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Music Reviews



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March
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Orchestral Piano Part
ROMANZE
R. Schumann

MARCH
1929

Published by
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BOSTON, MASS., U.S.A.

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Agents for British Isles and Colonies (Canada and Australasia excepted) THE B. F. WOOD MUSIC CO., 84 Newman St., Oxford St., London, W.1. Subscription per annum. 10/6 net; Single copies. 1/3 net

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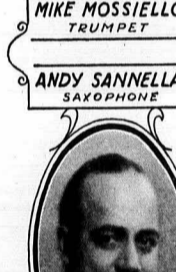
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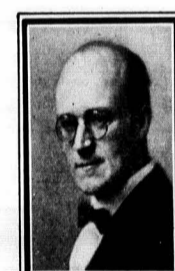


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KEEPING POSTED

For the purpose of putting our readers in touch with the announcements and products of manufacturers, publishers and others; this purely as a reader's, not an advertiser's service. Only new matter will be included herein, and comment on music is restricted to non-critical mention.

Additional Keeping Posted on page 55

THE Sherwood Music School, Fine Arts Building, 410 South Michigan Ave., Chicago, announce a four weeks' Summer Course in Band Conducting, from June 24 to July 20, 1929. This course will be given by the eminent Victor Jean Grabel, and will consist of intensive training in band conducting and band repertoire, and in addition, training in harmony and the revision and editing of band arrangements. Participation in rehearsals and supervised conducting are announced as important features.

THE Cundy-Bettoney Company of Boston, Mass., have just issued a collection of favorite selections under the general title of *The Artist Sax Series* for Eb and Bb saxophone with piano accompaniment. The parts for the respective instruments are issued in separate books. The price of the solo books is \$1.50 each, and that of the piano accompaniment book \$2.50. The collection will be reviewed in a later issue by W. A. Ernst, conductor of our saxophone department.

IN THE December number of *Musicaland*, the official organ of the Seattle and Tacoma Musicians' Associations, we find an interesting letter from the William S. Haynes Co. to W. H. Lawry, their Seattle agent, concerning the new silver flute on which they have been working for about a year. Following is some of the information given in this letter: "We are now ready to offer to the profession a flute which will answer the most exacting requirements and which will respond to the slightest breath. The instruments are entirely made by hand of the finest quality sterling silver tubing rendered hard as steel by a special drawing process recently installed in our factory. All tone holes are electrically soldered to the tube so there is no diminution of the hardness of the body. Except for the actual soldering process, every particle of these instruments is entirely made by hand. The result is a flute so light and delightful to play that all who have had an opportunity of trying one of them have expressed a desire to own one at the very earliest possible moment." The letter also mentions the fact that the new flute is one and one-half ounces lighter than the older model, which latter will still be manufactured for those who do not care to pay the slight advance in price of the latest model necessitated by the increased cost in manufacture. We imagine that the William S. Haynes Co. of Boston, Mass., will be only too glad to furnish any further information if so requested.

FRANK HOLTON & COMPANY have announced the New Holton Paul Whiteman Model Trombone. Its chief characteristics, according to the manufacturer, are extreme lightness, an ease and surety on high and low tones, and an improved slide action. It is being introduced on a ten-day loan offer.

THE general catalog of the Vega Company, 155 Columbus Avenue, Boston, Mass., gives a comprehensive view of the wide field covered by this firm's activities. First of all one finds listed a wide variety of banjos, both tenor, plectrum and five string, mandolin banjos, guitars, mandolins, lute mandolins, mandolas, mandocellos and mando-basses. Then follow the fretted instrument accessories—a wide variety of strings, cases, music stands, bridges, picks, mutes, banjo heads, resonators, tailpieces, pegs, the Vegaophone arm-rest, and mandolin and guitar machines.

Next comes the Vega violin, violoncellos, and double basses, violin bows, cases and strings, to be followed by the brass group; trumpets, cornets, trombones, altos, baritone, sousaphones, bugles, mellophones, mouthpieces for the various brasses, including the French horn. In the fourth division one finds saxophones: C soprano, Bb soprano (curved and straight models), Eb alto, Bb tenor, C Melody, Eb baritone, Bb bass, saxophone cases, bags and reeds, metal clarinets, silver flutes and piccolos, wooden clarinets, bass clarinets, oboes, and clarinet and oboe reeds, with finally a full line of drums and accessories, marimbas and xylophones. This concern also specializes in the repair, plating and engraving of instruments.

THE Wainwright Band and Orchestra Camp catalog for 1929 is now ready for distribution. It contains much reading material concerning the founding of the camp, its objects, equipment, curriculum, rules, cost, and so forth, and is illustrated with many pictures both of the camp, the faculty, and the advisory council. It may be procured by addressing the Wainwright Conservatory, Fostoria, Ohio.

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JACOBS' BAND MONTHLY
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MUSIC

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Cady C. Kenney
Full Orchestra and Piano (including Saxophones and Tenor Banjo Chords)
FLIGHT OF BUTTERFLIES, Morceau Characteristic W. Aletter
Full Orchestra and Piano (including Saxophones and Tenor Banjo Chords)

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FLIGHT OF THE BIRDS, Ballet
W. M. Rice
Band

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SNUGGLE PUP
George L. Cobb
ZORA, An Oriental Sketch
J. Carroll Levan
LOVE-IN-A-MIST, Gavotte-Intermezzo
Jules Devaux
RIVERDALE, March
Chas. A. Young
Orchestral Piano Parts
ROMANEE
R. Schumann

New England School Music Festivals

Rhode Island Band Contest, Pawtucket, May 4. Paul E. Wiggin, Pawtucket High School, Pawtucket, R. I.
Vermont School Band and Orchestra Contests, Burlington, Vt., either April 27 or May 4. A. E. Holmes, Burlington High School, Burlington, Vt.
New Hampshire School Band, Orchestra and Glee Club Contests, Laconia, N. H., either April 27 or May 4. J. E. A. Bilodeau, Laconia, N. H.
Maine School Band and Orchestra Contests, Lewiston, Me., May 11. Dorothy Marden, Waterville, Me.
Massachusetts School Band and Orchestra Contests, Newton, Mass., May 11. Charles R. Spaulding, Newton High School, Newtonville, Mass.
New England High School Orchestra (238 players), Symphony Hall, Boston, May 18. Francis Findlay, conductor; H. E. Whittemore, manager, School Administration Building, Somerville, Mass.
Final New England Contests and Boston School Music Festival to be announced later. Fortunato Sordillo, Chairman, School Committee Bldg., 15 Beacon St., Boston.

For information regarding chorus and glee club festivals, address Mrs. William Arms Fisher, Chairman of Glee Club Division, 362 Commonwealth Avenue, Boston, Mass. (District contests are thus far scheduled for Fitchburg, Quincy, Lowell, Springfield).
For information regarding any of the above state activities, address the State chairmen, whose names are given in each case, or write to C. V. Buttelman, Secretary of the New England Music Festival Association, Rm. 233, 120 Boylston St., Boston, Mass.

