpeter with the Russian Ballet of the Metropolitan Opera Company. Mr. Bach will be pleased to answer any questions regarding the construction, playing or tuition of the trumpet or cornet if addressed in care of this magazine.

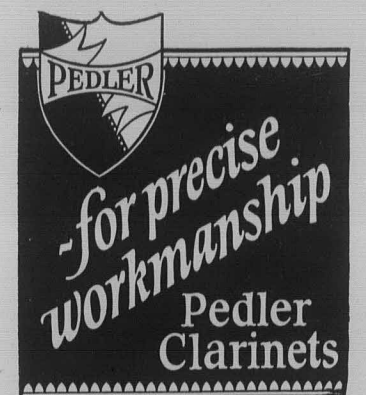


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## REPRESENTATIVES WANTED

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count the bars, you should be able to get started. If other boys become interested in joining, you can double on the individual instruments. By giving or playing at concerts, social affairs of the community, etc., you might attract additional members which would help you finally to organize a complete brass band.

### On Tonguing

Is it proper to curl tongue upwards in roof of mouth when tonguing Cup instruments?

—C. P., Ellendale, Minn.

The tongue articulation on a cup instrument varies according to the sharpness of attack desired. If you want a decisive sharp attack, move the tongue lower towards the edge of the upper teeth. Before attacking, the air pressure rests on the tongue. By pulling the tongue back quickly, the air is instantly discharged between the lips. On account of the initial high pressure, a decided *sforzando* attack is performed.

If you desire to produce a softer attack, a more mellow tonguing, roll the tongue backwards, touching the roof of the mouth. When you release the air pressure, there will be a space in front of the tongue which will lessen the force of the attack and the tone will sound softer. It will be in effect similar to a muffler in an automobile, in which the gas pressure of the explosion will be very sharp if immediately discharged into the open air, but will be less audible and softer if the exhaust gas passes through the muffler containing a cushion of the used gas.

## Montreal Musical News

By Charles MacKeracher

THE fact that Mr. Thomas Musgrave passed away a month or so ago will be regretted by all. Not only was Mr. Musgrave by far the best organist in these parts but a man of culture and refinement. Mr. LeSieur has been recalled from his post as organist at His Majesty's Theatre at Burlington, Vt., to fill the place left vacant by Mr. Musgrave.

The Park Theatre has been sold. I understand it was purchased by the Paramount Famous Lasky Corporation. This theatre was built about fifteen years ago by the Standard Amusement Company and has experienced enviable prosperity, thanks to the untiring efforts of the managing director, Mr. "Mickey" Dunning. Mr. Dunning and his backers will start to erect a new theatre in Verdun, almost immediately.

It is rumored that the Century Theatre will also be sold, but owing to the fact that this house has been in liquidation for several years, the matter will have to go before the Superior Court before any such transaction can take place.

Ray Miller and his Press Club Orchestra may be heard nightly at the Press Club and weekly on the air. Miller's violin solos are a rare treat, and the piano playing made such a hit with me that I made a special effort to find the name of the pianist; he is Mr. M. Shaffer. More about this band later.

The Montreal Theatre Managers Association seems to be spending money on a campaign against what they term an obsolete law, namely *The Federal Lord's Day Observance Act*. Not that the managers fear Sunday closing, but there is talk of a test case. The Rialto may be closed on Sundays as a legal experiment; also a theatre in Quebec City. A test case would cost the owners thousands of dollars. The Managers Association will spend twenty-five thousand dollars to fight this proposed test case. But just who are against Sunday closing? The managers or the owners? Personally I don't think the hired manager cares very much whether we close Sundays or not. They would like a day off as much as anyone. In fact there is one manager of a cinema palace in Montreal who once the summer days are here, does his Sunday afternoon managing from a back seat of a row-boat, in Cartierville, many miles from town.

Jack Denny and his Mount Royal Hotel Dance Orchestra recently celebrated the first anniversary of their coming to Montreal. Congratulations, Jack.

Howard Wynnes, drummer and marimbaphonist of Danny Yates' Windsor Hotel Dance Orchestra should be commended this month particularly for his rendition of *Dainty Miss* as a marimbaphone solo. Howard is a good boy and always eats his spinach.

Indianapolis, Ind. — The Indianapolis Newsboys Band, which received a feature write-up in this magazine some months ago, is continuing to add to its record of achievements. The band is in constant demand. Its schedule of engagements covers a wide radius of territory. Mr. J. B. Vandeworker is instructor and director, and Henry Herbert is the student director. The band is sponsored by the *Indianapolis News*.

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### TWO OF THE MANY LETTERS RECEIVED

I am using with much success your recent edition of "Band Music for Young Bands" and with it complement you on this vast improvement over the "usual" which has been on the market for years.—GEO. J. ABBOTT, Supervisor of Public School Music, Schenectady, N. Y.

Just a line to tell you how much I am indebted to you for the "Walter Jacobs Repertoire for Young Bands." My own Park School Band of Chicago is playing the complete list of these splendid arrangements, and I am free to say that the great success of the organization is due to their use.—ALBERT COOK, Auditorium Building, Chicago, Illinois.

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5—Piccolo 1—Bb Baritone (Tuba Clarinet)  
6—1st Bb Clarinet 1—1st Trombone (Bass Clarinet)  
7—2nd and 3rd Bb Clarinets 1—2nd Trombone (Bass Clarinet)  
8—1st and 2nd Soprano Saxophones in C 1—3rd Trombone (Bass Clarinet)  
9—Bassoon 1—1st Bb Tenor (Tuba Clarinet)  
10—Bb Soprano Saxophone 1—2nd Bb Tenor (Tuba Clarinet)  
11—Eb Alto Saxophone 1—Bb Bass (Tuba Clarinet)  
12—Bb Tenor Saxophone 1—Bb Bass (Tuba Clarinet)  
13—Drums

The numbers listed and a wide variety of other original copyrights and classics are available for orchestra in the Walter Jacobs Library for Public School Orchestras, the Jacobs Folios for School Orchestras, etc. Complete catalogs of School Band and Orchestra Music with sample violin and cornet parts on request.

IMPORTANT: The above pieces are not published as a collection or folio and are obtainable only as separate numbers, each complete for the instrumentation as listed.

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### Syncopating Sustained Tones

I greatly enjoyed playing your "Tuneful Melodies," and asked a professional tenor banjoist friend of mine to try them. I noticed that when playing the fox trots he used a syncopated stroke which I thought more effective than the straight rhythm stroke. Will you please illustrate just how the syncopated stroke can be played and applied when sustained notes occur?

—R. W. J., Buffalo, New York.

Am glad to know that you were pleased with my latest effort in tune "tinkering." In the instances you mention the straight rhythm stroke was used because the syncopated stroke is more difficult for the average player, but as a rule the experienced player easily can use the syncopated stroke. I will illustrate the stroke in detail by using an example from Weidt's Chord System. Following is the example, now let us analyze:

The upper connecting staff indicates the melody of a fox trot, while the lower staff shows the syncopated rhythm strokes to be used. The first half note in a measure can be played (syncopated) as an eighth note followed by a quarter (see "a"), or as three consecutive eighth notes (see "d"). N. B. The dotted lines show the notes to be played; the time value of the odd eighth note is attached to the quarter note (upper staff) following the half note (see "b"), or the second half note (see "e"). Detached quarter notes are all played with a down stroke (see "c"). Two styles of rhythm may be used for whole notes (see "f" and "g"). The rhythm stroke applied to detached whole

notes should end with a quarter note on a down stroke, with this exception: The first of two tied whole notes should end with an eighth note on an up stroke to produce the tied effect, and the second whole note should end with a quarter note. This rule also applies when a quarter or half note is tied to a preceding whole note. Note a slight change when a half note occurs between two quarter notes in the same measure (see "k").

### Important

The first of each two tied notes is accented, while the last is not played but held for its full value (see all measures of lower staff). Quarter notes between detached eighth notes must also be accented slightly (see first, third and alternate measures of lower staff). All accented notes marked (>) are played with a down stroke. Notice that only two different styles of rhythm are used throughout, therefore it will be best to alternate in every other measure as illustrated, in order to avoid monotony. The two styles should be memorized.

The foregoing rules also apply when playing melody and harmony combined, the chords being played on the down stroke and the single melody note (upper note of the chord) played with an up stroke. N. B. The melody notes should be played 8va, as they are written in actual pitch. This subject, which is not by any means completely covered here, will be resumed in a later issue.

THE tenor banjo is certainly coming into its own; here are shown two pictures which go to prove this statement. Below is the Slingerland Tenor Banjo Quintette furnished through the courtesy of the Sophocles T. Papas Studios, Washington, D. C. (Seated, left to right: Mrs. E. M. Neitzey, Miss Etzel Carner, Mrs. M. H. Corbin. Standing: Roland Payne, Robert Hollinger.)



Concerning the picture above we quote from *The Masterpiece*: "When you think of banjos you generally think of a very loud combination and the last place you would expect any excess of noise would be a hospital, but Ernie Hartman, manager of the Conn-Chicago Store, placed twenty-four Gibson banjos with the St. Joseph's Hospital of Chicago. The nurses of this institution have a real Banjo Band."

### MEET MY FRIEND

By Milton G. Wolf, "Chicago's Banjo Man"



EARL WRIGHT

PROBABLY one of the best known tenor banjoists in the Middle West, and without any doubt one of the best players of the instrument in that section, is Earl Wright, who has played with some of the best bands including the tenor banjo in their instrumentation. At the present time Earl is playing in the Winter Garden, and is the only one of the original orchestra now there, having been retained by the management for the past two years or more. This orchestra has seen some thirty-five to forty changes in leadership during that period, which apparently accords our tenor banjoist friend the credit of having played under more and different leaders on the same job than have the majority of players of this instrument, as well as showing that his "boss" knows what an asset he has in Earl. Wright does not confine himself to the tenor banjo, but plays guitar equally well.

### FRETTED INSTRUMENT NOTES



FRANK BRADBURY



WALTER BAUER

Hartford, Conn. — Preparations for the Twenty-seventh Annual Convention of the American Guild of B. M. and G. are rapidly going forward. A feature of the affair will be the Annual Festival Concert which will take place on the evening of June 11th. The Hartford Guild Festival Orchestra with a membership of one hundred and fifteen musicians will play under the batons of Walter Kaye Bauer and Frank C. Bradbury. The wind-up of the convention will be the annual banquet, with a *Stunt Night*, vaudeville and dancing.

Pittsburgh, Pa. — Perry Bechtel and Mike Scheidlmeier played banjo at the opening of the new Stanley Theatre, Bechtel with Phil Spitalny's orchestra, and Scheidlmeier as featured soloist of the forty-piece symphonic orchestra under the leadership of David Broudy of the Pittsburgh Symphony. Mr. Broudy is so pleased with Mike's work that he is going to try to keep him as a permanent member of the organization. Although the latter is getting a large salary, the position interferes so much with his teaching that it is questionable whether or not he will accept.

Kalamazoo, Mich. — Assisted by Mr. Johnson C. Bane (well-known primo guitarist) and Mrs. La Nola Fox (local recitationist), Mr. Jas. H. Johnstone presented his "Gibsonians" in their eighth annual concert on Monday evening, January 9, 1928. Mr. Bane played three groups of three numbers each, all well adapted to show the possibilities of the guitar: *Valde Brilliante* (Wieniawski), *Concerto* (Stokowski), *Scherzo* (Borowski), *Spanish Dance No. 2* (Moszkowski) and others. Notable among the numbers played by

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Mr. Johnstone's ensemble were: Selections from *Carmen* (Bizet), *The Lost Chord* (Sullivan), *Overture, King Rose* (Barnard) and the famous old *Boston Commandery March* (Carter). The concert was given in the First Presbyterian Church House for the benefit of its building fund.

