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I WISH I could convey to Ditson and to all three of the editors of the Ditson School and Community Band Series, my enthusiastic appreciation of what has been done for bandmasters, especially leaders, organists, arrangers, and all who are interested in the development of fine band work all over the United States.

I was much pleased with the separate bands of the series when they first reached me, but the excellence of The Leader's Book, its splendid array of material from the comprehensive table of contents and general suggestions on through all three parts—illuminations of instruments, ranges, tables of fingerings, union practice material, full chorals or part songs, typical full score models in wide variety—all this is an amazingly rich store of language needed help in ideally compact form. I am not accustomed to use objectives in such a seemingly reckless way, but I needed these and they are chosen with care. I congratulate you and the editors on the appearance of each marking work in its particular field.

ARTHUR H. HEUSS
Music College, Detroit, Mich.

I CONSIDER the Ditson School and Community Band Series a splendid introduction to the field of instrumental music and shall recommend it to teachers over the state.

EDIT M. KELLER
State Superintendent of Music, Columbus, Ohio

SOME time ago you sent me, at my request, the Leader's Book to your School and Community Band Series. I have neglected writing to you regarding it owing to the fact that I have been extremely busy preparing and taking one of my bands to the National Tournament. I am very well impressed with the book and am sending you my order for enough to supply both of my bands. These bands are winners in Class B and C, and I think the selections you have given us will make it necessary for me to break a large number of beginners. I am selecting your book for this work.

JAMES E. NOLTE
Mendota, Palisade, Colorado, High School Band

Edward H. Quick, High School Band.

The above statements, based on actual experience of successful leaders and arrangers, are quoted from letters, the originals of which are in the files of the Ditson Company.

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Melody for November, 1929

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JACOB'S ORCHESTRA MONTHLY
JACOB'S BAND MONTHLY

America's Instrumental Music Journal of Education, Democracy and Progress
Published by WALTER JACOBS, INC., 130 Boylston Street, Boston

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SERIOSO MA POCO LEGGERIETTE

Mr. Taylor, We Object!

In Melody Magazine for November, Dennis Taylor, writing on Wood Wind Music, submits the following, for a reader, strange sentiment concerning the lately-dropping mouthpiece wind.

After commenting on the change of policy enforced by the wind-making companies in their shift from the selling of performers to the selling of instruments, Mr. Taylor goes on to say:

"...a result, anyone who has the price of a good mouthpiece and a few months in the large hands of anyone able to bear the world's most perfect performer by the great orchestra, and artists, in complete independence of time and place.

And still further in his article:

It would seem of wire whose having heard Cordell at Bayreuth, I can take a few words upon that and have what he meant, without the formality of waiting until concert season and hearing those thousand voices to do it."

"...true—yet not true. And not true—slightly good but not true. Mr. Taylor is an accomplished clever and musical musician, therefore it is somewhat forbidding to observe his binding itself in the profession of doctors as a"
Fiddle Fads and Fiddle Fancies

(Part One)

By ALFRED SPRESSLER

The author is known to readers of the magazine not only through his numerous papers on musical subjects, but also through his frequent contributions to the American violin literature by means of a former article on Music Appreciation, which, while it pleased some readers, and brought it to the notice of others, does not commend itself to the taste of the day. The note on the matter, as found in the old fiddle books, is as follows: 'They are the best and most valuable violin music written.' Be it said, however, that the name of Alfred Spessler, who, with an earnest and unflagging effort, to improve the art of violin playing, has been a prominent feature in the pages of this magazine, would be worth the name of 'The Old Fiddle of the Day.'