Another Excerpt from B & D "Silver Bell" News

So great has been the popularity of the modern dance orchestra and so insatiable the demand for skillful banjo players to fill the chairs in these organizations, that many people—among them the players themselves—overlook the fact that there are other fields of usefulness for the instruments of the banjo family. Indeed, essential as is the crisp rhythm and pleasing "bite" of the banjo's voice in the dance orchestra, these and other distinctive tonal characteristics—best described as "banjoistic"—show up to even greater advantage in the concert and theatre orchestra. . . . Theron D. Perkins, noted conductor of Boston, said in a published interview, "The plectrum groups have possibilities which, to my mind, are too often neglected. When treated intelligently they are capable of individual effects both in scoring for concert band and concert orchestras. I have used a tenor banjo section in one of my concert bands and a strong tenor banjo section in a marching band adds tremendously to its effectiveness. . . . Nor is the attention given to the orchestral use of fretted instruments a matter of current development. On the contrary, the resources of plectrum-played instruments have been recognized for many years . . . creative musicians should be interested in reviewing opinions held by musical authorities in the more or less good old days before jazz was heard of. Here is a sample, taken from a paper on "The Orchestral Uses of the Mandolin, Banjo and Guitar," written in 1895 by L. A. Bidez, then Musical Director of Campbell University:

Read the Statement

of Mr. Bidez and all of this interesting article in the new deluxe edition of the B & D Silver Bell News. 48 pages. Pictures of 150 players and orchestras. Send us your name and address and we will mail the book post-paid with our compliments.

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How to Start a School Band —By Mirick



The advice of a conspicuously successful organizer and trainer of school bands, free to all teachers. If you are planning to create or enlarge a band or orchestra, by all means get this book! Offers many helpful suggestions on how to stimulate interest of pupils, parents, and school officials. No "black magic"—but bands organized by the Mirick method are on a solid musical foundation! Send the coupon.

Pocket Transposition Chart



An indispensable aid to the director, teacher, arranger or composer. Shows at a glance the actual pitch of every tone played by any "transposing" brass or wood-wind instrument. Quickly settles all arguments, eliminates discords, helps correct errors in printed parts. Saves hours at rehearsals! Your copy free for the asking.

Our Latest Catalog



Here is illustrated and described every instrument and accessory in the complete York line, together with price list, installment plan, and 6-day free trial offer. Here are new features, too, upon which every player of a brass instrument should be thoroughly posted—features that place the York line of today in a class by itself! The coupon will bring your copy.

THE inspiring progress of bands and orchestras in America, particularly in the schools, has been brought about chiefly through the high devotion of soundly trained supervisors and teachers. Its future depends upon the professional ethics and training of this same group.

The House of York has always believed that worthwhile, lasting results are obtained only after a thorough grounding in fundamentals. The "band helps" illustrated at the left are based upon this principle. They are a part of the whole-hearted co-operation York offers to supervisors and teachers who are so devotedly striving to "make America musical."

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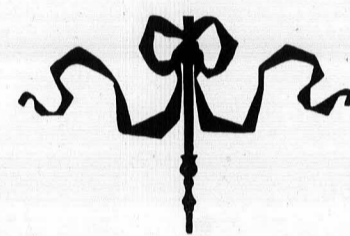
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❧ This and That ❧



PARTICIPATION is the keynote of National Music Week to be observed May 5-11 next with the slogan "Hear Music—Make Music—Enjoy Music." As said by C. M. Tremaine, secretary of the National Music Week committee: "To 'Hear Music, Make Music, Enjoy Music' is a trine participation, in which possibly the greatest factor is the making of music, because it not only gives self-expression in itself but adds to the capacity of the performer for understanding the music that he hears, and hence it greatly increases his enjoyment in listening. There has been much mentioned of a merely passive hearing of music. In my opinion this is a contradiction in terms, for no one can really hear all that there is in music unless he meets it half-way by making an active effort to understand it. This active form of listening is quickened by the hearer's ability to play, and for this reason we are emphasizing the three factors which in combination make for the greatest possible enrichment of life through music."

Concerning the form this participation should take, it is recommended that churches reach their young people through hymn memory contests, hymn playing contests, and junior choirs; for the schools and homes, "an interrelation with pre-school music training in the household, parents' music days in the classrooms, and more family music-making in the homes." Men's and women's clubs are advised to "feature American music through group singing and special programs"; for stores and factories, "music-making by employees in instrumental groups and choruses" is advised; for radio stations, "community sings on the air, and musical quiz games"; and for charitable institutions "concerts by the community's artists and ensembles."

Each year the Committee has placed emphasis on some one element necessary to a complete fulfillment of the Music Week idea; in our opinion, this year's is, possibly, the most important of all. You cannot have a nation of true music lovers unless you have a nation of music makers as well.

Concerning Conferences

SHORTLY after this magazine makes its appearance the sectional conferences of Music Supervisors will be in full swing, the Southern Conference, to be held March 6-8 in Asheville, N. C., being the first to convene, and the Eastern Conference following at Philadelphia, Pa., March 13-15. The Southwestern, Northwest, and North Central Conferences will be held in April in the order and at the places and dates, respectively, which follow: Wichita, Kansas, 3-5; Spokane, Washington, 10-12; and Milwaukee, Wisconsin, 16-19.

As clearing houses for ideas and experiences, these sectional conferences have proven their value to all those who have attended them, and as time goes on, and music in the schools continues expanding, they will become of greater importance in proportion. In some ways they exert a larger influence than the National Conference because of the greater number, collectively speaking, that they are able to draw. The latter circumstance is due to the expense, to most, of attending the National gathering which, in a strict sense and because of this matter of expense, becomes something in the nature of a sectional conference with the doors thrown open to those throughout the country who can afford to take the trip.

This leads us to raise the question as to why more stress should not be laid on district or state conferences, which again, collectively, could exert a still wider influence by reason of accessibility, than either of the types mentioned. We are not to be misunderstood as underrating the value

of national and sectional conferences nor as suggesting that the more localized gatherings should take the place of either. We are simply pointing out the value of a decentralization process in the matter of conferences which is indicated by the existence of the sectional type, itself. All three, national, sectional, and state or district, could be held without interference if the meeting programs were placed on a triennial basis, and the net result, so it would appear to us, would be immeasurably greater.

It is to be remembered that local interest contains several more calories than are to be found in that proceeding from a widely spread territory, and that the chief value, in the case of the National Conference, let us say, received by many persons who normally should benefit, is received through the press. If the local conferences, as suggested, could be modeled somewhat after the pattern of the National Conference, each with its own great high school orchestra, chorus and band representative of the section, in the manner that the New England Festival Orchestra is representative of theirs, we believe that the increased stimulus in music interest which would be shown, to say nothing of the more direct benefits to a larger number of supervisors, would warrant the time, trouble, and expense. And after all, the public—the pupils, their parents and friends—are the ones who in the last analysis control the situation. If their interest can be caught and held, so much the better for music in the schools. As intimated above, this interest is very much more apt to be focused on things happening under the nose than on matters taking place hundreds of miles away. We are a country spreading over enormous territory and this fact breeds, however lamentably, backwaters of provincialism. Nevertheless this provincialism can be taken advantage of, and bent to the common good. We believe that a bit more attention to local pride expressed by the holding of state or district conferences, and extraneous to the other practical considerations outlined above, would pay dividends in those communities where it was put in operation.

Every Rose Has Its Thorn

ALTHOUGH it is too early to give any authoritative forecast on the future of sound in motion picture theatres, this magazine is still of the opinion, expressed earlier in the proceedings, that the situation while necessarily uncomfortable for, and in some cases distressing to, theatre musicians, should not be allowed by the latter to induce within them a state of panic or anything approaching it. We still maintain that what is mostly required is the combination of steady nerves and a cool head.

We never have believed, and it would appear as if circumstances were bearing us out, that sound would eventually, completely, and irrevocably displace living, breathing, musical personalities in the theatre. We do not question that in the hearts of many of the managers, both house and chain, it was fondly hoped that such would be

the case, and we also believe that this hope, as well as the competitive aspects of the case, has been responsible for the land-office business being done in the matter of installations. We are, in addition, firmly convinced that in their use of sound devices, these gentlemen have vastly overreached themselves. There have been some notable flops, and already there has begun to seep into some of the less dense of the managerial skulls, a vague suspicion that there is something putrid in Peoria, and that the joyous whoops with which they welcomed this opportunity to rid themselves of the musician incubus were a bit premature and slightly false in pitch.