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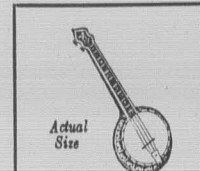
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### The Son of His Father

THERE is an old saying which in effect runs: "What is bred in the bone is born in the flesh," or something akin to that, in so far as we can remember it. However, and whether or not exact in its wording, in nature the old saw seems particularly applicable to Mr. Adam F. Eby, the young man whose picture accompanies this word-brief, as he is the son of a gifted father, nationally famous as a teacher of brass and reed instruments—Mr. Walter M. Eby, founder of the Virtuoso School of Music in Buffalo, New York.

Mr. Eby, Jr., who is a recent graduate from Harvard University, is now manager of the Virtuoso School founded by his father. The young man began to blow the cornet



ADAM F. EBY

when practically no more than a baby. Since then, however, he has become a well-known and able cornetist under the tutelage of the senior Mr. Eby, and thanks to the same tuition is quite an accomplished performer on the saxophone, trombone, piano and banjo. While in college Mr. Eby junior made a very thorough study of the theoretical side of music, studying under Prof. Spaulding and Dr. Davison, the latter being director of the world-famous Harvard Glee Club. As a member of this renowned club, young Mr. Eby had the pleasure of assisting in the vocal parts to Beethoven's *Ninth Symphony*. —M. V. F.

### Music and The Outdoors

Continued from page 10

Association of Band Instrument Manufacturers. Willis Pennington, president of the Interlochen Resort Association, and Secretary and Business Manager of the Camp, contributed the site which it will occupy. Probably one of the main reasons for this universal recognition of Mr. Madry's efforts and those of his associates can be found in the fact that this camp is purely an idealistic venture with no thought of financial gain attached. In fact the incorporation papers of the enterprise expressly state it to be of a non-profit nature. This year the camp will be supported by scholarships awarded by individuals, schools, clubs, and business firms.

The standard of necessary qualifications for membership are extremely high in support of the purposes of its proponents, the latter shown by this excerpt from the prospectus of the camp:

"The purposes of the National High School Orchestra Camp are: To provide an incentive to all musically talented school pupils to work for scholarship awards.

"To reward music students of outstanding ability by giving them the advantages of the camp including participation in the orchestra, band and other musical and camp activities.

"To give prospective teachers, music supervisors, symphony players and conductors a splendid start in preparation for their life work. To interest many of these talented students in the profession of school music."

Camp membership is restricted to students of good standing in four year high schools or three year high schools of 10th, 11th and 12th grades, including those who may have graduated in June (1928). Candidates must be recommended by high school principal, superintendent of schools, and music supervisor. The qualities of leadership, loyalty and good character are of prime consideration in making this selection. Mention has been made in this magazine of the camp's appointments and it will not be necessary at this time to dwell further on the subject except to say that everything has been done to provide for the comfort

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and safety of the boys and girls fortunate enough to be sent there.

The schedule of camp activities calls for five hours of study and practice, to four of athletics—the proportions held by that of the Wainwright camp, whose story appeared last month in this magazine, and showing the same nice balance between work and play. It is planned to give two concerts a week, one by the band in the afternoon and one by the orchestra in the evening. Besides offering to the members an incentive to work, these concerts will be of use in the matter of swelling camp funds, as they will be thrown open to the thousand of summer residents within easy access of the district at a reasonable box-office schedule. It is possible that the entire orchestra or band may give an outside concert each year—in Chicago or Detroit, for instance.

As is noted elsewhere by Mr. Giddings it is to be hoped that the National High School Orchestra Camp will be as successful as its beginnings promise, and that the support which so far has been accorded it will be reflected one hundredfold in the years to come.

## Northwest News Notes

By J. D. Barnard

**BOBBY BURNS**, organist, is now located in Los Angeles, California. He has played at the Broadway in Portland, and the Liberty and the Fifth Avenue in Seattle. . . . Still they come! Another big deal! William Fox now controls the West Coast theatres, but according to the newspapers no changes in present personnel are contemplated. H. B. Franklin is in charge of this huge circuit under a contract for five years. It is to be hoped that with this change in management the musicians will be given a better break than they have been getting in the past. . . . George Lipschultz is scheduled to open the new Mayflower Theatre in Seattle early in the year. To jog your memory if it is "foggy" as regards the identity of George, he is the finest violinist and conductor ever to play in a Seattle theatre, and Seattle is fortunate in regaining so superb an organist and musician. . . . Laura Van Winkle (now Mrs. Frank Heffernan) continues to keep away from organ work. It seems a pity that so talented an organist should desert a field where she was gaining so much, especially when she was just beginning to receive broad recognition. However, she is a wise woman in devoting her whole time and attention to husband and home. . . . These notes are being written only a few hours after my arrival in Aberdeen, Washington, where I am to open an engagement as organist at Dolan's D. & R. Theatre. The D. & R., which is much larger than most of the downtown houses in Seattle, is a very beautiful theatre. Its big feature is a magnificent Kimball organ, installed by "Sandy" Balcom. . . . "Ron and Don" scored such mutually fine success when they traded organ consoles for a week, they have been requested to continue the stunt for an additional week. . . . Mark Dolliver continues his presentations of remarkably fine scores at the Pantages. I am told by reliable musical authority that his synchronizing of *What Price Glory* and *Seventh Heaven* were remarkable. . . . Another organist who is deserving of special mention for his good picture accompaniments is Harold Windue at the Orpheum. On several occasions Seattle's hard-boiled critics have given Harold credit for saving from disaster more than one of the Pathe-DeMille pictures shown at this house. . . . Yes, my lamenting for the closing of the Liberty Theatre was premature and wasted, for word comes to me that my friend Louis Goldsmith is shortly to reopen this house as a second-run theatre. The silver tones of that remarkable Wuritzer will then once more peal forth. . . . Have you heard the Brunswick's latest release by their recording organist? If not, listen to the *Pride of Minneapolis*. His *My Blue Heaven* compares favorably with Crawford's work and excels that of Lew White. I came near forgetting, good folks, to tell you that the organist mentioned is Eddie Dunstetter at the State Theatre in Minneapolis, Minnesota. . . . Lew Wells was confined to his home for several days with an attack of the "flu," but is now back at the console of the Cheerio where he continues to cheer. . . . Louis Wersen is conductor of the Grays Harbor Symphony Orchestra of Aberdeen. This ensemble made its debut at the Strand Theatre on February 3, with Mrs. Florence Dees, mezzo contralto, and Arville Belstad, concert pianist (both of Seattle) as the assisting soloists. . . . George Lipschultz, he of violin fame, is now headlining the Pantages circuit. He played Seattle during the week beginning February 6. . . . Oscar Munkvald is conductor of the fine orchestra at the D. & R. in Aberdeen, Washington. This body is used mainly for accompanying the Vaudeville Association shows, but very often is augmented to large proportions for big pictures and special productions. Mr. Munkvald is a violinist of rare and exceptional ability, and Aberdeen is fortunate in possessing a musician of such high calibre. . . . Mrs. Munkvald, also a musician of quality, is a pianist of note in Grays Harbor County. Besides the care of a home and the raising of two children, she still finds time to teach, play in a local women's orchestra, and to accept many professional engagements. . . . F. R. Maw, drummer and tympanist at the D. & R. Theatre, also serves as tympani player with the Grays Harbor Symphony. . . . Ray Watkins, drummer and tympanist, has been appointed contractor for the new Mayflower that shortly will open in Seattle. . . . Vic Whillock and his orchestra are to appear at the Varsity Club which will reopen soon. This formerly was known as the Club Lido. . . . Nicholas Oeconomacos, probably one of the greatest clarinetists of today, is resigning his chair in the United Artists Theatre to open at the President Theatre (Duffy Stock), where he will play in George Rogovoy's fine orchestra. . . . Nick Carter and his "Variationists" closed at the Roseland dance pavilion, and Tex Howard's eleven-piece has succeeded him. . . . Warren Anderson secured the contract to furnish music for the 1928 Seattle Auto Show, which opened on February 10 at the new University of Washington Athletic Pavilion. . . . It is reported

that a Publix unit show is to be brought to Seattle direct from New York, after playing the Paramount, to open the new Seattle Theatre. March first has been set definitely as the formal opening date in this newest unit in the Publix chain. . . . Rex Dunn, conductor, has resigned his post at the new Hawaiian Theatre in Honolulu; H. I. Isais Barrientos has taken over the leadership, and will have Fred Namias as his cellist. . . . Will Prior is now music conductor at Grauman's new Chinese Theatre in Hollywood, California. . . . Al Lyons is the newly installed band leader at the West Coast's Metropolitan in Los Angeles. Owen Sweeten was placed at the Granada, the same company's house in San Francisco, where he handles the baton and is a great asset to this theatre. . . . The inimitable Rube Wolf is resigning from the Warfield in San Francisco. Rube carries away about all the honors at each show, regardless of any big name that Fanchon P. Marco may present on the same bill. . . . Eddie Peabody, the banjo wonder, is back in Los Angeles after a long absence in the Northwest. Eddie is at Loew's State. . . . Dave Good recently opened as master of ceremonies at the Broadway in Tacoma, Washington, where he seems to be making good in spite of his name. Ollie Wallace, formerly with this house, is going strong at the Broadway in Portland, Oregon. . . . Announcements have just been made concerning the policy of the new Seattle Theatre that opens on March 1. The Publix presentations as staged at the Paramount in New York City will play the Seattle, as well as the Portland in Portland, Oregon, and other Publix houses in California. Ollie Wallace will return to the Seattle and play the big four-manual Wuritzer for a twelve-week special featuring, and during this engagement will play a daily half-hour concert over the radio. No music director so far has been announced. . . . Benny Rubin is now functioning as master of ceremonies in the Fanchon-Marco shows playing the West Coast houses. . . . Charley Melson, formerly a California musician, has been slated to open the new Stanley Theatre in Jersey City as master of ceremonies, on March 16. . . . Julia Dawn, because of her drawing power, was brought from the Kirby in Houston, Texas, to be feature organist at the reopening of the Melba in Dallas, Texas. . . . Congratulations are now in order. The Chicago representative of the Jacobs magazines, Henry Francis Parks, has been engaged as first organist at the new United Artists' Theatre in the "Windy City." Congratulations and good luck, Henry! . . . Wells Hively has succeeded William Davis at the console of the Chinese Theatre in Hollywood, California. . . . Jimmy Ellard of the Riviera in Omaha, Nebraska, and Paul Spor of the Capitol in that city, are to inaugurate a new plan of alternating between the two houses. . . . Ken Whitner replaces Art Landry as master of ceremonies and stage band leader at the Palace in Dallas, Texas. . . . A recent visitor to the coast was "Buddy" Fisher, master of ceremonies at the Avalon in Chicago. Mr. Fisher was out here with his wife and family. . . . A Movietone and Vitaphone have been installed at the Embassy in San Francisco. With the latter now going strong in the small towns it is causing an acute situation for musicians, mainly organists. It has caused the organists to be dispensed with at the Blue Mouse Theatres in Seattle, Tacoma and Portland. A second installation shortly is to be made in Seattle at the Egyptian. What effect the installation will have on the organists of this suburban house cannot definitely be stated, although it is rumored that only the Vita acts and Movietone news are to be used. . . . Eddie Pardo is master of ceremonies at the Majestic in Dallas, Texas. . . . Edward McCann has been engaged as organist at the Weir in Aberdeen, Washington, for the past two years. . . . Richard Ellsworth, formerly at the D. & R. in Aberdeen, is now at the St. Helen's Theatre at Chehalis in Washington. . . . "Hermie" King is becoming more and more popular as conductor and master of ceremonies at the Fifth Avenue in Seattle. . . . Scherman's Band is rapidly becoming a strong feature at the Colorado Theatre of Denver.