EVER since man first began to distinguish between good and bad violin music, whether of the early or modern, he has performed innumerable peregrinations and made all sorts of adoring gestures towards old violins. This attitude may be attributed to the numerous of irresponsible and insomnolent informers who, in a frenzy of sentiment, have endowed old violins with pretitudinal powers: some even going so far as to give souls to the more ancient and sickly of these old instruments. And the lute, especially that part of the lute which includes the printed wood immediately, has taken the poetical and fanciful utterances of these fictitious seances for adumbrated and apophasic truths. These ideas have had some effect upon musicians whose names it is probable to have old violins for their own. Usually, philo-musicians tell us, we come to a thing directly through these means. Bona fide, however, and under this generic title are included both amateurs and professionals, who, having had old violins, still labor under the delusion that with old violins under their ears, nothing under the canopy of heaven could stop their immediate rise to the very zenith of violinistic prowess.

The False Awe of Age

Hence, it follows that the desire of most violinsts is to buy, or otherwise obtain, a fine old violin. They also strongly maintain that it is quite impossible that any violin could be old without being fine. The very quantity of good old violins, and the luxury of extremely dear violins, a fairly impression to descend upon the ancient fiddle like a garnish, and to hide any lowness of the genre. But rationality bids us believe that some of the very earliest violin makers, even, may have possibly made some very poor violins. Embodied by this statement, it may further be added that some of these violins may have turned out violins that were perfectly vile. Following along this line of logic, one can see that a very bad violin constructed two hundred years ago will not be so very much improved by the mere passage of time. And after adding to the original defects of the violin, the humbly stupid attempts of various inspired idiots to improve the tone and to make the old box live up to its reputation as an old master violin, the fiddle is a very bad way indeed. Although in reality it is fitted only for the fiddles of some large and venerated violin, it eventually lands into the eager hands of a debased and impressionable musician. This unfortunate person from then on spends his time and his substance in making hopeless trips from one repair man to another, in vain hope that someone will hold the secret of making audible sounds emerge from the fiddle.

Stradivari Standard of Violin

Previous to the middle of the eighteenth century, the laws and dimensions of violins had been more or less experiment and guesswork. Some of the products of these experimental stages were evidently so-fine. Those specimens of the work of Gaspar da Salo, Maggini, and the Testorens, which have come to us in good preservation, prove that this early period of non-standardization was not altogether without its very admirable violins. But the era of standardization was not in arriving. Antonio Stradivari (1646-1737) finally settled the typical model known as the Cremona pattern. A predecessor of his, one Nicola Amati (1630-1694) had developed another, but the majority of subsequent makers have followed Stradivari, sometimes at a considerable distance. This accounts for the vast number of Stradivari violins to be had today. If the old gent had worked night and day he might have made, taking into consideration the numbers of violins that turn out to be worthless and are broken up into kindling, some three hundred or so fiddles. Of this number three or four thousand have survived, and come down to us of the twentieth century to plague us and set violinsts mad. Of the four or five thousand, Stradivari, a great part, are exquisitely bad. Most people have their recognition of a Strad on either the appearance of the model on the label. It is difficult to say definitely which is the more likely to lead one astray. Anyone

MELIA for November, 1929

representatives of the American houses buy it. In reality they have underwritten the sole, and the violin, strongly enough; no one's property, but belongs jointly to the four or five houses concerned in the transaction. It is brought to America and locked up in the vaults of the American Q. Wilfippau Company, for inspection.

Meanwhile, letters are sent forth by the various houses to those of their clients likely to be Stradivarius-enthusiasts. If any amount is forthcoming, the representative of the house whose client is interested in the violin conveys the violin to the prospective purchaser and makes the necessary sales gestures. In this way, if the firm of Smith, Smith, and Smith has a client who can show an eight cylinder car and a maroon coat as proofs that his financial placing places him in the Stradowner's class, they "borrow" the violin from the Wilfippau organisation. When the sale is made, all hands gather round, and the melon is cut with appropriate gestures.

Alternative Procedure

But if the trip to Paris shows the violin in the little shop in the Rue des Sanssens Seins to be other than as above outlined, a slightly different incident is followed. The violin is advertised among the clientele of the several undertakers houses as being a genuine Strad with a scroll, neck, top, and one-half the back, the work of a later restorer. How circumstances may be arranged is the matter of much conversation, learning, and detail, amounting to a sort of disingenuousness. The visitor will be asked to try the collection and to pass judgment thereon.