We have had some correspondence with a person of not too lowly estate in the motion picture theatre hierarchy, and we think that a quotation from one of his letters will point our claim: "From the outset I have been of the opinion that sound judiciously distributed can be made a most valuable asset. Those houses wherein sound has at this early date proved a fiasco can, in my opinion, lay the blame to the fact that they 'sounded' their audiences to death. In other words, they became hungry for the dollars that were from all quarters pouring into the first sound installations and killed the goose that laid the golden egg by giving the public too much of a good thing. It was, and still is, my contention that the musical accompaniment should be divided equally between sound, organ, and orchestra. A little at a time would have undoubtedly prolonged the life of sound as witness the reaction in those houses which followed this formula." The italics are ours.

Here we have an admission that sound, no matter how valuable its place may be (and we are of those who believe it has a place) has not been a universal panacea for cost-sheet ills, and that, on the contrary, the boiled shirt gentry are faced with the mortifying fact of having clasped to their crackling bosoms an adder of additional expense whose sting no doubt will eventually draw, and in some cases has already drawn from them agonized and bewildered cries of exasperation. We shed no tears over their dolorous state—it is very much their own lookout.

So much for the managers—to change the figure, they prepared themselves a bed of roses but unfortunately forgot to remove the thorns. As for sound, itself, in our opinion it is not only with us, but it is here to stay; to be modified in both use and nature as time goes on—to be developed and improved—to become no doubt a quite wonderful thing as its technic is worked out—but as an added and individual contribution to motion picture programs, not as a replacement of any existing form—at least insofar as such communities are concerned which in the past have boasted anything more gaudy in their theatre pits than piano and drums. In such places as the latter, 100% sound would be like manna from Heaven, anyway.

As to how the increased expense is to be met, that is a matter for prayerful consideration by the decimal point jugglers in the executive offices. We do not envy them their task.

Gilding the Lily

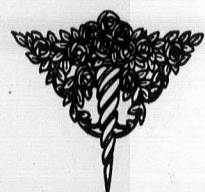
WHILE we are on the subject of motion picture theatre music we would like to mention a matter which lies close to our heart, and that is the insensate opinion held by the operators of these tombs of pleasure, that music cannot stand on its own feet but must be bolstered up by all sorts of extraneous mechanical clap-trap, and questionable didoes by the musicians themselves presenting it. A case in point will make clear our grievance.

Continued on page 18

IN this article the author pokes much innocent fun, albeit with serious underlying purpose, at a certain phase of the cultural program as at present administered, and although many of our readers may, and no doubt will, differ from him in his beliefs, tenets and what-nots, as herein displayed, and still further may take umbrage if the subject attacked happens to be, with them, a cherished one, still it must be admitted that an expression of honest criticism is the right given to all, and that any cause which cannot withstand it is scarcely worth the saving. Beyond that, one must recognize the inalienable right of self defense and the satisfaction to be found in recollecting that if a person steps on one's toes it is quite permissible to retort by sitting on his stomach. Withdrawing from the scene after this delicately provocative thought, we leave the stage to Mr. Sprissler, to either exasperate or delight you, depending on who or what you are.

How to Listen to Music

By ALFRED SPRISLER



AT THE present time there is a considerable quantity of erudite and edifying matter being spoken or written about the gentle art of listening to music. The larger part of all the words on that important subject is nonsense. A considerable section of this nonsense is either ignorance or simple hokum. It, however, has the advantage of covering a multitude of musical sins while at the same time adding numerous stray dollars to various lean purses.

A Complicated Business

Chief among the tenets of the new credo now frightening away many people who might otherwise become music lovers is the oracular dictum that one must be instructed how to appreciate or to enjoy music. In other words, one cannot tell whether he likes a certain melody until he has asked his musical mentor for special lessons in the appreciation of melodies. Having proceeded as far as the enjoyment of melodies, the music lover is blocked by the impassable barrier of the opera, which demands a totally different type of lesson than that sufficient for ordinary melodies such as issue from the business apertures of horns or from the strings of violins. And then, with the knowledge that he can understand opera (as if anyone ever can!) firmly entrenched in his alleged brain, the music lover again meets a staggering blow when he finds that he is promptly demoted to the first grade when he is desirous of enjoying that brand of music served by symphonic orchestras. And he then finds that separate courses are given in chamber music, oratorio, jazz and zither music. Everything considered, it is a most difficult world for the music lover.

Consider the shock to the sensitive nervous system when a man who, after listening to Schubert's *Unfinished Symphony* suddenly is told by one of these appreciation sharks that his listening has been done all wrong, and that, instead of enjoying the symphony, he has really been writhing in a coil of tortured and gasping ganglia and neurons. His sad plight is due in its entirety to the fact that he was presumptuous and foolhardy enough to attempt to listen to a symphony concert without having procured the necessary preparatory instruction in symphony listening and the specialized course in listening to Schubert symphonies. Obviously the unschooled and uninstructed listener cannot enjoy the opening measures of the work, the deep motive in the double basses and violoncelli indicative of the composer's fear of the appearance of the collector from the piano store, without a lecture in Schubert's opinions on the principles of rent as expounded by David

Ricardo. Nor could the rash and untutored listener understand the sublimity of the plangent oboe melody without having thoroughly digested, with the aid of pepsin and hot water, Herr Nietzsche's *Genealogy of Morals*. Finally, after such a barrage of language and argumentation, the quondam music lover comes to the secure conclusion that he has not enjoyed hearing the symphony but had really been out playing kelly pool at the corner cigar store.

The musical interpretation sharks preach, in addition to their very inspirational remarks on the total musical depravity of man, his complete delusion as to musical perception together with that general musical inferiority complex the human race has inherited from the Pliocene age. They say that one must be taught how to enjoy music and how to appreciate melody. These luminados have, on the basis that all concepts receivable through the senses are false, followed the logic with saying that, in addition to the fact that no one has any proof of any other person's consciousness, his own musical consciousness is absolutely false unless he has been given a thorough course in appreciation by a duly accredited appreciationist.

Some Pertinent Examples

Hence, the enjoyment of music must be premeditated. One must sally forth to a concert of the Blauweissliederkränzsangerbund at the local Schützenpark well schooled in the fundamentals of musical enjoyment and armed with a certain knowledge of interpretation. When for instance, the chorus shouts:

*Hoch soll er leben!
Hoch soll er leben!
Dreimal hoch!*

one must have the necessary biographical equipment to know that the composer thus depicted his anguish at the parting with his favorite and only watch at the pawnbroker's in order to buy Knackwurst for dinner. And similarly, when in *Die Zwei Grenadiere* the basso, with hair the color of stale beer, sings to the stirring strains of the Marseillaise:

*Dann reitet mein Kaiser über mein Grab
Viel Schwerter klirren und blitzen,*

he knows that Schubert thus powerfully represented his joy at receiving his best lawn neckcloth back from the French laundry at the corner without the usual quota of rents or tears therein. The word *Grab* tells the whole story.

In orchestra music an untold amount of interesting matter is completely lost by the uninstructed music lover. To him the noise in Wagner's *Ride of the Valkyries* remains merely

noise instead of the various discussions and dissertations of those temperamental young ladies at a Tuesday afternoon Kaffee-Klatch. In like manner, the grand slam in Haydn's *Surprise Symphony* fails to indicate the policeman's knock on the door of Haydn's room while he and several friends were engrossed in a quiet tenth-of-a-cent a point game of bridge. Thus the entire meaning of the composition is lost. And that, by the bye, is the clue to modern musical interpretationism and appreciationism. The people who are the adepts in the art try to find out the meaning of every composition and the reasons why it was written, if indeed there were any. To this end they have quaffed deeply of the vast cistern of musical anecdote and have therefrom procured a mass of data that is laughably false and at best insane. These people, with their explanation of everything and their spagyric terminology, have made listening to music infinitely more difficult than the making of it.