**Irrington, New Jersey.**—The Irrington Police Band of twenty-two pieces is fast becoming a finished musical organization under Professor Charles Biederman, veteran band leader.

**Bippus, Indiana.**—Austin's "Merry Melody Boys" (although they do have a girl pianist) is a group of young musicians who entertain themselves as well as others with their clever presentations under the direction of Austin Urschel.

**Leon E. Idoine**, the organist at Loew's Valentine Theatre in Toledo, Ohio, also is organist and choirmaster at the First Reformed Church in that city.

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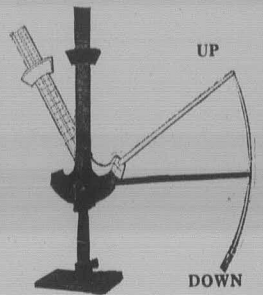


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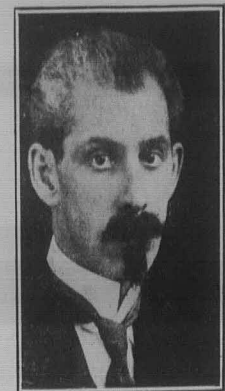
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## From California to Maine

Continued from page 14

MUCH has been said and written of the School Band and Orchestra movement as it concerned pupil players, but so far as we know the first to extend the plan to include the organizing of an orchestra of teachers is



C. A. WARREN

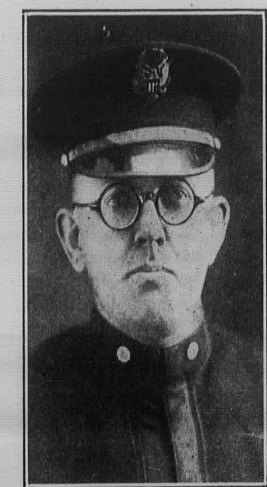
C. A. Warren of Brunswick, Maine. Mr. Warren, who is founder and Director of the Brunswick Orchestra Society, and Supervisor of Music in the Brunswick schools, took this step in order, as he says, "that I might increase the musicianship of the majority of day teachers in our school system."

He continues: "With the opening of the present school year I offered free instruction to all teachers in our school system on any orchestral instrument they might choose. About twenty-seven teachers have availed themselves of this opportunity with the re-

sult that, for months now, they have been rehearsing regularly every Monday evening and, not satisfied with this and their weekly lessons, they are meeting at their different homes for extra practice. This orchestra is well balanced as regards the different instruments represented, namely: flute, clarinets, trumpets, horns, trombones, drums, violins, cellos, bass and piano. It has been surprising the way all teachers have taken hold of this thing. It is our intention to make this a three-year course adding, with the opening of the coming school year, a course in the Elements of Musical Notation, Elementary Harmony, etc. The result of this method is to give me a teaching force in our instrumental development that is invaluable. Already several of the teachers taking this course are training young people attending our schools and doing so effectively."

This idea of a Teachers' Orchestra has already spread into three neighboring towns and they are receiving instruction therein from Mr. Warren. As the latter says, it would appear as if this were the most practical way for rural communities to solve their instrumental problem. Outside of the larger cities "professional teachers on the different instruments are so scarce as to be almost unknown in many localities. What then is the probable outlook for the future unless something of this nature is done?"

THE founding of the first organized band at Holy Cross College, Worcester, was started early in September, 1924, by Professor J. Edward Bouvier, M. A., Director of Music and the Rev. Robert A. Hewitt, S. J., Faculty Director of Music. The first band consisted, as is many times the case, of an unbalanced personnel varying from twenty-five to thirty student musicians, a great many of them saxophone players. The band continued for two years with a steadily decreasing student interest until in the summer of 1927, through the efforts of Professor Bouvier, a complete reorganization of the Music Department took place. Unable to handle the band direction along with his other duties, he appointed Mr. William F. Lynch, Assistant Director of the Worcester



WILLIAM F. LYNCH

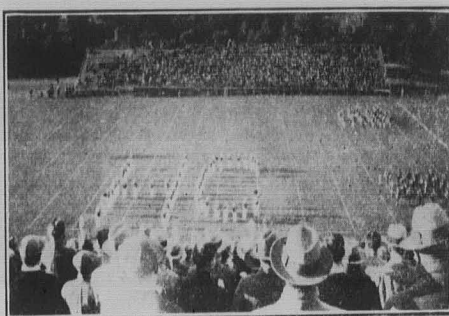
Brigade Band, to take charge of the work.

With three weeks' preparation a balanced band of forty-five student musicians appeared last fall at the first football game, headed by Mr. John Harrah, lauded as being the snappiest and cleverest Drum Major ever to appear in the Harvard Stadium. The Holy Cross Band was conceded a victory by the newspapers after every game this fall. When the football season ended, rehearsals were carried on and a Concert Band of twenty-six musicians was developed. This group accompanied the Musical Clubs on their annual mid-year trip. It would appear that here is told the story of a record for the organizing and

leading to success of a student band, as the Holy Cross College Band of today practically sprang into existence last fall. Director William Lynch has some very novel plans for next year.

Nashville, Tenn. — The Tennessee State Music Teachers' Association (Mrs. Forest Nixon, president), will hold its annual convention at Nashville, in conjunction with the State Teachers' Educational Association from April 5 to April 7, inclusive, with various music contests as features of the affair. A general outline of the program is as follows:

The All-State Chorus (Miss May E. Saunders of the Tennessee State Teacher's College, director), will open the convention on Thursday evening, April 5, with a singing program of six numbers. On the same evenings a massed group of the Girls' Glee Club contestants led by Miss Clementine Monahan, Supervisor of Public School Music of Memphis, will sing, followed by the contestants of the Boys' Singing Quartet under the direction of E. J. Gattwood of Peabody, Nashville. The All-State Band (E. K. White, director) will play at the Friday morning session; and the All-State Orchestra (L. Milton Cook, director) will give its fifth annual concert in the evening. Preceding this concert, contestants in the violin ensemble will play under the baton of Miss Margaret Wright, director of the Holy Cross Orchestra, Johnson City.



HOLY CROSS BAND IN H. C. FORMATION

Kingston, N. C. — Mr. James G. Mehegan, although professionally a piano tuner, is very active in the organization of bands in this district, having been bandmaster of the old Second North Carolina Regimental Band, National Guard, and organizing several bands here at one time. Mr. Mehegan also conducts a music school and specializes in novel bands such as his "Kid Band" of one hundred twelve-year old boys, and his girl drum corps, consisting of fifteen-year old girls whose public appearances were very successful.

Santa Fe, New Mexico. — One of the most picturesque bands in the United States, the Conquistadores Band here, whose story will appear in this magazine in the near future, has appointed as its general manager Ben Sherman. Mr. Sherman's work has an interestingly historical background, the members of the band being direct descendants of the original conquistadores of Spain.

Slatington, Pennsylvania. — With the snappiest band uniforms imaginable it is no wonder that the Boys' Band, under the present direction of Howard Hass, work hard to display themselves and the fruits of much practice in concerts here.

Sonoma, California. — Jack Rocco, whose Boy Scouts' Drum Corps of Sonoma won first prize at San Francisco a short time ago, is organizing a Legion Drum Corps to represent the Sonoma Post.

Marion, Ohio. — The Marion Municipal Band and the Marion Steam Shovel Company Band and Orchestra are both under the direction of N. M. Parshall, who has trained promising beginners into groups that afford enjoyment for townspeople and institutions within quite a considerable radius. Mr. Parshall praises the splendid spirit of the members and the organization which helped create the bands.

David City, Nebraska. — Just as soon as good weather allows them, the David City Boys' Band, under the direction of Clarence J. Thomas, is ready to give concerts here. Mr. Thomas also directs the Juvenile Band.

Ada, Ohio. — Here is one of the few people who has graduated from a state school for the blind that is directing a seeing band or orchestra. Mr. E. H. Routson leads the Ada High School Band which, starting four years ago with seven members, today has forty.

Jackson, Ohio. — With county circuit work in three high schools, two orchestras, and "Toy Symphonies" in three schools, Miss Glenora Morgan, Music Supervisor in Jack-



TAYLOR (NEBRASKA) HIGH SCHOOL ORCHESTRA

son County, has full, busy days of music work, and for entertainment she herself belongs to two choruses and a stringed orchestra. At present she is active arranging for a music contest in Jackson County schools, and training several choruses which will enter it.

Dover, Ohio. — Although trained to be a vocal teacher, L. H. Alexander learned band and orchestra direction because he had to. In his work with the Dover school music organizations he has charge of every phase of their activities, including vocal and instrumental, and in the face of continual drainage of good band material by the surrounding steel mills, is meeting with decided success. Mr. Alexander organized the Uhrichville Band, sponsored by the Kiwanis Club of that city, and turned it over to Mr. D. E. Greco, director of the Dover Concert Band, who is one of the best leaders in that part of the state.

New Haven, Connecticut. — The High School Orchestra has signified its intention of coming to Boston for the New England Music Festival Band and Orchestra Contest to be held the latter part of May.

West Point, Nebraska. — The American Legion Post, No. 70, pays every expense for the maintenance of a juvenile band composed of fifty boys ranging in age from nine to twenty years. Mr. Gus Weber, who received his early music education in Switzerland, and for eight years was a member of the United States Army Band, has charge of this juvenile organization, the ninth he has organized.

Oakdale, Calif. — Miss Ethel Campbell, director of the various musical sections in the Union High School at Oakdale, California, submits the following program (including a play and a cantata) of a concert presented in the school auditorium before a large audience on January 27, 1928. Overture, *Ambition* (Bennett); O. U. H. S. Band. *Where the Lazy Mississippi Flows* (De Freyne); *The Lilac Tree* (Gartlan); O. U. H. S. Girls' Sextet. Play: *Thank You, Doctor*; *Idle Fancy* (Bennett); *Project* (Bennett); O. U. H. S. Band. *The Old Refrain* (Kreisler); *I Saw Esau* (Linders); O. U. H. S. Boys' Quartet. *Soldiers Chorus* from *Faust* (Gounod); *Scenes that Are Brightest* from *Maritana* (Wallace); Saxophone Duets. Cantata: *The Legend of Sleepy Hollow* (Wilson); Orchestra and Combined Glee Clubs.

To be able to broadcast an hour's program after having been organized only since the beginning of the school year reflects very much to the credit of Miss Ethel Campbell, who is in charge of the several musical groups in these schools taking part in the broadcast. Miss Campbell finds both the JACOBS BAND and ORCHESTRA MONTHLIES, received by the school, very useful in her work.