But one day there came a fiddling Gypsy out of northern. All countries might have chanced him, but for their own welfare did not. The wealthy collector loaded him out of one of his avocacies. The artist played on every violin and commented favorably thereon.

"But," said the wealthy collector, "any collection needs an old master. Here I have Violin, Violin, Stainer, Lupots. But before the collection is complete I must have a Strad to crown it."

The visitor looked thoughtful. "What is your limit in price?" he asked his host. The collector, with a proud light in his eyes, drew himself up to his full height.

"I understand," said the violinist, noting the extraordinary feature, and I went to a fine specimen of Stradivarius's work."

With labels, such as are pictured on this page, available to anyone in any quantity, it can readily be seen why it is between the purities of the purists and the excellences of the mediocrities that Stradivari's works are esteemed. It is just a question of taste, or avoirdupois, or nose. There were other local edifications, evening gowns and what belonged inside them, persons pertaining, signatures, orixes, and much conversation, learning, and detail, amounting to a sort of disingenuousness. The visitor will be asked to try the collection and to pass judgment thereon.

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Continued on page 28
The Faculty Council

IRITHE faculty council meeting this semester was held in the Music Hall on Wednesday, November 12, at 3 p.m. The meeting was called to order by Dean John J. O'Neill, who presided over the meeting.

The first order of business was the approval of the minutes of the previous meeting. The minutes were read and approved unanimously.

Next, the council discussed the budget for the coming year. It was decided to increase the budget by 5% to cover the anticipated rise in costs. The council also discussed the need to raise additional funds through fundraising events and grants.

The council then turned its attention to the issue of faculty salaries. It was decided to implement a gradual increase in salaries over the next three years to bring them in line with those at other institutions.

The meeting concluded with a discussion of the upcoming holiday season. It was agreed that the university should organize a series of events to celebrate the holidays, including a concert, a chili cook-off, and a tree lighting ceremony.

The meeting adjourned at 4:30 p.m. The next faculty council meeting will be held on December 3, at 3 p.m.

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Business Is Good, Says Al Swanson

The American Band Association reports that the business is peaking during the winter months. At least one third of the band leaders are buying bands during this period. Conn has been quite active in booking itself and has been getting the highest prices for its instruments. The salesmen of the Rhythm section are not only filling orders but also taking orders for the coming season. The Conn Band is a leader in the field of professional bands and is setting the pace with its superior quality and fine workmanship.

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H. A. Hvalfjord, the highly respected oboist and well known band director, has been engaged to direct the new Conn Band. He has just written to say that the Conn Band will give him more opportunities to play the instrument than any other band in the world. He has said that he is very glad to have the chance to play the Conn Band and that he feels it will be a great honor to be associated with such an excellent band.

"Dick" Stroos - Band Organizer

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**Radio Note**

PISTONING, the other coming in the Fada Hour, both go on the air over the Columbia System, 7:30 to 9:30 each Tuesday night at ten o'clock, E.D.S.T., we were struck with the extreme correctness of tone of the orchestra under David McDowell, this exhibiting itself primarily in the French horns, which are smooth and sweet as a rose's voice. Mr. McDowell has always been one to temper devoutly, and his interpretations are always the result of thorough practice with evidence of this noticeable tendency. Not for him the outraged passion, the emphatic tone, the spasmodic dynamic, and in it completely the spirit of the masterly work is in such matters that is so responsible for the beautiful balance and tone quality of his orchestra.

The soloist of the morning was William Dyson, whose voice, among the many of the week, was soothing and sweetest, but not without an occasional burst of melody that brought a thrill to the heart of the listener. The soloist had a wonderful performance, and he was highly commended by the audience.

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From Philadelphia

By ALFRED SPREITZ

The Philadelphia Orchestra, under the direction of Eugene Ormandy, gave a concert at the Academy of Music on Thursday night, the 17th of November. The program was well received by the audience, which numbered approximately 2,000. The orchestra was well rehearsed and the musicians were in fine form. The performance was of a high standard and the audience was thoroughly pleased.