Obscurationists

The adepts expounding the new art of appreciation and interpretation are many. They have their ranks swelled perceptibly by those musicians who believe that the public revels in a certain amount of musical flubdubbery. These musicians have always affected tricky clothing, boorishly eccentric manners and a pose, but it is only lately that they have gone in largely for telling what their music was intended to represent. The majority of these musicians use this appreciation racket to hide technical imperfections. The inner recesses of the writer's collapsible memory bring to light one woman who, inadequately prepared as teacher of either piano or singing, essayed to teach both on nothing more than the stereotyped phrases of the interpretationistic hokum and her own unlimited nerve. She frequently had applicants for lessons who had forgotten more about the piano or singing than she knew, but she could always coax a few dollars from the prospects by giving lessons in expression and interpretation. And we know a very bad violinist, with technique more than limited, who, in giving instructions to grubby little boys at twenty-five cents a lesson, bewails the evil star that keeps his pupils from playing with expression and soul.

Most all the adepts are what have been called theoretical musicians. They are like unto the theoretical golfers, who can talk you into insensibility about the game of golf, and yet have never been around a course nor have ever swung a club. The theoretical musicians lucubrate considerably about the interpretation and esthetics of music, yet they either can

not play a note correctly or fortunately can not be prevailed upon to try. But they stand before women's clubs and talk by the hour at an uncomprehending sea of faces about Haydn's humor, the life history of Mozart, cross currents of Beethoven's career, and the love life of Wagner. Wagner is the boy who rather appeals to women's clubs. They like his biography in all its intimate details rather than his music. And usually after a talk of this kind some one or other, at rare times the speaker, lurches to the piano and knocks the works out of it in the name of the composer just under dissection. And then the ladies all go home to open cans of salmon for supper while laboring under a confusion of ideas about the general incomprehensibility of music, musicians and morals, and tangling all three inextricably.

Even Babies and Sucklings

There is another class of adepts whose suppression is very necessary. These depressing people, who are usually women, make a practise of going into schools and inflicting the inoffensive youngsters with what is euphemistically called musical appreciation.

The procedure is simplicity itself. The lecturer talks. She then puts a record on a phonograph. She talks further. "Now, children," she says, unctuously, "in this selection you will see that the composer tried to represent his feelings while walking through a cemetery one dark night in August. Have any of you darlings ever walked through a cemetery on a dark night in August? On any night in August? Well, that really is unfortunate, but we'll have to get along as best we can. This piece was written by a Frenchman named Saint-Saëns, who was very nervous, like all musicians. And because he was very nervous and sensitive he couldn't walk through cemeteries on dark nights in August without becoming very much agitated.

"Have you ever been in France? Your mother, Janet, was in France once, wasn't she? Well, then you'll know what a church bell is. This French musician Saint-Saëns, who was very nervous and sensitive, was walking through this cemetery when the church bell rang twelve strokes. That meant it was midnight. Have any of you ever been awake at midnight? Well, you know how you feel at midnight when the church bell tolls twelve, especially if you are nervous and sensitive as Saint-Saëns was.

"Now, I'll just play that part." And she lets the record bong out the twelve artificial bell strokes which fool no one. She then stops the machine and proceeds:

"Well, Saint-Saëns sees Death sitting on a tombstone with a violin in his hands. What's that, Eunice? 'Why didn't he have a saxophone?' Well, anyway, Death tunes his violin—listen, darlings!"

She plays that part. The kids yawn and squirm. One urchin wonders why the old dame doesn't play the darned thing and quit jawing.

"Now, all the skeletons, when they hear the violin tuning up, come up out of their graves. How many children here know what a skeleton is? Hold up your hands! What's that, Rachel? 'A person without any meat on him.' Yes, I suppose so. What did you say, Ferdinand? 'What families keep in closets?' Well, anyway, Death begins to play a waltz and all the skeletons begin to dance to his music. Now I'll play the part where the bones rattle . . ."

She does, and the kids receive auditorially the rattling snap of the rapid xylophone playing with ennui, nonchalance and insouciance. The lady goes on telling the story of the composition in this fashion, and the children are bored to insensibility. They too carry home mixed accounts of Saint-Saëns' playing his violin in a cemetery while all the family skeletons in France shoot glorified games of crap on adjacent tombstones. Some fathers think thereupon that the skeletons were quite justified in their conduct, because, they allege, some violin playing is enough to make any self-respecting skeleton turn in his grave and seek for a little recreation. However, the educational effect of all the talk directed at the innocent child is nil. There ought to be a law.

If a great many people think one must be educated in how to appreciate music, an equal number are equally certain there are definite positions to be assumed in listening to it. In a sense they are right. It is evidently bad form to play tennis, do structural iron work or have a tonsillectomy performed while listening to a string quartet. And as for taking cold showers or writing one-act plays while listening to grand opera . . . why, it simply isn't done!

The person who is cognizant of the proper way to listen to different kinds of music commits no such breaches of etiquette and outrages none of the proprieties. He, or she, has learned that when listening to symphonic music by famous orchestras one's eyes should be upturned to the cherubs painted on the ceiling and the countenance should express utter non-contact with karma, icemen or bus conductors. Furthermore, the seraphic expression is only to be altered when some unfortunate imbecile in the amphitheatre, thinking the long pause indicative of the end of the selection, applauds long and vociferously. Then it is permitted to hiss the varlet into chastened submission, and to glare either reproachfully or balefully in his direction. After the final note of the last number is played, the one who knows must retain his or her place, gazing raptly into non-spatial space, and only making an effort to leave the hall on the request of the usher.

Chamber Music Etiquette

Chamber music requires an altogether different mode of procedure. The very costume, which in symphonic concerts must conform to the character of the music to be played, is regulated by the astral vibrations of the wearer in reference to the receptivity of the corresponding vibratory influences emanating from the woodwind, batterie, and the usual strings. In symphonic concerts the dress of the ladies must reflect the mood of the composer. For instance, when Tchaikowsky is played, ladies must wear extremely low necked gowns with the skirt abbreviated to a mere suspicion. Tchaikowsky is very lachrymose. Ergo, the ladies must be dressed appropriately for swimming in tears. However, in chamber music one's astral colors may be worn, being taken into consideration what has been said above.

If the chamber music concert be a private affair, girls under sixty-five, and wearing either scarlet or chrome-yellow smocks and barbaric jewelry of old hammered brass, may assume languorous postures on divans covered with exotic tapestries. They, the girls under sixty-five and not the tapestries, must register complete soul relaxation. Girls above sixty-

five should wear their hair in the classic manner and must stand by the bust of Beethoven, assuming some easy attitude, such as applying the left hand to the forehead in a manner at once graceful and elegant.

Between selections the conversation should be on the merits of any composer not represented on the program, to the detriment and depreciation of any one who is. If, for instance, the quartet has just finished playing Beethoven opus 59, No. 3, one must say that Beethoven is frightfully mid-Victorian and naive, and that she prefers someone more sophisticated and modern . . . Haydn, for instance. If the musicians are hired for the occasion, applause must be indirectly given the man who pays them. If they are amateurs, and if they are in one's own set, they may be applauded in person. This is usually done by knocking over a music stand, or cutting the strings on the violoncello with a bread knife.

At recitals an entirely different line of conduct must be followed. One must, if one is wise, keep that seraphic look of so much value in the proper listening to symphonic concerts, but one must tremble in emotional agitation when the soloist plays one of those wild turbulent things, relaxing when he plays sweet and melancholy ones.