Stevens Point, Wisc. — Frank E. Percival, Director of Music, Central State Teachers College, has just issued an outline for rural schools. The outline is now being used in Portage County, Wisconsin, by the rural schools. This outline was given to the Portage County schools at the request of Miss Marion Bannach, County Superintendent of schools.

Erie, Pennsylvania. — The Y. M. C. A., Harley A. Warren as leader, has organized a Boys' Band in addition to its numerous athletic activities, and is finding it a decidedly useful and popular organization.



DUNDEE (MICH.) HIGH SCHOOL BAND

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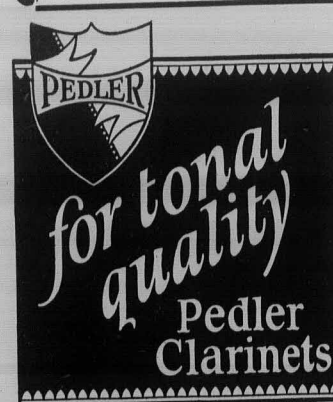


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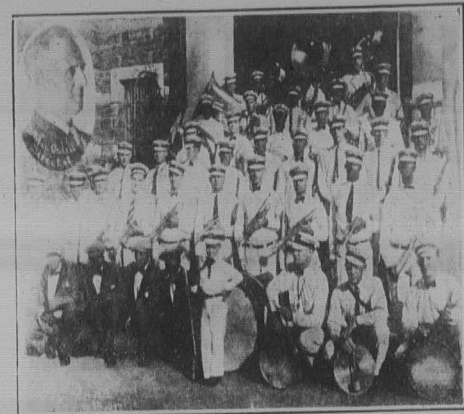
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## THE KANSAS STATE BAND



THE Kansas State Band, under the personal supervision and direction of E. H. Van Osdel, has fifty-five members, and while the larger number of these men were taught and given their musical education here in this institution, the band is recognized as one of the best bands in the State of Kansas, and last season played many important engagements in the surrounding towns.

Mr. Van Osdel received his present appointment some five years ago, and since taking over the band he has created a music department and built up a first class concert band.

The daily routine of the band department consists of rehearsals, ensemble, class work, and individual practice and instruction.

Three concerts a week are given for the inmates and one public concert each Sunday for the public. Those which are given to the public are held on the prison lawn, outside the wall, during the summer months.

Previous to Mr. Van Osdel accepting his present position he was connected with the Shrine Band, Abdallah Temple, Leavenworth, Kan. Having been in band and orchestra work for the past thirty-five years, he has been connected with various musical organizations throughout the country, and is one of the most widely known bandmasters in the middle west.

He is planning to enlarge the present band to sixty-five members for the coming season; this he will be able to do by drawing on his second band and such students as have been in training for the past year or more.

Warden H. W. Mackey and Deputy Warden Hudspeth, are both devoted lovers of good music and have given Mr. Van Osdel splendid support in making the band and orchestra one of the principal educational features of the institution.

[It is to be noted that this band does not wear regulation prison garb, and that it fills many important engagements in surrounding towns. We take it from this that the Kansas State Penitentiary has an honor system of some workability. Our own reaction to the above story is that the entire affair redounds vastly to the credit of Mr. Van Osdel who, to achieve such a band under like circumstances, must be a man of unusual capabilities in the matters of human understanding and teaching leadership, to Warden Mackey and Deputy Warden Hudspeth for their vision and breadth of view; and to the men who, finding themselves for one reason or another beyond the pale of the law, have justified the faith and trust reposed in them by the officials of the prison and have entered into the spirit of the work to the point where they can stand on their own feet as a band without the stigmatic qualification, penitentiary, attached. Editor.]

Weymouth, Mass. — Fifteen Hundred Dollars increase in prize money isn't so bad! At this year's tenth annual convention of the American Legion in San Antonio, Texas (October 8 to 12 inclusive), a strenuous endeavor will be exerted to have a greater showing of bands than ever before. Mr. Philip B. Stapp, general director of the convention, states that this year the band and drum prizes will aggregate \$5,000, as against the customary \$3,500. Some music and some money! The Weymouth Post 79 A. L. Band, which was the official Massachusetts Legion Band to the Paris national convention last summer, is casting an eye towards these prizes, because of the showing they made in the contest held in France.

New York, N. Y. — Vincent Bach, eminent cornetist and conductor of the trumpet department in Jacobs' Music Magazines, appeared on the air, Sunday, April 1st, at three o'clock Eastern Standard Time, in the broadcast of the Young People's Conference from Station WEAF. Mr. Bach's next appearance before the invisible audience will be on Easter Sunday, April 8th.

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## New York University

Continued from page 21

There is always an abundance of music teachers and supervisors who can play no other instrument except piano and therefore cannot contribute to the school orchestra. The piano is not used except in solo capacity in better orchestras, therefore every public school music teacher must be able to play some supplementary orchestral instrument in addition to piano. The ease with which the harp can be learned by a good pianist, the technique of playing both instruments being fundamentally similar, make the selection of the harp an ideal orchestral double for public school piano and vocal teachers.

Miss Laurietta Kenk, teacher of harp in the New York University Summer School, was the organizer and director of the National High School Orchestra Harp Ensemble which was first assembled at the Music Supervisors' National Conference in Detroit, April 1926, and was again assembled in Dallas, Texas, at the National Convention of the Department of Superintendence in 1927. During the regular school year, Miss Kenk teaches voice, piano and harp in the Cass Technical High School Vocational Music Department, Detroit.

## Supervisor's Courses Broadly Balanced

With music established in the school curriculums as a major solid, orchestra and band conductors and instrumental teachers become regular faculty members of schools, colleges and universities, constantly officiating at rehearsals, school gatherings, concerts and public functions. Whether they will or not they are considered wherever they go as evangelists of music and ambassadors of the schools. Surely then, they must not be without a broad academic foundation, and be able to talk intelligently and interestingly to all parents, educators and civic leaders in every situation. Both the course for supervisors of music and the course for supervisors of instrumental music are broadly balanced. Each embrace instruction in the vocal, theoretical and instrumental departments of the school music and include the required academic and pedagogical subjects which are given in the School of Education.

A certificate giving the courses completed, the number of recitation hours, and the number of term hours earned, will be sent to each student after the close of the Summer School. On completion of the seventy-two point course for supervisors of music, the University will issue a seventy-two point supervisor's certificate, which, beginning with certificates issued in August, 1928, will carry seventy-two points toward the degree. This certificate represents more than two years of post-high-school training and meets the requirements for supervisors of music in practically all states. The courses required for this certificate are included in the degree course for directors of music and, therefore, are credited toward that course.

The University offers a four-year course for directors of music. On completion of this course, which requires one hundred twenty-eight points of university credit, the University will issue a diploma with the degree of Bachelor of Science in music education.

In addition to the complete and comprehensive program of class instruction for supervisors, the Summer School has contracted with the following members of the regular staff of the Department of Music and Education to offer private instruction to summer school students at special rates much lower than those regularly charged by these teachers: Voice — Isidore Luckstone, Beryne NeCollins, Lida J. Low, Harold Luckstone; Piano — Julia E. Broughton, Frank H. Luker; Organ — Alfred H. Smith; Violin — Paul Stoeving; Violoncello — Gaylord Humberger; Eurythmics — Lucy Duncan Hall; The Art of Accompanying — John Warren Erb. Mr. Erb is conductor of the Summer School Orchestra. Both the orchestra and the course in accompanying offer exceptional values to public school supervisors and conductors.

The University maintains two employment bureaus — a general bureau of employment, which handles all types of work except teaching positions, and the bureau of appointments of the School of Education, which cares for all types of school positions.

In addition to the musical and cultural advantages offered, the Summer School has arranged a series of organized sight-seeing tours for its students. These have been planned so as to give a complete picture of the life of the great city of New York — historical, social, financial and philanthropic.

The University offers attractive living accommodations in the Music Education Building (in Varick House, men only), and in seven apartment hotels at or near Washington Square. The hotels are all within five minutes' walk of the University. Everything has been done to make of this summer course a comfortable and pleasurable experience.

The National High School Orchestra will be broadcast over the National Broadcasting Chain on April 18 between eight and ten o'clock (central standard time).

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Viola Acc.  
'Cello  
Bass (String)  
Flutes  
1st Clarinet in Bb  
2d & 3d Clarinets in Bb  
Oboes  
Soprano Saxophone in C  
Bassoons  
C Tenor Saxophones  
Bb Soprano Saxophone  
Eb Alto Saxophone  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
1st Cornet in Bb  
2d & 3d Cornets in Bb  
Horns in F  
Eb Alto  
Baritone (bass clef)  
Baritone (treble clef)  
1st & 2d Trombones (bass clef)  
1st & 2d Bb Tenors (treble clef)  
Bass Trombone (bass clef)  
Bass Trombone (treble clef)  
Basses (bass clef)  
Eb Tuba (bass clef)  
Bb Bass (treble clef)  
BBb Bass (treble clef)  
Trumpets  
Drums  
(Solo Cornet in Bb)  
(Piccolo)  
(Eb Clarinet)  
(Solo Clarinet in Bb)  
(1st and 2d Eb Allos)  
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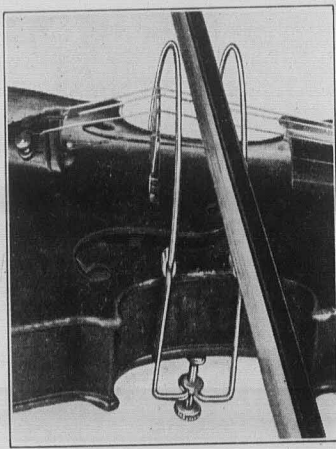
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## KEEPING POSTED

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

A CONTRACT has been signed between Fud Livingston and the Robbins Music Corporation for a series of saxophone solos, which will also be issued as fox-trots for orchestra and piano solos. It is to run for a term of years. Fud will be remembered as the gentleman who, like young Lochinvar, came out of the West, in this instance represented by Ben Pollack's dance orchestra in Chicago, and immediately sprang into prominence by a concert arrangement of *I'm Coming Virginia* that he made for Nat Shilkret and the Victor Salon Orchestra. This was played by Shilkret during his engagement at the New York Strand and everyone conceded it to be the work of a maestro. In the dance field, Ben Pollack says that Fud is the greatest arranger of modern times. Evidently the latter's bow is equipped, at present, with two strings.

We are the recipient of a sample of Couch's *Marvelous* Rosin, manufactured by Howard E. Couch, 805 Washington St., Boston, Mass. As a compliment to the editors of this page Mr. Couch has had imbedded in the sample a Keeping-Posted heading, and in this wily fashion has drawn attention to the transparency of his product, which is of a beautiful emerald green. Richard Einhorn, concert master of The Student Prince Company, has become so enthusiastic over the results the rosin gives that he has made himself a voluntary representative of Mr. Couch and is busy spreading the good tidings wherever opportunity presents itself.

LYON & HEALY have cancelled their arrangement with the Couturier Company for the manufacture of their line of band instruments, which will be manufactured from now on by the Holton Company of Elkhorn, Wisconsin. The latter concern have made a contract with Lyon & Healy appointing them exclusive sales agents for the United States for the line formerly manufactured by the Couturier Company. All this is in accordance with Lyon & Healy's policy of restricting their business, so far as possible, to the wholesaling and retailing of musical merchandise as against manufacturing. They expect through this arrangement to be better able than before to serve the trade in the matter of fine instruments.