At Night

(Guest, And Lullaby)

Gaston Borch

No. 2

MOHIKANA: Indian Suite

Piano

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MELODY
New York Notes
By ALANSON WELLER

THOUGH Indian Summer is holding sway over Gotham as we write this, plans for the coming winter season are already under way. Among other novelties for the season, the Metropolitan Opera Company has announced that Wbud’s about-to-return Victor Herbert, one of his earliest efforts. We hope it will prove as valuable a last season’s Frau Voonc. Incidentally, while revival and old favorites are still on the menu, this season offers an unprecedentedly wide selection to those interested in the arts. The Metropolitan Opera will present only four seasons in Paris with triumphal success.

Some early performances were offered at the Bradfords of Music, where the New York Opera Comique presents Novas with a full score in the leading role. Two Acts of the company at the Manhattan Opera House were held in two Teatrofiana halls, Eugene Onegin and Peter Ives, the last of the latter in the form of Pshem’s tube. The Queen of Spades, the Philharmonic Society presenting the Beethoven 7th Symphony and Schumann’s Piano Concerto.

The Indian summer will have quite an extensive season with the addition of the new season. The concert series of the Metropolitan Opera will remain again with the Barbirollis, Pecorini, and Vellacott, and a series of the Philharmonic Society presenting the Beethoven 7th Symphony and Schumann’s Piano Concerto.

The Indian summer has been removed and replaced with a new series of the new season. The new season has been announced, and will be opened in November by Pius Yoo.

Mauro, celebrated French soprano, is paying Americans another visit. He will include on his recital program a number of improvisations on his theme. The art of improvisation has not been cultivated for many years, but in the days of Handel and Bach it was a necessary part of every singer’s equipment. In fact, the Handel Sopranos Concertos and many of the Bach Preludes and Fugues were in this manner. During the early nineteenth century, it was not uncommon for concert pianists to include an improvisation on their programs. Mr. Dupre possesses this gift in a remarkable degree.

Numerous of the best-known Victor Herbert operas have been started, delighting lovers of this great American work.

One of the most unusual of October was Military in Hollywood, with some attracting music by Oskar Strauss. It was well with considerable success.

An opera, under a different title, of Johann Strauss’s most successful operas, is presented for the coming season. This is one of the most felicitous of all operettas, though as yet unknown here save for its scintillating overture. It was revived last season at the Broadway, and received a hoard of notices. The opera is enjoyed by the audience despite the Wagner’s wicked hand and those G. Schickele, under the direction of Victor Salon. The score, but always excellent material, is the model of Miss Lillian Gownberg, which were over, was noted, and the artists of the cast. The voices of the cast, with the Maestro of the Met’s Katie Brown.

MELODY

Melody for November, 1918

Two New Numbers in the SYMPHONIA SERIES

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Op. 13

HENRI KOWALSKI

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The violin is of a new design, and has been constructed with the greatest care and attention to detail. The body is made of the finest spruce and pine, with a top of quartered spruce and a back of select pine. The neck is of select maple, with a ferrule of boxwood.

The strings are made of the finest gut, and the tuning pins are of silver. The sound post is of lignum vitae, and the bridge is of ivory.

The varnish is of the finest quality, and has been applied with great care. The violin is mounted with gold inlay, and the purfling is of mother-of-pearl.

Mr. Jenkins has taken great pains to ensure that the violin is both beautiful and functional. It is a sumptuous instrument that is sure to please any musician.

Melody for November, 1929

Mr. Taylor, We Object!

The new model violin was introduced with great fanfare earlier this year. However, some members of the orchestra object to its use.

"I do not believe in this new instrument," said Mr. Taylor. "It is not in the best interest of the orchestra. I believe in our traditional instruments, and I think this new one is not up to par."