Excerpts From the Glossary

The connoisseur's gestures and manner are always copied from his preceptor. Any gesture or comment out of the glossary peculiar to musical appreciation will result in police intervention. For instance, although it is perfectly proper to breathe in a rapt way: "Heavenly!" when something is played which you have been told is the right sort of music to say that word about, it is a heinous sin to use that term concerning the type of music of which *divine* can only be used. These nuances of meaning are the most difficult part of the language of the musical appreciationist.

However:

Anyone with a pair of ears in good working condition can listen to music, and to any kind of music, and enjoy it without any previous instruction whatever. If this be heresy, make the most of it! It furthermore is not necessary to give a complete criticism of everything musical one hears. People are certain Beethoven could compose good music, and they do not feel particularly enthusiastic about hearing some young chap suffering from chronic cephalic distension caused by a deep-seated case of egotism yawping about Beethoven's inferiority to Stravinsky. Everybody has inherited a right to listen to and to enjoy whatever music he likes without having some busybody take the joy out of it.

Now the proper way to listen to music is this: You sit in your chair. The music is played. You listen. You look at the performers if you wish. You listen more. And so on, until the concert is over. It is not necessary to analyze every piece of music one hears to tell whether it is good or bad, or whether the performer is as good as or better than his rival, Ivan Awfulitch. You either like the music or you do not. If you do not there are two possible explanations. Either the music is at fault or you are. Music is primarily intended to please. If it does not, granted the listener is in the proper receptive mood, something is radically wrong with either the music or the musician and possibly with both.

Continued on page 63

Thar's Music In Them Hills

By AGNES BRINK



LESLIE COUNTY ORCHESTRA
Left to right: Gaine Stiddham, Jessie Hyden, Bruce Muncy, Ercelee Vanover, Thelma Thomas, Rev. C. A. Moyer.

THE bumping seemed to grow worse, if it were possible, as, careening slightly around corners, we proceeded down the mountain, and all that could be seen ahead were the two long ears of the mule who pulled the joltwagon and its load. By this time we and the cured sorghum cane, which formed the upholstery and cushions of the cart, had all slid chummily together into the tilted end. However, over ruts, around precipitous corners with laurel bushes brushing against the wagon, and hub-deep in mud, we trusted the little mule, and it was not long after that we came in sight of the lights of the place where we were going to hear a band of Kentucky mountaineers rehearse as the "Leslie County Orchestra."

Unexpected to Find

That such an organization could exist among the mountaineers, who are not particularly noted for ambition or stick-to-itiveness, is rather remarkable. Leslie County, itself, is about as thickly crammed with mountains of the Cumberland range as would seem possible in a comparatively small section. Without a doubt most of the mountaineers are descendants of those whose feuds, moonshine stills, and sawed-off shotguns provided thrills for readers of adventure stories of Kentucky. By putting the last sentence in the past tense it is not meant to give an impression of progress in this section; the county is still surprisingly primitive, and up to the forming of the orchestra by the Reverend C. A. Moyer of Cawood, Kentucky, practically the only musical instruments known were the banjo and jew's harp.

It was indeed starting at the beginning of things for the orchestra's organizer. Not only did its would-be members have to pick out their own instruments, but they would have to know what the instruments looked and sounded like. Reverend Moyer went to work with cardboard, shears, paste, and a mail order catalog, producing a chart which showed the requisites for an orchestra. Before the assembled volunteers, some coming out of curiosity and some out of a real desire to make

music, the cardboard chart instruments were demonstrated by records of solos and ensembles, and out of this large group of people there remained several who happily and earnestly studied music and played in the "Leslie County Orchestra."

The First Arrival

We had barely climbed out of the jolt-wagon when the first arrival on muleback came up. Holding his trombone, wrapped in an old coat, under his arm, Gaine Stiddham slid off and hurried expectantly up the stairs. He was early tonight because he had had the little mule. Usually he returned home after school, did his chores, and snatching a hasty meal of cornbread or cold meat footed it back through the mud to rehearsal. As I shook myself free of sugar cane and stretched, I thought rather ashamedly of the times it had seemed a cruel hardship on a cold winter day in Boston to board a trolley, hop off, and up the steps into the Conservatory. Gaine's trip could hardly be called as safe, comfortable, or expeditious.

Two girl members, Jessie Hyden and Ercelee Vanover came in with their instruments. Rehearsal would soon begin. Both girls were working hard at their music study and in their homes, with the intention of being able to attend Berea College. Incidentally, it would not take much stretching of the imagination to see that it is quite possible Ercelee's name might be the slightly distorted mountaineer version of "Ursula." Many of the names held by these folk noticeably bear the stamp of early southern white aristocracy. Those names of euphonious appeal, especially, have been held and passed down in mountaineer families.

The violinist arrived, all hearty smiles. Thelma Thomas was kitchen scullion of the Community Center, and as it had been noticed that in her "spare time" she picked out melodies on the piano, she was given the opportunity to join the orchestra. After carefully pondering over the charts and listening to the records, she finally decided to play the violin. One was obtained for her at a bargain price from some mid-western town, and she started in with her

customary vim and vigor. However, sad to relate, her playing never rose above the "neutral" stage. She was used in all "engagements," but at latest reports has passed out of the musical sphere altogether.

Bruce Muncy, the clarinetist, after joining the orchestra learned also to play the saxophone. He being the son of the store-keeper postmaster, it was fairly easy for him to own two instruments. One summer when he worked with a surveyor's crew, one of the men had carried a saxophone with his personal belongings. Bruce found it extremely pleasant when the Kentucky evenings after work were whiled away listening to the saxophone, and decided he would like to play one.

They Play Engagements Too

Not the least pleasant or important events in the young players' lives were the "engagements" of the orchestra. They played for Commencement exercises, and on holidays. A very memorable concert was one given "Up Creek," when on climbing into the jolt-wagon after they had played, the orchestra members were serenaded by their audience. It was a slightly unusual serenade in that it was a perfect fusillade of pistol shots — a very expressive way of showing delight, we'll admit.

With everyone present, Reverend Moyer started rehearsal and put the young people through their paces. They had finished the study of the elementary volumes of two well-known methods under his good leadership, and worked hard and willingly at all rehearsals and in between chores at home.

It seemed but a short time later that the rehearsal was over, and there was a general stir and relaxation. They had played remarkably well, and had enjoyed it immensely. When we came out into the clear, cool night, Kentucky stars shone soft above the high ranges. Miles and miles of pines on black ridges and slopes gave serenity and majesty to the scene. As we stood silently for a few minutes, I knew we all felt from what we had seen tonight that "thar's beauty in them hills" could easily be said for the folk as well.

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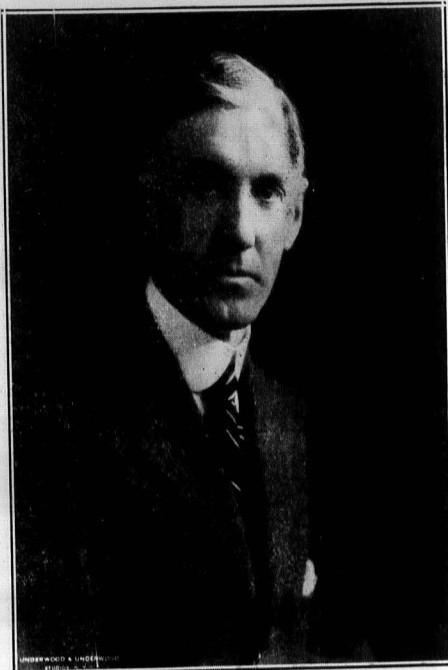
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Why I Like Contests

By C. M. TREMAINE
Director of the National Bureau for the Advancement of Music

A direct answer to the article "Why I Don't Like Contests" which appeared in our December issue. Mr. Tremaine, because of his position as head of the National Bureau, which has been a prime mover in the promotion of school band and orchestra contests since the inception of the movement in this country, is able to approach his subject with the authority and knowledge springing from a wide and varied experience in this particular field.