Charles W. Homeyer & Co. of Boston have just added an oboette in C to those already on the market in F and E, thus making it possible to play regular oboe parts on this instrument, which was introduced to bring to the attention of young music students one of the lesser-known members of the band and orchestra group. In an introduction to a method written for the oboette by Francis Findlay of the New England Conservatory of Music, it is described as follows: "The oboette is, in effect, a simple oboe—or oboe minus the complicated mechanism which makes this latter instrument so expensive and so confusing to the beginner." Charles W. Homeyer & Co. will be glad to send literature to those interested.

THAT radio has proven a big help in the matter of bringing music in general and band and orchestra music in particular to the public attention has evidenced itself to the officials of C. G. Conn, Ltd., Elkhart, Indiana, through the success of their broadcast of a series of concerts over KYW, Chicago. This series, the purpose of which was especially to acquaint the public with the instruments that go to the making of a band or orchestra, drew such a gratifying number of commendatory letters that the company has decided to make the concerts a permanent musical feature every Sunday afternoon at two o'clock (central standard time) from the above station. The broadcast is in charge of James T. Boyer, secretary of C. G. Conn, Ltd.

When Paul Whiteman and his band go on their world tour covering the principal cities in each country visited, the banjo played by Michael Pingitore will be equipped as heretofore with *Pingitore* strings manufactured by the Wunderlich String Co., 145 West 45th Street, Dept. 707, New York City. A good banjo and a good player certainly deserve a good string, and it would appear that in this instance neither instrument nor player had been slighted. In speaking of the quality of the Wunderlich products Mr. Pingitore writes as follows: "I welcome this opportunity to express my appreciation of them and to give my name to these strings." He also has a number of other interesting things to say in a leaflet put out by the Wunderlich String Co., which will be mailed to anyone sending in their name to the address given above.

AN extremely attractive brochure, *A Monroe Doctrine for Musicians*, by Caleb Blunt, has just been issued by the Cundy-Bettoney Co., of Boston. In it are to be found

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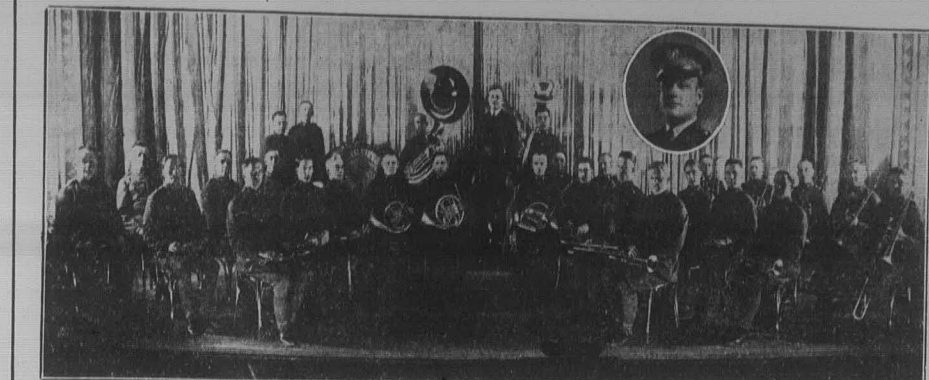
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(4) We reserve the right to reject any copy which may not comply with the above stipulations, or which may be, in our opinion, in any way objectionable. In justice to our advertisers, whose patronage makes it possible to issue this magazine at the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

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## What I Like in New Music

By LLOYD G. DEL CASTILLO

WHAT I like in new music this month happens to be considerable. There are outstanding orchestral compositions by Bainbridge Crist and Justin Elie, with additional pieces thrown in for good measure by Alois Reiser, Ornstein, Herbert, Grainger, Drigo, and Rapée.

In the pops there are a number of outstanding hits including Berlin's *Sunshine*, Waterson's *Let A Smile Be Your Umbrella*, Kern's *Ol' Man River* from *The Show Boat*, and a host of good tunes led by the waltz hit *Together*, from that lusty young miracle firm of DeSylva, Brown and Henderson, incidentally just sobering up from its first birthday celebration. It had a right to celebrate!

Errata. In last month's column the valuable simplified series of *Melodies Eternelles* and the *Reverie* that followed it were listed under Photoplay Music instead of having a separate heading under Piano Music.

### Orchestral Music

PRELUDE (to Act 3 of Gobi) by Reiser (Fischer C 28). Easy; quiet emotional 3/4 Lento in D major. After a long quiet atmospheric introduction with passages for solo cello, there is a broad sweeping melody which mounts to a powerful climax and then dies away again to a faint ppp ending. An effective number of musical worth, not unlike the *Manfred* prelude by Reinecke.

MELIDA (A Creole Tropical Dance) by Elie (Fischer C 30). Medium; quiet Spanish 2/4 Allegretto in G major. A typical subdued Spanish intermezzo in the familiar habanera rhythm.

YEARNING, by Crist (Fischer C 31). Medium; quiet emotional 2/4 Moderato in Ab major. A quiet and melodious theme is expanded and developed with a strong emotional sweep into a well sustained tense structure.

NOCTURNE, by Crist (Fischer C 32). Medium; quiet emotional 2/4 Andante in E major. There is a quiet introduction in B minor, built on a simple phrase of folk song character, and a similar short coda. The main theme is of more broken and tense rhythm, mounting through shifting chromatic harmonies to a powerful climax.

AN OLD PORTRAIT, by Crist (Fischer C 33). Medium; quiet 2/4 Moderato in Ab major. A quiet and rather short piece precisely fitting its title in a sort of MacDowell-like idiom which makes, in its harmonic progressions, for not too simple sight-reading.

DREAMS, by Crist (Fischer C 34). Medium; quiet emotional 3/4 Allegretto in F major. Without sacrificing any of its own composer's individuality, the piece rather gives the impression of having been inspired by Wagner's number of the same title, which it resembles. There are powerful and surging climaxes, and a generally greater emotional intensity than is present in the Wagner number.

LEAVES AT PLAY, by McElwain (Fischer C 38). Medium; light 3/8 Vivace in A major. A breezy little waltz scherzo with a slower middle section for contrast, the whole totalling a piece of considerable length.

LITTLE ITALY (Hurdy Gurdy Characteristic), by Herbert (Fischer C 39). Difficult; light Italian 6/8 Moderato in D minor. There is a trio section, 2/4 Animato in Bb Major. There is the characteristic Italian lilt with the successions of thirds in the melody, and the difficulties arise in the precise, elaborate ornamentation that is evidently intended as an imitation of the hurdy gurdy.

KISKATA (Aboriginal suite of 4 numbers), by Elie (Fischer). The first three of these numbers, all of which are published separately, are reviewed below, the fourth not having been received from the publisher. According to the foreword, they are the result of first-hand research into the musical tendencies of the Latin American aborigines, generally classed by us as Aztecs, Incas, and so on. They claim to be authentic folk song material, and at any rate evolve a curious idiom which is a little hard to classify, combining, as all Latin American music does, a mixture of Spanish and Indian tendencies. Mainly, the musical characteristics are synonymous enough with those of the American Indian, and they are accordingly so classified in the reviews below; but for motion picture use they may also more elastically include a good many tropical and savage types from the

African jungle to the Samoan Islands. 1. In *The Temple of the Sun God*, by Elie (Fischer C 41). Medium; American Indian 4/4 Moderato in E Minor. There is a 2/4 Andante introduction, and the main section, both in the melodic line and the tom-tom rhythm, is a little reminiscent of the *Dagger Dance* from Herbert's *Natoma*. 2. *Dance to the Sun God*, by Elie (Fischer C 42). Medium; American Indian 4/4 Allegro Barbaric in B minor. The synopsis, which sufficiently describes the number, reads as follows: A dance is consecrated to the god. . . . The drums, commencing softly, beat more and more furiously. The Quechuas dancers. . . in their fanatical zeal . . . become more and more excited. At the end of the dance, some of them fall dead to the ground. 3. *The Procession of the Shadows*, by Elie (Fischer C 43). Medium; American Indian 3/4 Adagio in C minor. A soft and exotic atmospheric number with the familiar flute and harp figures common to this type. Again the synopsis is explanatory: In the last hours of the day, the Aborigine lies under the trees. . . . Falling leaves flutter downward. . . . In the white clouds of the horizon he reads the tragic passing of his vanished race.

JUNGLE DANCE, by Rapée (Fischer F. C. S. 4). Difficult; Oriental Cut-time Allegro Feroce in A minor. A brilliant and tumultuous savage dance, effectively and strikingly scored. But far from easy.

PRELUDE TRAGIQUE, by Ornstein (Fischer F. C. S. 5). Medium; heavy emotional 4/4 Moderato sostenuto in C minor. This new series, which seems to be in the hands of Erno Rapée, bids fair to bring to the theatre musician effective standard modern compositions selected and edited by one of our foremost cinema musicians. The name Rapée behind it should continue to be a guarantee of its suitability and effectiveness for the screen. Here is a number, in structure not unlike the *Op. 18* *Prelude* of Rachmaninoff, worth ten of the average motion picture incidentals. I strongly recommend it, provided the cross rhythms of the middle section don't trip you up.

CREOLE SERENADE, by Freire (Fischer T 2103). Medium; Spanish 3/4 Allegro in C major. A virile rhythmic transcription of a spirited Spanish air, of the same general character as the *Serenata* by Tareghni.

ELFIN DANCE, by Felie (Schirmer Gal. 334). Medium; light atmospheric 3/4 Tempo di Valzer in A major. A light delicate waltz of broken treatment and atmospheric idiom similar to Hadley's *Atonement of Pan* or Ponchiello's *Dance of the Hours*.

COLONIAL SONG, by Grainger (Schirmer Gal. 333). Difficult; quiet emotional 4/4 Lento mosso in Eb major. A broad sweeping melody of typical Grainger cross rhythms and complex variation. The theme in its basic form is fairly simple, and to that extent generally useful, but the number in its entirety with its more complicated development is more difficult to do justice to.

VALUE MELODIE, by Drigo (Beldwin Conc. Ed. 118). Easy; light 3/4 in Bb major. A smooth easy waltz movement, faintly sentimental in outline, in keeping with the same composer's famous *Les Millions d'Harlequins Serenade*.

MUSOTTE, by DeHerre (Hawkes 6567). Easy; light 3/4 Moderato in D major. A valse intermezzo of simple outline to the point of approaching the minuet in type.

SERENADE D'EXTASE, by Fletcher (Hawkes 6545). Easy; quiet emotional 3/4 Moderato e passionato in G major. A fluent serenade of a light emotional development in the middle section; the main theme being an easy fluid melody over arpeggio chords.

MARCH OF THE BLUES, by Bibb (Bibo, Bloedon and Lang). Easy; street march 6/8 Tempo di Marcia in Eb major. A straight orthodox march, but with blues, harmonies and breaks; a novel idea which may make the number valuable.

### Photoplay Music

NEWS REEL FOLIO, Vol. 1, by Zamecnik (Fox). Of easy grade, the fifteen numbers of this loose leaf series are of the utmost practicability and value, and in effect are a continuation of the previous volumes of Cinema Impressions from the pen of this facile composer. These fifteen numbers include five street marches, a 4/4 *Triumphal March*, a 3/4 *Grandioso* for stately occasions, a galop, four racial numbers (Turkish, Spanish, Chinese and Oriental), a *Hunting Scene*, a Grottesque number, and Water music. The five marches, incidentally, are credited not to Zamecnik, but to Nick Brown.