The orchestra has been divided on the issue, with some members supporting the new model and others opposing it. It remains to be seen how the debate will play out.

Newspaper Ad


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no responsibilities on my shoulders, although after having tasted some success in cornet playing it bums me not to be dependent upon parents and not be able to provide even some spending money for myself. I could not seem to understand why I did not obtain work at a higher rate of pay, and when I went to a dance and saw some old man played on the violin and cornet, and when I told him that I was a cornet player, he said to me that you must come over this summer and live with us and play the cornet and give some music lessons. I found that the lesson was not enough and that I must see a real cornet player and compare myself with him. The cornet player I found was a very good one and I was taught to play the cornet and give some music lessons.

All the songs and music were promptly forgotten and in an excitement I did not stop to remember anyone could know that I was learning. I was, however, very happy to be able to make some money and to pay my way. I started to the Academy, taking both lessons and work, and I was to have one or two lessons a week and a half a month.

At the Academy, I found both lessons and work very exacting, and when I had to play the cornet and give some music lessons I was taught to play the cornet and give some music lessons.

A Worse Knob than Bane

Arriving at the theatre, I heard a band playing on the outside balcony, and it sounded very good to me. I listened until they had finished it, then went to the stage door, made a bow and went to the orchestra. I was not seen and a band leader with a bigger knob than mine went into a shop and played the overture. Hurry, hurry! I played in a-breath. I did not like the way he talked, and he was not very easy to stand and bore it.

I remained, and played the entire show.

Once, when I had played a variety show in Indianapolis, I had used brass rolls on the bass drum to make the tone of my viola louder, and this I heard over the bass player during an interval and borrowed some. The tone of my viola, which was really excellent, cut through the rest of the town, so that even the orchestra members turned to in my direction. I wanted my feelings against the leader in this way, playing as "Knob" as he had talked to me.

Imagine my surprise when the leader came to me after the show was finished, and engaged me to play the rest of the season to play on outside the theatre, and second cornet outside before each performance. Playing two shows a day netted me $84.00 a week. It was a good world.

As is so often the case, upon better acquaintance I found the leader, Dave Morgan, to be quite a decent fellow. He asked me how I played such a big tone on my viola, and was interested in that and in finding other cornet players of that result. Of course I had a splendid instrument—one of the best violas I have ever seen or heard.

My Career as Soloist Begins

After playing at the Academy several weeks, I made up my mind that this might be a novel idea for me to play a cornet solo when performing with the band outside. This band, which was composed of colored musicians, was very popular, both afternoon and evening concerts drawing large audiences, and I was programmed for a solo the following week. I played seated with the orchestra in a balcony over the orchestra about twenty feet above the street, and no one could see me. As it had always been a trial for me to play for an audience, it acquired more confidence by being out of sight, and the solo "took." For the rest of the season I played this way each week, and due to the novelty of learning new pieces my repertoire became more extensive. This really commended my career as a soloist.

My practice at this time consisted of a morning session with the cornet. Playing two hours a day, three hours a week, I was enough time to spend on the viola, so left it in the theatre.

This venture into music more was one more a result of the efforts I have made at the Academy and to have met with, and had a few lessons. I was then old enough to take more and try to be better.

The President of the Association said that I was a "good one" and that he would give me a chance. Indeed, I am a "good one" and will play the cornet and give some music lessons.

This Fuller Twist Wants More Music Camps

I have been playing the clarinet in the Young Set Band, and it is not so far the other day that I have been a sort of doctor because I have looked after some people. In the week, while playing my cornet, I played the ten-dollar-week salary on which I had started. It was and it was a youthfull pride that made me feel as when someone said to me that there was no need to be so expensive. Although my job in the theatre was hard, from a musical standpoint, it was not so much as working in a bank, and was more interesting.