C. M. TREMAINE

THE article in the December number of the JACOBS MUSIC MAGAZINE, "Why I Don't Like Contests," interests me very much, and I feel it calls for a reply. The criticisms made are well taken. The writer of the article puts his finger on the weaknesses of the contest — and there are many. Any friend of contests would be foolish not to admit them, but to point out weaknesses may come far from conveying an accurate picture of the net results. There is no denying that contests have become a force which is definitely operating in the field of education today, and it is most desirable and important that their influence should be correctly appraised. The present writer disclaims qualification to pass judgment on their merit, and this article is a personal opinion. I have undertaken to discuss the subject for two reasons; first, because I wish to make my own position clear, and second, for the reason that I believe many music supervisors and school superintendents look at contests from a restricted and therefore erroneous viewpoint. Because my association with the contest nationally gives me a perspective which I otherwise would not have, I may be able to make a contribution of some value to the discussion.

Let Us Clear the Boards

As a preliminary it should be clearly understood that neither the writer nor the National Bureau for the Advancement of Music, nor the Committee on Instrumental Affairs of the Music Supervisors' National Conference, are wedded to contests or wish to promote them beyond the point where they seem to bring beneficial results. We who have been promoting the contests are also strong believers in festivals, state, sectional, and national school orchestras and bands, and wish to promote them. It is distinctly unfortunate that the advocates of festivals and the advocates of contests should align themselves in two partisan camps. Festivals and contests have each demonstrated their value. Evidence in abundance is available to prove both to be powerful constructive forces in musical education. This cannot be denied except by shutting one's eyes to the facts. Neither can it be denied, without a like ignoring of the facts, that the con-

test has proved to be, on occasion, a destructive force. Where it has been beneficial it has perhaps been more effective than the festival because of its stronger appeal and incentive to the children. It also has the unique educational advantage of offering the participants the constructive criticism of the prominent musicians who so frequently serve as judges.

The Desirable Course Obvious

The desirable course of action is so apparent to those who take the broad viewpoint, unbiased by prejudice, that I wish to emphasize it here. Those who prefer the festival idea and feel they get better results therefrom should use that means of accomplishing their objective; while, on the other hand, those who find they can accomplish more through the contests certainly should avail themselves of this helpful agency. There is, however, no argument to justify band and orchestra leaders whose pupils either fail to benefit from the contest or even have a detrimental reaction, objecting to the contest for those who do benefit — and the name of this latter group is legion.

There is one thing certain. No leader should enter his band or orchestra in a contest unless he feels his players will benefit even if they lose, for but one competing organization can win, and all the others must lose. Whether or not a losing band will profit from a contest depends in ninety-nine cases out of one hundred upon the leader — his own ability to accept and profit from defeat, and his ability to both stimulate the players under him to put forth their best efforts and to be prepared for disappointment, and then to have the reaction of that disappointment a determination to raise the standard of their playing the next year.

There have been a number of instances in the state and national contests where the leader has denounced, before the players, the judges' decision as being unfair, and later publicly has expressed the same sentiments on his return to his home town. Is there any reason not to expect that the reaction of the contest on the players of that band should be bad? In fact the reaction, both upon the school superintendent and the local public which put up the money to finance the trip, is unquestionably

harmful. There is every indication that the investment in time and money has been a poor one.

Contests, however, should not be judged solely from such experiences. We must have a summation of all results. No one can dispute the tremendous impetus given to school bands, or their marked improvement in proficiency and the grade of music played, since the Committee on Instrumental Affairs undertook to foster the contest in 1924. In that year five states were organized with from three to fifteen entries in most cases. In 1928 thirty states had been organized as preliminaries to the National Contest, with total entries of five hundred bands. There were twenty state orchestra contests. In Wisconsin alone fifty bands competed, and in Iowa eighty orchestras. Such a growth would be unlikely unless it was based on merit. This was readily discernible.

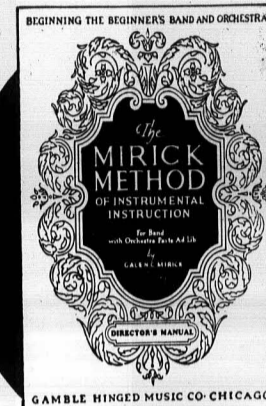
Too Many Too's

"Too much work; too much expense; too much risk of prestige for the supervisor or leader; too much emphasis on winning prizes and not enough solid musical growth" is the introduction to the December article to which reply is now being made. Contests do mean much work and much expense, and they also mean risk of prestige for the supervisor or leader, unless he uses them to raise the standard of his band. In that case he will strengthen his position and ultimately add to his prestige, as well as benefit those under his charge. That there is entirely too much emphasis placed on winning prizes is an indisputable fact, but there is also ample evidence of solid musical growth of a very pronounced character, and this growth is present in almost one hundred per cent of the competing bands. In New York a newly organized band entered the state contest, traveling a long distance, and as it had to compete out of its class because of lack of sufficient entries, naturally made a poor showing. It learned much, however, derived inspiration from hearing the other bands, and received a royal welcome home. The local Chamber of Commerce voted \$3,000 for added instruments and uniforms and the next year this same band surprised the audience by the marked improvement during the year. In California when the first and second state winners were notified of

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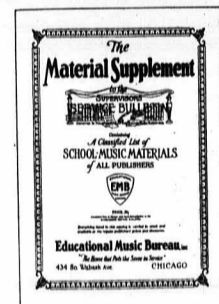
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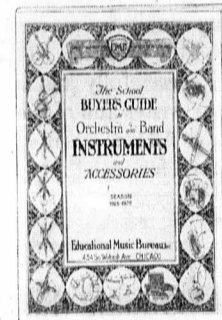
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their eligibility to compete in the national event, the little town of Arcata, second-place winner, wrote saying they were unable to raise the necessary funds for the trip, but that the members of the band were getting out subscriptions to help send Princeton, the first winner, to the contest. They raised several hundred dollars, but they did more—they showed that contests could develop a fine spirit of sportsmanship if the leader of the band and those working with it would consider it an equal part of their job to develop the sportsmanship of the players as well as their musical skill. No band director is engaged to win contests, or at least should not be. His work is to train the players by a well-rounded program, and this must include sportsmanship.

Many people forget that life itself is a contest, and an important purpose of education is to equip the coming generation for their struggle to get to the top, and this must include the ability to accept disappointment and to profit from it, for only in this way is that sturdy character formed which is the foundation of later success. This is the negative side. The positive stimulus to co-ordinate and motivate one's best effort has been productive in the field of education as in other directions. Contests are needed in the schools. Rightly handled they are a valuable asset; wrongly used they are a liability—a distinct detriment. Music festivals are likewise beneficial, for they represent cooperative effort, which is also greatly needed. Let the sceptics and the critics ponder this fact. The wonderful development of choral music in England has been

coincident with the growth of competitive festivals—the name used for contests on the other side of the water—and practically every musical authority in England directly attributes this development to festivals. In America, the development of instrumental music in the schools has been coincident with the contests. Especially is this true in regard to the school bands. The fact that England leads the world in choral music and that the public schools in this country are equally in advance in instrumental music, makes the arguments in favor of contests still more conclusive.

The New England Music Festival was first organized without any contest feature. The second year, however, contests were provided for those groups desirous of competing, others attending simply for participation in the festival side of the program. The plan has worked out very successfully and is the recommendation of the writer and of the Committee on Instrumental Affairs where the sentiment indicates a need for something more than the contest.