NEWS REEL EDITION, by Zamecnik (Fox). In addition to the fifteen numbers listed above, there are five additional numbers published separately; an *Indian War Dance*, *Western Scene*, a heavy march titled *The Com-*

mandant, a 6/8 *Rural Scene*, and a 4/4 concert march titled *Head of the Parade*.

YE BOLD BUCCANEER, by Copping (Fischer P. H. S. 26). Easy; characteristic 4/4 Marciale pomposo in D minor. Sub-titled *A Piratical Swagger*, the number is a ponderous heavily accented characteristic in minor throughout; its use appropriate to the title.

IN MOURNFUL MOOD, by Sibelius (Fischer P. H. S. 34). Easy; heavy plaintive 4/4 Moderato in E minor. The title belies the number, which is composed of grim heavily accented chords over a monotonous heavy bass in fifths. PINTO (Western Allegro), by Riesenfeld (Fischer P. H. S. 36). Medium; light active 2/4 Allegro in D minor. A typical Western allegro and a good one.

SCHERZO, by Palumbo (Fassio). Easy; light active 3/4 Vivace in D major. A staccato waltz-scherzo of fluid and facile rhythm. The editor of these new publications formerly demonstrated his nose for good and unusual music when developing the Cinemusical catalog, and bids fair to repeat the process here.

WILD FLOWERS, by Marquardt (Music Buyers). Medium; light 3/4 Moderato in A major. A distinctive and unusual intermezzo with a running melody in thirds, individual in outline and pleasing in effect.

TALPA MAGYAR (Hungarian March), by Marquardt (Music Buyers). Easy; Hungarian street march. Cut time in Bb major. Marches of this type are always acceptable chiefly for newsreel cuing. This one comes to join Fulton's *Magyar Katonasz* for all military scenes of Little Europe.

TURF CLASSIC (Galop), by Marquardt (Music Buyers). Easy; light active 2/4 Galop in F major. Just a stock galop, but worth adding to your library for its utter practicability, simplicity and effectiveness.

CARANI (Old French Chant), and *The Ninety and Nine* (hymn) by Sankey (Photoplay). Two simply arranged numbers which may come in handy for cuing purposes. The old Sankey hymn may be arranged elsewhere for orchestra, but I know it not. Just a bare chance of needing it, but you never can tell.

### Piano Music

CHINESE RED, by Repper (Brashear). Medium; light Chinese 4/4 Briskly in F minor. Repper's natural facility at impressionistic writing is here ably demonstrated in this light Chinese intermezzo.

TEMPLE DANCE (Oriental waltz), by Homer Grunn (Ditson). Easy; Oriental 3/4 Moderato in A minor. A light trifle of no particular musical weight, but suave and agreeable and of direct simplicity.

### Organ Music

EASTER MORNING WITH THE PENNSYLVANIA MORAVIANS, by Harvey Gaul (J. Fischer). Medium; atmospheric Larghetto Mistico in A minor. A most interesting organ composition by an able composer untrammelled by orthodox conventions. The form is free and the idiom atmospheric. There is a soft impressionistic introduction in a varied rhythmic scheme of alternate 5/4, 6/4, and 3/4, leading to a faint Chorale which develops to a majestic and thundering climax, all the while interwoven with the pastoral motives used in the introduction.

MAJESTY OF THE DEEP, by Hamer (Ditson). Medium; heavy 4/4 Grandioso in G minor. The title is sufficiently descriptive. There is a ponderous majestic theme for the bass under heavy chords, and a quiet middle section.

### Vocal Music

WATCHING THE WORLD GO BY, by Ball (Witmark). Witmark, the house of ballads. A typical Ball ballad this is, and Ernest Ball was as supreme in his field as Irving Berlin is in his.

AH, SWEET MYSTERY OF LIFE, by Herbert (Witmark). Witmark has so pushed this old tune of Victor Herbert's from *Naughty Marietta* that it has suddenly become a hit fifteen years after it was first written. More power to it.

AT THE END OF AN IRISH MOONBEAM, by Golden (Witmark). Here's another; very melodious and calculated to bring the lump to the throat and the tear to the eye. MOTHER OF MINE, I STILL HAVE YOU, by Silvers (Berlin). Johnson is mixed up in the authorship of this one; still another ballad. As melodious as the above, though of vodvil tendencies.

### Popular Music

SUNSHINE, by Berlin (Berlin). The Jazz King's latest hit, and developing fast.

WHAT A WONDERFUL WEDDING, by Fain (Waterson). A jingly tune guaranteed to set the feet tapping. Try it over on your instep.

LET A SMILE BE YOUR UMBRELLA, by Fain (Waterson). There once was a song-writer who would Fain have a hit, and by gum he got two.

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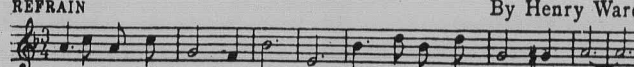
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FOR MY BABY, by Snyder (Waterson). Another of those hot rhythmic ones on the thesis that there's no gal like my gal. Good fox-trot.

THERE'S A CRADLE IN CAROLINE, by Ahlert (Waterson). A very easy rhythm with triplets, as so many of the best Southern have.

SWEET STRANGER, by Snyder (Waterson). Same type as For My Baby, mentioned above. Smart lyrics and smart music. Waterson is ringing the bell with vigor and persistency.

THAT'S HOW I KNOW I LOVE YOU, by Snyder (Waterson). Ted Snyder has been working overtime. Trying to get into Donaldson's class. This is worth mentioning as an effort to put over a pop ballad fox-trot in minor, a feat rarely accomplished.

THERE'S ALWAYS A WAY TO REMEMBER, by Pollack (Witmark). A ballad type of easy melody. Witmark can't escape the ballad, even in a fox-trot.

BLUE BABY, by Haid (Robbins). This house is now getting out organ arrangements by Milton Charles, who at the time was supposed to be about to work right across the street at the Capitol. Plans miscarried, and Milt is still in the Chicago, though The Firm has promoted him to the Chicago Theatre, and moved Henry Murtagh from there to the Capitol. All of which is neither here nor there, except that geography may now interfere with Charles continuing with these arrangements. The tune itself is excellent.

Editor's Note:—This department is maintained solely for the benefit of the busy musician who wishes to keep in contact with the new publications released from month to month by the various publishers. All publishers are invited to submit their new issues for listing. From the music received, Mr. de la Casilla makes his own selection of the numbers on which he wishes to comment, and is subject to no editorial restriction (save that of space limitation), that his brief reviews may fairly represent the frank opinion of a practical music buyer and user.

SMILE, by Heywood (Robbins). Nice singable tune of simple sweeping melody. It deserves to succeed.

TOGETHER, by the publishers (DeSylva, Brown and Henderson). One of the prettiest waltzes published in years.

HENRY'S MADE A LADY OUT OF LIZZIE, by O'Keefe (DeSylva, Brown and Henderson). The nut song of the hour, and it ought to get a second wind when the new flivvers do appear, if ever.

LILA, by Pinkard (DeSylva, Brown and Henderson). Another one of the no-gal-like-my-gal tunes, with an infectious wish to the melody that makes it sound like you meant it.

I'M RIDING TO GLORY, by Woods (DeSylva, Brown and Henderson). I like it. Nice rhythm, nifty lyrics, good swing.

THERE AIN'T NO SWEET MAN, by Fisher (DeSylva, Brown, and Henderson). Boy, this is a real mean blues, and I don't mean maybe.

ONE MORE NIGHT, by Burke (DeSylva, Brown and Henderson). A simple rhythm song of sure appeal and infectious swing.

GEE, I'M GLAD I'M HOME, by Monaco (DeSylva, Brown and Henderson). It's hard on me to take to so many songs in one month, but I couldn't resist any of these; seven from one firm in one month; 'stoo many.

WHO'S BLUE NOW, by Meyer (Remick). A kind of a good blues, though not quite so doggone mean as the other, There Ain't No Sweet Man.

LATCH, CLOWN, LAUGH, by Fiorio (Remick). An unusual waltz that may or may not click. I'm suspicious of the lyrics, "Jest in your Vesti la giubba, Be a Paggiaccio" for general consumption.

THE SWEETHEART OF SIGMA CHI, by Vernon (Melrose). This is an oddity. A fraternity waltz written by one of the brothers primarily for its members, and now being popularized throughout the country.

OL' MAN RIVER, by Kern (Harms). The hit tune from Show Boat, and a real tune of striking individuality and genuine musical character, with the ring of the old spirituals carried into fox-trot rhythm.

CAN'T HELP LOVIN' DAT MAN, by Kern (Harms). Also from Show Boat. Kern can't keep away from at least one blues per show.

THE MAN I LOVE, from Strike Up the Band, by Gershwin (Harms). The redoubtable George has indifferent luck with the shows he picks. The music seems to have out-

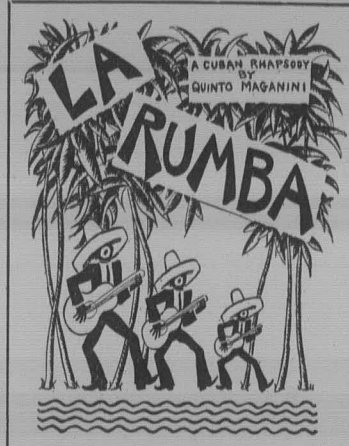
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lasted the production in several cases. Thus with this  
one, which is going with a bang.

STRIKE UP THE BAND, by Gershwin (Harms). Unlike the  
above, this doesn't seem to have caught on. I mention  
it because I believe its merits deserve it.

FOREVERMORE, by Burnett (Harms). Another waltz not  
unlike Together, and with an ingenious melody.

AFTER MY LAUGHTER CAME TEARS, by Tobias and Turk  
(Shapiro, Bernstein). One of the sobby ones, saved by  
the unusual intervals at the end of the phrase.

ROSE ROOM, by Hickman (Sherman, Clay). One of those  
good straightforward tunes that you can't really say  
something different about.

HUM AND STRUM, by Schoebel (Forster). A Ukulele song  
that is like most of the rest of the ukulele songs, but we  
haven't had any lately, so this is it.

MOTHER GOOSE PARADE, by Breaux (Bibo, Bloeden and  
Lang). Like the other kid parade songs that have come  
out lately, this has the same semi-martial swing, but  
the lyrics are quaint, and the tempo catchy.

WHEN SWEET SUSIE GOES STEPPING BY, by Bibo (Bibo,  
Bloeden and Lang). This is the last entry, and another  
no-gal-like-my-gal song. Thus ends the lesson.

### Honorable Mention

SWEET NOTHINGS (Nut Dance), by Lake (Fischer PHS 28).  
THE TOWN CLOWN (Descriptive Intermezzo), by Lake  
(Fischer PHS 25).

LOVE'S ECSTASY (Appassionata), by McElwain (Fischer  
PHS 24).

DISTURBANCE (Dramatic Agitato), by Shepherd (Belwin  
C. I. 86).

COMMOTION (Agitato), by Minot (Belwin C. I. 87).

BERCEUSE D'AMOUR, by Marquardt (PhotoPlay).

A SMILE, A KISS (Ballad), by Marquardt (PhotoPlay).