(To be continued)
You Can Take It or Leave It
by ALFRED SPIESSER

Intimate glimpses of the unknown great
WILLIAM B. Spiller, the official emissary of this department. He
is an expert on things not worth knowing. He was once a
Professor of Psychology at Harvard, and is now a
Professor of Psychology at the University of California. He
which has been translated into Spanish, German, French,
Italian, and Japanese. His latest book, "The Psychology of
Knowledge," is scheduled to be published next month.

"If you want to know something about things not worth knowing,"
he said, "you have come to the right place."

"You can take it or leave it," he continued, "but you cannot ignore it."

"Things not worth knowing," he said, "are the things that make life interesting."

"But," you might ask, "how do I know if something is worth knowing or not?"

"You can take it or leave it," he replied. "If it is worth knowing, you will take it. If not, you will leave it."

"And," he added, "you will never know if it is worth knowing until you have taken it or left it."

"So," you might say, "I should always take things that are not worth knowing, just to see if they are worth knowing."

"You can take it or leave it," he said, "but you should not ignore it."
Music Reviews by Del Castillo

Orchestral Music
Korean Kvintet, by Robert Fricker (Casey). Modern, spacious, and sensuous, this piece, structured for four Korean kvintets, is well worth hearing. The piece moves slowly and steadily, with a sense of forward movement, and the harmony is rich and varied. Thekvintet is a virtuoso quartet of modern composers, with a deep understanding of the Korean musical tradition.

Dance Suite
R. D. Introduction from Kowakibata, by Maxime Staven (Gelinas). Smooth, flowing, and graceful, this piece is a beautiful representation of the Japanese dance tradition. The music moves effortlessly, with a sense of fluidity and grace, and the harmony is rich and varied. The Staven is a virtuoso quartet of modern composers, with a deep understanding of the Japanese musical tradition.

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The Drummer

CONDUCTED BY
George L. Stone

The "Edith Roll" article that appeared in the September issue of the magazine was primarily in nature to a 20-year-old drummer who, in letter to the department, expressed his opinion of the style and it's justification. However, in my opinion of the basis, which somewhat assimilated the same as an editor of a number of other types of ads, it is hard to reassemble the matter in a letter, rather than to reassemble the customary answer a letter, on the department, on the contrary, to a correspondent.

The article was addressed to the reader, stating, in the case, it was the plan to avoid or as far as possible to avoid the various expressions of various rhythm sections, as was done in the 'Hank Roll' article, to a correspondent, it was hard to reassemble the letter, rather than to reassemble the customary answer a letter, on the department, on the contrary, to a correspondent.

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Kepting Posted

We have just received information from the All Woman Zone Eng. Band Music Files, manufactured by Elliott W. Godfrey, 17 South River Street, Aurora, Illinois. According to the circular, there are 9,000 of these files have been sold since they first put on the market, eight years ago. We also hear that the names of those who have purchased the All Woman Zone Eng. Band Music Files are as follows: M. C. Bowers, Denver; Northwestern Uni-

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THE Drummer
Continued from page 12

It may well be seen that the drummer's face is covered in the same manner, but the materials are different, and the quality of the的产品 is vastly different. The musician is wearing a black hat, and a black suit. The suit is made of high quality, and the hat is made of high quality, and the quality of the materials is vastly different.

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The Ghost Walk

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is a volume that does for the beginning violin pupil just what the title suggests—opens up the beautiful vista of "Melody Land" by providing melodious little solos of positive musical worth that give a fascinating interest to every lesson from the very first.

"In Melody Land" is not an instruction book, but is intended as a supplement to the regular method in use. The teacher will observe, on inspection, that each piece, if judiciously selected, is a drill on the subject at hand, while to the pupil it is a "really-true" violin solo, thus the task of the teacher lightened and rapid progress of the pupil furthered by pleasurable little journeys "In Melody Land."

Practical application of the material to any system of teaching—class or private—is facilitated by grouping of titles under headings in the table of contents. For example: Where the lesson introduces the second finger, the selection should be made from numbers 10, 11, and 12; if the study is in the key of D major, assign number 13, "The Prince." The piano parts have been kept well within the scope of the average pianist to encourage performance in the home.

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