Gilding the Lily

Continued from page 5

On a program presented at a local house (one of the newer, gaudier, and dropical temples of the Art) the organ solo consisted of a number of "rose" songs presented under the novel title, if our memory does not play us false, *A Bouquet of Roses*. The organist was a featured person, competent, and with a flair for presenting sentimental ditties in a manner calculated to melt the heart and stimulate the tear ducts of any scullery maid. But was he allowed to

exercise his talents unmolested by flubdubbery from the technical staff? You, dear reader, know very well that he was not. During his solo, impossible roses drifted ridiculously adown the silver screen and on the console, lit up like a Christmas tree by the Edison Electric Illuminating Co., or the house dynamo, we know not which, was shown a far from appealing and enormous bouquet made up of the same flower, obviously and irritatingly artificial. In other words, the music, presumably the *raison d'être* of the organist's presence, was made subservient to "effects," distracting at their best—deadly at their worst.

Any why? Do not ask us—ask the haughty users of the gold cuspidors in the executive offices in New York from where all such flashes of genius emanate. They alone have the secret locked within their armored minds, along with their reasons for inflicting song slides on defenceless audiences. One thing we are sure of—the average local manager, to give him credit, could get along very nicely without the latter feature, if he were only allowed some say in the matter—which unfortunately he is not.

We have a suspicion that the trouble lies in the obsession of these New York gentlemen that what goes well in that modern Babylon must of a necessity be welcome to those sections of the country lying in an outer and pitiable darkness, unblest by the effulgence of Broadway. What they ignore, of course, is that the enlightened citizens of their beloved city greedily swallow more theatrical hokum per capita, day in and day out, than the burghers of any other city, town, or hamlet in these United States. The dead level of show sense in this otherwise lively metropolis is very dead indeed, quite dead—stark. And so when the childish little devices that please the simple New York taste are transplanted to more critical regions they do not register with the resounding whack hoped for by their originators.

For our part we believe that a competent organist playing music suitable to the understanding of his audience in a manner calculated to appeal to their individual preferences (and if he is at all competent he should be conversant with their likes and dislikes), and with no further assistance from the house electrician than a carefully placed spot, constitutes an ideal presentation of an organ solo. If an organist cannot hold the attention of his hearers by his playing alone, then there is something wrong with that particular organist.

—N. L.

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A Cornet Playing Pilgrim's Progress

by

HERBERT L. CLARKE

As they proceed, Mr. Clarke's memoirs are taking on added interest, a quality which, so we are told in numberless letters from our readers, they have not been lacking up to the present. In conjunction with this month's installment we present a portrait group of celebrities which includes the author and his wife.



AS before stated, I now was devoting my entire time to music, and realizing that it was foolish to practice all the time on the cornet only, at my father's suggestion I took up the study of the viola. He said that if I could learn to play it well enough we would form a family string quartet; Ed and Ern playing first and second violins, myself the viola, and himself the 'cello. He had learned to play this instrument fairly well in his youth, and was sure that with a little practice he easily could get back into playing form. I immediately planned out a schedule for myself to play four full hours on the cornet each forenoon, with four on the viola every afternoon. The latter instrument did not prove so very difficult for me, as all that it required was reading in a new clef (the alto), and a little longer stretch with the fingers. By careful study and diligent practice the work was soon accomplished and I was ready for the quartet.

One never-to-be-forgotten Sunday afternoon, about a month from the time when the project originally was started, we made our first full try-out on one of Mozart's beautiful string-quartet compositions. Everybody became so deeply absorbed, and the time passed so pleasantly, that nobody gave any thought about supper, although we were called several times. Father, suddenly remembering that he was supposed to play the organ at evening church service, finally jumped up and left precipitately without stopping to eat. The rest of us then came down to earth long enough to eat.

Patience, Perseverance and Persistence

This experience, new to me, was so fascinating, and so increased my love for good music, that I became more determined to follow out my previously planned schedule for routine work and study in a systematic manner. In detail my schedule was as follows: The cornet in the forenoon, with one hour on scales, one hour on slurring, one hour on tonguing, and one hour on miscellaneous work; i. e., a little of each of the preceding combined with playing songs and easy solos. I kept this up all that

winter, getting up early and working from eight in the morning to twelve noon. The afternoon was devoted to the viola, carrying out the same general system in scale playing, finger exercises, bowing, and playing parts from the different string quartets. My improvement on both instruments astonished even myself.

I Get Tips from Rogers

Occasionally I would go over to Rogers' home to play cornet duets with him and talk music. In addition to his wonderful cornet playing he also was a remarkably fine violinist, having studied at the Cincinnati Conservatory of Music under the celebrated teacher, Schradieck. I gained many pointers from Rogers on cornet playing without taking regular lessons. He said that he did not teach, but would be only too glad to help me if I thought I could learn anything from him. Maybe I didn't, eh!

I was ready to take advantage of every opportunity to perfect myself in music, and not a day passed that I did not learn something new. I persistently asked questions, no matter how silly they may have sounded, for I desired to find out and know things. Nor was I ever quite satisfied with the explanations given, but would argue on both sides until I was fully and firmly convinced that I was on the right track and would not be compelled to undo any of the foundation work I was building up for my future.

Those hours of perseverance and struggle in trying to learn have repaid me a thousand-fold, for without perfection in my work I never could have made the success of my after life. And yet in those days it merely was pleasure to strive and do my work well, and never at any time did it seem arduous or laborious.

Now that we three brothers (Ed, Ern and myself) were in the "music game," so to speak, playing small engagements here and there for whatever the job at hand might pay (in those days there was no union to fix and govern prices), of course we played whenever and wherever there was a chance to make a dollar.



Standing (left to right): Herbert L. Clarke, Mrs. Herbert L. Clarke and Lieut. Commander John Philip Sousa. Seated: Carrie Jacobs Bond.

Oftentimes, however, we did not receive any remuneration, but our inherent love of music and its playing kept us sufficiently interested in our work to hold together. The main idea with us was to be "playing all the time," anywhere or somewhere, but we never played for nothing if someone in connection with the job was receiving pay.

The rehearsals of our family string quartet (Ed, first violin; Ern, second violin; Dad, 'cello, and myself viola) taught us real music, for we played the works of all the old masters. Such atmosphere and environment formed the best possible education for a boy who had decided to follow music as a profession, and my aspirations soon began to climb. I wanted to not only make a fair cornet player, but a good "all-round" musician, and so began to study the tonal qualities, compass, and fingering of all the other instruments which go to make up band and orchestra ensembles. I now could read music in all clefs, and often tried to write for the different instruments by making a regular score, using some simple song as a guide for the orchestration.

Arranging as an Aid to Study

Naturally my work with the viola enabled me to write in the alto clef, but I soon realized that as the cornet was built in Bb, all parts for that instrument must either be written or transposed a tone above the piano part. This soon became intensely interesting to me, and I would try to hear in my mind the sound of what I was arranging, to catch the sounds without actually playing the parts. It was similar to painting a picture and correctly blending the colors, only that as yet I had to learn to simplify parts for the ordinary players and still not write melody for all the instruments. This not only trained my mind, but seemed to help me play the cornet better, and through it I learned to study my music mentally before ever attempting to play it; likewise, I found that it enabled me to read all music more readily, and to execute with greater fluency.