NIGHTS (Fantasy for Women's Chorus), by Clokey  
(J. Fischer).

HOW CAN I FORGET THEE, Russia (song), by Kluchansky  
(Golden Pub.)

New York, N. Y. — Of particular interest to those who  
follow the latest developments in modern music, will be a  
broadcast over Station WOR by Emil Velasco, on an  
organ with a special set of manuals enabling the production  
of quarter tones. This program will be given with  
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notes, or sharpening and flattening symbols. The music to be  
played by Mr. Velasco is written in this unique system and  
will be put on the air as soon as organ engineers have over-  
come the mechanical difficulties involved in the console  
construction.

Springfield, Missouri. — Professor R. Ritchie Robert-  
son, referred to locally as "Springfield's music wizard," is  
about to have the degree of Doctor of Music conferred on  
him by Westminster College. In his plea to the officials  
of the college on this matter, Rev. A. J. McClung, pastor  
of Calvary Presbyterian Church, who is a member of the  
Board of Trustees of Westminster College, referred to Pro-  
fessor Robertson as "one of the outstanding men of the  
state and one who has influenced more young persons in  
the study of music than any other man in southwest  
Missouri."

Springfield, Missouri. — One of the things toward which  
Springfield people point with pride is the Springfield,  
Missouri, Boy Scout Band, said to be the largest Boy Scout  
band in the world, and official Missouri State Fair Band.  
R. R. Robertson is director, and Lester E. Cox Chairman  
of the Executive Committee.

Boston, Massachusetts. — What is expected to be the nu-  
cleus of a well-trained, uniformed Boy Scout band of one  
hundred pieces in not such a very long time, recently  
started rehearsing in the West End under Gerald Frazee,  
its musical director. The new band is sponsored by the  
Greater Boston Chapter of the Military Order of the  
World War.

Brunswick, Maine. — How many school children would  
gladly, or even willingly, put in a third more time than the  
required amount in outside study of mathematics?  
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tra here rehearse two-thirds of their time in off-school  
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# You Can Take It or Leave It

## The Amateur's Guide to Musical Instruments

By ALFRED SPRISLER

### 3. THE VIOLONCELLO

THE violoncello, or 'cello, as it is called by those people sufficiently familiar with it to be contemptuous of it, is a violin which has been allowed to remain on the tree long past ripeness before it is picked off and prepared for market. It is a large, unwieldy bit of cabinet work capable of generating very doleful sounds on occasion.

Different people can elicit different kinds of tone from the 'cello. One style sounds like a cow down a well. The other is unmailable.

'Cello parts are written in bass, tenor and treble clef. The notes in the latter department are 'way up near the bridge and sound like a canary bird with laryngitis. The so-called tenor clef is merely played a fifth higher than the bass, thus avoiding a flock of telegraph poles insulated with quarter notes.

The chief requirements of a 'cello player are a strong right arm and wrist, bow legs, and unlimited nerve. On the 'cello more than on any other bowed instrument *vibrato* is consistently used. Hence, the 'cellist with St. Vitus dance is at a considerable advantage.

The violoncello has been superseded in the modern dance orchestra by the saxophone. The 'cello was perfectly splendid for those old-time dreamy and lugubrious waltzes wherein a quiet and calm flow of oozy melody was required. The sax has gone the 'cello one better, adding to the quiet and calm flow of oozy melody the requisite slides, breaks, runs and gargles peculiar to the modern dance.

The 'cello is still popular at Palm Sunday services and Strawberry Festivals in the parish house.

—□—

### Unspoken Thoughts of Great Musicians

"Four bars tremolo in the basses . . . no wonder this concerto always gives me the shivers. . . . Now, double stops with the wind instruments . . . nicely played and well in tune, even if I do say it myself . . . pause, *pauze!* Por amor de Dios, don't hold that chord all night . . . that makes the audience sit up . . . but wait till I start the real fireworks . . . only a fair house tonight, though . . . wish he'd stop wiggling that baton a minute . . . he's attracting attention away from me . . . un poco *piu lento* . . . these cursed high notes . . . that high B $\flat$  . . . bien! *Stringendo poco a poco* . . . here's a bad part . . . cursed accidentals in an endless ascending scale . . . cap-pita! Little black devils of arpeggi! trill . . . and un poco *piu rivo* . . . scramble away, you fiddlers, but play some of the notes, at least! Noise, that's all this orchestra is . . . the rehearsals were bad enough, but . . . Tempo I. More double stops . . . more solo . . . and the cadenza itself . . . now, watch me, amigos! *Pianissimo* and that's one movement done!

"*Adagio* . . . that takes the women . . . music students like the stuff that makes an artist work too hard . . . the women, bless them, react to these plaintive, deep melodies . . . the way I play them. Now, here's where the horn gargles a few . . . hard to play a *tranquillo* passage with a horn making a noise like a leaky faucet . . . *morendo* on the F . . . that's over!

"The *finale* . . . and my father wanted me to be a bull-fighter, too . . . odd how things turn out . . . the newspaper boys'll call me the 'modern Sarasate' . . . they always do . . . here's where it degenerates into a dog fight . . . Now, the *presto!* It won't be long now. . . . Ha, nombre de Dios . . . an ovation . . . and I have to share it with that pig of a conductor, too!"  
(*Juan Sacapostas, playing the Bruch Concerto, opus 26, in G minor.*) —A. S.

—□—

### Pilferings

"That long-haired man, with the diamonds, at the piano, started life as a poor musician."  
"Well, he hasn't changed much!"

"If there are any ignoramuses in the room, please rise," said the teacher sardonically. There was a pause and then Johnny rose to his feet.

"Why, Johnny, do you mean to say that you are one?" she inquired in surprise.

"Well, teacher, not exactly," replied Johnny, "but I hate to see you standing alone." —*Rich Richard's Almanack.*

### Latest Developments

ALL clarinetists have found as the greatest difficulty attached to the instrument of their choice, next to finding a perfect and everlasting reed, that of the utter inability of the cylindrical noisemaker to stay put. Countless times have valuable clarinets rolled off bars, tables and desks, disappearing forever down the fathomless maws of sewers and drains.

It remained for the well-known Spanish firm of bookbinders, Señores Schmidt, Müller und Vogt, to develop in their Madrid laboratories at 63, Calle de las Cincuenta Diabolitos Rojos, next to the bull ring, the latest marvel of scientific musical instrument building. The first importations of this remarkable invention have been hailed with delight by the Ashcart Drivers' Section of the First Ward Republican Club of Philadelphia.

Schmidt, Müller und Vogt's monumental contribution to modern music is the square clarinet. Señor Don Pablo Perique Miraflores y Schmidt, who devoted two weeks of unremitting research to his invention, has told in a small booklet very graphically of the doubts which beset him as he was deciding whether to make the new clarinet square or octagonal.

The new instrument is equipped with a dry plate clutch, windshield wiper and automatic ribbon reverse. At a nominal additional cost an extra coupling is provided whereby any standard garden hose may be attached. The usual safety valve and revolution counter are of course included, and every clarinet comes packed in an olive bottle.

—*Olar Sorusker*

## The Home-Town Band

By WILLIS C. MAUPIN

The Captains and the Kings depart,  
The noise and tumult dies,  
But what care they for Caps and Kings,  
They have the ladies' eyes.  
The Home-Town Band had 'done its stuff'  
And finished with a crash,  
Whereat "Old Timer" awakened up  
And started to re-hash.

"'Twuz in the fall ov Eighty-nine  
We started up our band,  
And in a few months time we wuz  
The finest in the land.  
Our uniforms wuz red and green,  
And horns of polished brass.  
When we struck up, them farmers' teams  
Struck out fur taller grass.

"Them cornet men could play all day  
And never crack a lip,  
And allus when we went to play  
Had somethin' on the hip.  
And Old Bill Spivens, long and lank,  
He played the solo peck,  
Chromatic scales wuz pie fur him,  
And minors too, by neck!

"And Jimmy Green, he slipped the slide —  
As dizzy as a loon;  
As time went on suspicion grew  
That Jim played out o' tune.  
So Prof' 'lowed he'd investigate  
And see how it could be,  
That when the others played three flats  
Old Jim would play in C.

"Them 'tarnal sharps and flats," said Jim,  
'Would drive a man to drink.  
It's allus been my policy,  
And a good un too, I think,  
To never fool with anything  
I don't know nuthin' 'bout,  
So the safest way to deal with 'em  
Is jest to scratch 'em out."

"Old 'Minor vs. Major' March  
It surely was a 'pup';  
And 'Southwell's Pride,' and 'Nuggets Nell'  
We simply et 'em up.  
And 'Home Sweet Home' I uster play  
In a way they'd all admire,  
And them as didn't know 'twuz me  
They thought 'twuz Arthur Pryor.

"The town folks know'd and often said  
To fill all hearts' desire,  
There's just two men could play that tune  
And one of them wuz Pryor.  
And people thought these fellers both  
Would set the world afire,  
But one of them's quit playin' now,  
The other one is Pryor."

And so Old Timer's "on the air"  
When anyone will listen:  
How that old band could march and play  
And how those horns would glisten!  
"We'd march right down the busy street —  
St. Joe er Kansas City,  
That Souzey never heard of us  
I've allus thought a pity."

## What I Do Not Like In New Music

By VINCENZO VITALE

"Septette in C," for four flutes, second violin, violoncello and double bass, opus 1, number 1, by NIKOLAAS GABRIEL VAN TRUMP.

The late impetus accorded all forms of chamber music has brought to light no work of greater interest to the psychiatrist than has this magnificent offering by the young and comparatively unknown Dutch composer Nikolaas van Trump, who was born in Naaldwijk in 1894, and was heard in recital on the musical glasses in MacIlheny's Saloon, in New York, last year.

In his early youth van Trump was apprenticed to a carver of wooden shoes, but this low employment was enervating to his sensitive temperament and he soon sought more congenial and artistic work as a cheese painter in Rotterdam. However, his early life in the planing mill of his first master bore its effect in the second movement of the work under discussion, in which the steady rhythm suggests eloquently the incessant moan of a band saw.

It was while painting cheeses that he discovered a formula for violin varnish, which brought him into instant notice, and he was nominated for the post of town musician, an office which had been extinct for three hundred years because no fees were attached thereto. In order to qualify for this position he went to The Hague, where he studied second violin under Hans Schulz, a prominent barber. It was in this city that he became a Numerologist, being inducted into that church by the famous Claudius Springbok.

His present offering, although transgressing the hard and fast rules of more formal and effete composition, stands out as the work of a distinguished genius. The first movement, in 9-2 time, requires a special 'cello in B $\flat$  for its rendition. Not only are B $\flat$  strings used, but further departure from the ordinary lies in the fact that, instead of being played with a bow, the instrument is played with a hack saw. And to add the final touches to an otherwise outstanding composition, Mr. van Trump has written all marks of expression, orders to the printer and memoranda to the musicians in Egyptian hieroglyphics, making the entire work transcendently unintelligible not only to the audience but to the musicians as well.

The first movement, touched upon briefly above, is a gentle pastoral for flutes and the second violin. The 'cello is tacit, while the double bass holds low E as a pedal point throughout the entire length of the movement. And it is worthy of note that during the first presentation of the septette, in Chatsworth, New Jersey, the services of four double bass players, working in shifts, were required to play this arduous part. There is finally a beautiful tetrachord blown on one flute against the suave and subtle accompaniment of the remaining flutes' silence and the low E on the bass *pizzicato, fortissimo and dolce far niente*.

The next movement is a novelty consisting of one hundred and thirty-seven variations on *Gariibaldi's Hymn*. Outside of its historic associations to the members of the Circolo Alighieri Dante it is singularly devoid of interest, but the last movement, a *presto vivissimo*, is worth the entire cost of admission. Each one of the seven players plays a different part, in a different key, and in a different tempo. Here is where one sees the greatness of van Trump's genius. One would think that, with the tremendous musical odds against which he labored being considered, the composition would sound like a cat-and-dog fight. It does not. It sounds a great deal worse.

Mr. van Trump is at present touring to Chicago on roller skates. He is five years old.

—□—

### Note on the Saxophone

THE proportionate importance of a saxophone and a reed is about 50-50. One sax, one reed. At least that's what Mr. Latt says. He claims that if you pay \$100 for a sax, you must buy and use \$100 worth of reeds to learn to play it. We think well of this opinion for he is one of the celebrated Latt boys, Eph, "Deef," and "Beef." "Deef" Latt plays the oboe. Not particularly good, but loud. He sounds the strangest "A" ever heard on land or sea. What the old-timers would call a "salty A." The night club boys would say it is a "hot and sweet A." A "very number one A," indeed. "Beef" is what you might call a non-pressure, third-valve, second alto player. He frequently practices *Showers of Gold*, much to the amazement of all hearers. He is true blue though: as true and as blue as a \$15 clarinet. —*M. F. Beal, in Tuncful Topics.*



# BANJO PROGRESS

How many persons, even among those who have been "wedded to music" for many years, have contemplated seriously the evolution and progress that has been recorded in the form, use and adaptation of "America's Own Musical Instrument," the Banjo? The youngest, perhaps, of musical instruments, its rapid development into an individual musical entity, with a definite part to perform in the scheme of music, has been a really phenomenal achievement.

Its progress in public popularity has been increasingly rapid and the furtherance of its musical merit has fortunately rested in the hands of a long line of makers whose hearts have been completely won by the Spirit of the Banjo and whose brains have been devoted to the work of bettering it musically.

The instrument had already an assured place in the field of entertainment and pleasure when a sudden revolution in its history marked so complete a step forward and so great a rise in musical perfection, that the far reaching effect and potential possibilities have still been but partially disclosed.

In 1921 there came into being a new banjo, the product of the creative genius of William Lange, christened The Paramount. This banjo, completely new, and developed to a superlative refinement of musical perfection, combined Piano Volume and a Harp Quality of tone, never before equalled nor heard in all the history of Banjodom. Many persons whose ruling conception of banjo music, derives from time-aged impressions, never having heard this harp-like beauty of Paramount tone as rendered by a true musical artist, are unable to conceive of the fine tone quality, and the stirring and spirited effect, that it adds to the instrumental ensemble.

Banjo choirs of Paramount Banjos in concert symphonies, wind bands and stringed ensembles, lend a new note that is strikingly beautiful and colorful. These choirs are of sufficient true musical worth to be recognized as a new medium of expression and will eventually insure the regular inclusion of banjo parts in orchestras of symphonic proportions; in fact this progressive step is even now on the brink of actuality.

Finally, the gradual widening of symphonic instrumentation—the alert and individualistic ideas of a great new school of band and symphonic directors now being trained throughout the country—the individual potentities held by the banjo—and the desirability, necessity, adequacy and fitness of its tone to the needs of such ensembles—all combine to create a new stepping-stone in banjo progress, which is destined to carry this instrument to unforeseeable lengths in musical popularity.

WILLIAM L. LANGE

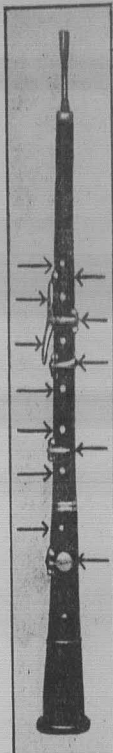
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Band and Orchestra Contests, All-New England High School Orchestra, Orchestra Ensemble, Massed Bands and Band Parade, Chorus and Glee Club Tournament. Harry E. Whittemore, Chairman of Orchestra Division. Fortunato Sordillo, Chairman of Band Division. Carl E. Gardner, Program Director for Bands. Maj. Forrest B. Moulton, Parade Director. Grant Drake, Chairman of Choral Division. Secretary's address, 120 Boylston St., Boston.

## Let's Get Acquainted



METROPOLITAN SALON ENSEMBLE—ARTHUR GEISSLER, MUSICAL DIRECTOR  
First Violins, Frank Macdonald, Herman Silberman; Second Violin, Silas Rousseau; Viola, Peter Dodge; Cello, Karl Zeiss; Bass, Arved Brachman; Flute, C. W. Sullivan; Clarinet, Howard Orcutt; Piano, Mario Mantini; Harp, Frank Sammartino.

HERE is pictured an organization unique from the fact that it is the first and, so far, only ensemble of its kind functioning in a theatre of the Metropolitan type. It had been felt for some time by Mr. Geissler and the management, that something in the way of a Sunday-afternoon concert of the better sort of music would find favor with the combined theatre-going and music loving public of Boston. As musical director of the house it devolved on the former to devise an offering the cost of which would not be prohibitive and yet whose musical standard would be such as to definitely arouse public interest. After considering many possibilities it was decided that a small organization of picked men with guest artists of distinction presented the most favorable opportunity for accomplishment. As the Metropolitan is an extremely large house, the problem of favoring this small ensemble acoustically had to be seriously considered. Architects were called in and their advice resulted in the shell shown in the picture. This shell is built of five ply maple veneer and so constructed that the reflected tone just clears the proscenium arch. The platform on which the men are seated is built of pine and spruce, and acts as a resonator. When the hall was presented for this bit of acoustical apparatus, restorations were immediately applied to the management (you see this ensemble was as yet an untried thing) but succeeding events have been of such a favorable character that it is now thoroughly accepted as being well worth the money spent.

Mr. Geissler, who is not only an excellent musician, but also a gentleman of extreme earnestness of purpose, has devoted considerable time and thought to this feature of the *Met*, rehearsing diligently, re-scoring copiously, and generally making of himself a genial nuisance to his men, who, however, have responded to his activities in a gratifying manner.

The first concert was given on Sunday, January eighth, with Carmela Ponselle, of the Metropolitan Opera Company, as guest soloist. Although the press, for reasons known to all managers of motion picture enterprises, gave this initial offering (and for that matter those following) scant support, at the present writing the ensemble has built up a following truly remarkable in character. This following is composed not only of that portion of a motion picture house audience which appreciates and enjoys good music, but in addition the performances are drawing in a goodly proportion of seasoned concert goers. The nicely balanced programs arranged by Mr. Geissler, with an eye to all musical tastes, are without question responsible for this fact. In regard to these audiences which are exceeding all expectations in the matter of size, Mr. Geissler makes the interesting statement, that there is to be found a large and ever-growing percentage of school children of from fourteen years upwards.

Among the artists to have appeared are, Carmela Pon-

selle (as noted), Paul Althouse, Frederic Fradkin, Allen McQuhae, Pasquale Amato, Maria Conde, Leginska, Toscha Seidel, Marie Sundelius and Dai Buell. A notable list. Miss Buell played on the famous Liszt piano which has been loaned to Chickering and Sons, by the Hungarian Government. This piano is insured for \$250,000. These concerts have aroused an equal amount of interest amongst artists as they have in the general public. This is attested by numerous letters which Mr. Geissler is continually receiving. The success of the Metropolitan Salon Ensemble will doubtless draw the attention of other picture houses to the possibilities of this sort of musical offering.

### A Maine Symphony Orchestra

MR. ARTHUR W. PETTINGILL, whose picture we here present, is the second director to wield the baton in the Lewiston-Auburn Symphony Orchestra, and the fourth leader of the Lewiston Brigade Band, this latter an organization dating back to the year 1887; a ripe old age as bands go. The orchestra was organized in 1924, by and through the efforts of Roger MacGibbon, a prominent local flutist. It was owing to his untiring work and that of the first president, the late Fred I. Bumpus, that much of the success of the orchestra is due. The choice of Wilfred Tremblay, a young man of exceptional promise, as a first director also was a happy selection.



In the short space of time since its inception the orchestra has developed in a noteworthy manner. It is of interest to learn that Mr. Pettingill, or his predecessor (we know not which), has been able to discover players for 5 basses, 3 flutes, oboe, bassoon, 3 French horns (real horns, not mellophones), tympani, and harp. Without intending to cast discredit on small cities in general, it would appear that Lewiston and Auburn were exceptional for their size in the matter of providing material for symphony orchestras. When it is learned that the orchestra is supported by the *players themselves* through paid dues, and the dues of an associate membership, one can realize that the spirit which permeates this organization is one worthy of high praise.

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Butterflies. Moreau Mignon. . . . . Bernine G. Clements  
Butterfly and Erotie (Arr. Hildreth). . . . . Grieg  
By an Old Mill Stream. . . . . Norman Leigh  
Carnaval Mignon (Lament and Serenade). . . . . E. Schmitt  
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In the Jungle. Intermezzo. . . . . J. W. Lerman  
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Mazurka, No. 1 (Arr. Hildreth). . . . . Saint-Saens  
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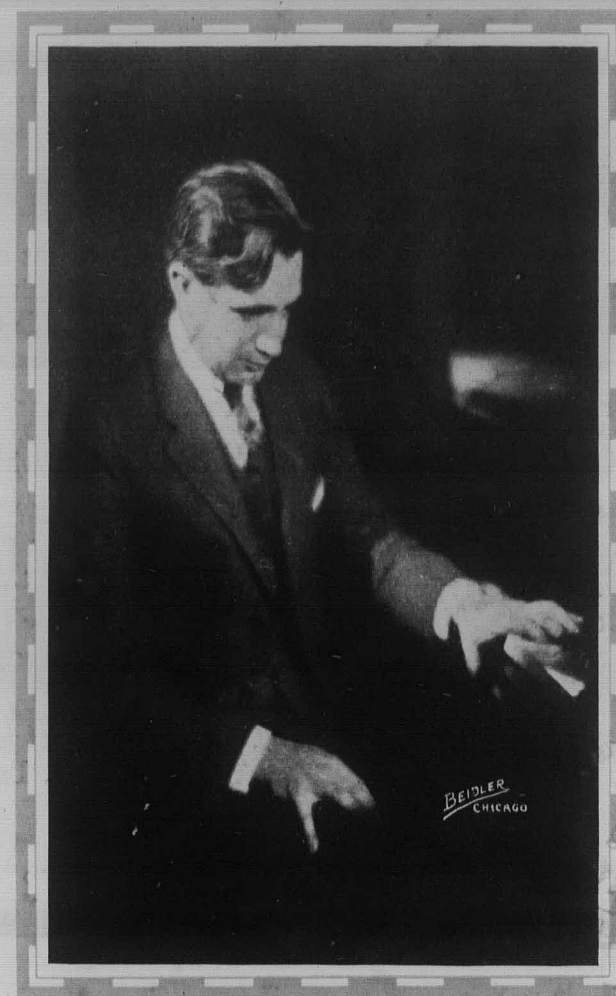
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Improvisation  
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The Lion and The Lamb  
ROUND TWO

Razor or Compact?  
What I Like In New  
Music

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