Playing in our string quartet gave me the idea of forming a brass quartet, so one day when

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visiting my boy friend, Walter Rogers, I broached the subject to him. He readily responded to the idea, and told me that if we would organize such an ensemble he would be only too glad to make one of the quartet. I went home and brought up the matter of a brass quartet with my brothers. It appealed to Ed, who said that all we needed to carry out the plan was someone to play alto horn. Ed had not touched his cornet (or any wind instrument) for a very long time because of devoting his entire time to studying and playing the violin, but said that as there was a good alto instrument in the house he would tackle it. This made the brass quartet complete, with Rogers playing first cornet, myself second cornet, Ed the resurrected alto, and Ern trombone.

Then came the question as to where and how we should get published music for our combination. I spoke to Rogers about it and asked if he knew where we could obtain music. He at once dug through his own collection of music and brought to light a few manuscripts. They were original compositions for brass quartets of the same combination we had organized which he had written some few years before while attending the Cincinnati Conservatory of Music. The next day I went to a music store and bought up all the brass-quartet music they had in stock, then set a date in the following week for the first try-out of our brass experiment. Rogers came over to our house, where a very pleasant afternoon was spent playing all the music-numbers we had. These of course included Rogers' own compositions, which really were the best of all, and the effect of our playing together was mighty good for a first trial.

Brass Quartet Becomes Church Choir

After we had become used to playing together, with each one trying to hear the parts of the others while listening to his own part (true ensemble work), a suggestion came up that it would be better for all to phrase alike, and that it would sound more musical if all breathed alike and at the same time. After much study and constant practice, the quartet had improved to such an extent that one day Dad came into the room where we were practicing and complimented us on our playing. At that time he was organist in the Plymouth Congregational Church, and having built for that church the largest organ in Indianapolis gave many daily public recitals on the "King of Instruments."

One day while the quartet was rehearsing as usual, Dad again came into the room and informed us that because of a "strike" in his choir (numbering about thirty-five voices) he had decided to dispense with the singing body at the following Sunday service. We did not quite see the connection until he suggested that our quartet should take the place of the choir, stating that it not only would be a distinctive novelty but settle all further talk among the congregation concerning the "strike." It seemed that the cause of the trouble was the old one of "jealousy"; there were several soprano singers in the vocal body, and each one wanted to be the soloist. As it was a volunteer choir all the members had their individual friends and adherents in the church body as personal supporters. Things were coming rapidly to a head when Dad assumed the initiative and took the matter into his own hands.

Continued on page 68

The ETHER CONE

Below we make mention of an outstanding Sunday program; of an orchestral broadcast of highest excellence; and of one failure, at least to us, notably successful as such. In addition we pay tribute to the conscience of the N. B. C., sympathize with a prominent broadcaster, and revive a scandalous happening of the past. There's the menu — pick your dish!



WE present this month a picture of F. Channon Collinge, Director of the Cathedral Hour, which is broadcast over the Columbia System every Sunday from 4:00 to 5:00 P. M. Eastern Standard Time.

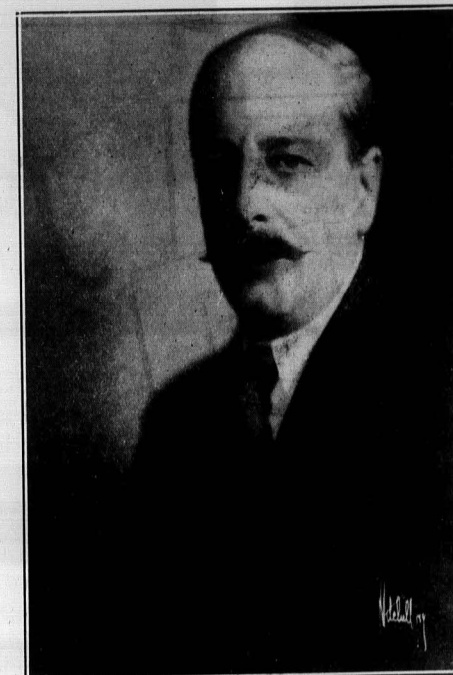
The choral work in this hour is worthy of special mention. As confessed by us on a former occasion, we are extremely partial to this type of music and it is quite possible that this partiality is responsible for our suspicion that reasonably sized voice ensembles are amongst the most successful things attempted by radio. When we say "reasonably sized" we mean something of a more ambitious nature than a quartet. Our only objection to the latter as a radio listener, and then only when used on a program alternating with orchestra, is that the boys in the control room jam the throttle a bit too wide open on the appearance of the voices, which forces us to leave our somewhat unwieldy bulk from an extremely comfortable armchair and adjust matters locally. And then, of course we have to go through the process again when the program shifts back to orchestral music. With a larger body of vocal tone however, there is less juggling in the amplification, and we are allowed to enjoy a natural and carefully cultivated slowness, undisturbed.

On February 24th was offered by Mr. Collinge, a program made up chiefly from the works of Gounod, in which was presented the *Messe Solennelle* complete, with the exception of the *Gloria*, deleted because of the Lenten Season. While Gounod's church music has been termed "perfumed,"

"fleshly" and somewhat over emotionalized for the purpose intended in its writing, nevertheless it is rather glorious stuff to listen to and the Cathedral Hour group did it full justice.

In a recent press release announcing one of their new broadcasts, the N. B. C., in referring to the continuity which is to enliven the music, uses the word plot. This word they have enclosed in quotes, a piece of delicacy on their part which it is our belief should not remain unhyphenated, and one which leads us to suppose that even they, themselves, have some qualms on the matter.

ABOUT the least successful in a long line of glittering failures (of course this is a statement of personal opinion) represented by attempts to present dramatic material in radio form, are those broadcasts conceived in a mistaken sense of humor, *Embarrassing Moments in History*. It is true that the entire field of radio Pineros and Barries have set themselves an almost superhuman task, and for that reason one must not be too harsh on them if the result scarcely measures up to the hoped-for level. Unless the spurtings of their Watermans are capable of producing something which can stand on its own feet without the aid of visual appeal, then will a vague uneasiness seize the fingers of the listener to culminate in a twist of the dial, leaving the advertiser one victim poorer than he was before. Radio drama has seldom offered us those qualities,



F. CHANNON COLLINGE
Director of the Cathedral Hour

for which we yearn, and in consequence we have been the Nemesis, highly localized we will admit, of many such a broadcast.

When it comes to burlesque, and it is in this field that *Embarrassing Moments in History* is attempting to operate, the troubles of the literary gents are increased a hundred-fold, because if there is anything that needs the assistance of the eye to put it over, it is this selfsame type of entertainment. Flatter than the arches of a Memphis black-moor, fall the lines which might — we stress the word — produce gales of laughter in more salubrious surroundings. As for us, we are seized with an insensate desire to apply the bastinado to the spouting comedian's back porch. Radio is inexorable — we are denied even that innocent pleasure.

We learn that Wendell Hall, the sweet voiced minnesinger of the ukulele belt, was the first in the history of broadcasting to make a radio tour; received the first advertising contract in radio history; was the first Victor Record artist to broadcast; and had the first radio marriage ever made. The final verb belongs to the Columbia Broadcasting press representative. Wendell is to be commemorated as well as congratulated. He has given to us as well as received much from the cause. Next to being married in a den of lions we can conceive of nothing more horribly public than a radio wedding.

♦ ♦

AN ORCHESTRAL broadcast which we rarely miss, except through catastrophes of a nature familiar to all radio fans, is the Cities Service Orchestra, of which Rosario Bourdon is director. This program carries also the Cities Service Cavaliers, whose singing, in the class of thing which they present, is noteworthy.

Mr. Bourdon's programs are of a high level of interest, representing the best in light music with a fair sprinkling of heavier fare. With a viewpoint analogous to that of some of the great music publishing houses of Europe, all that Mr. Bourdon apparently asks of a composer is that his work be good in its class, an attitude whose broadmindedness is to be recommended for consideration to many a musician of prominence.

We particularly like to listen to the Cities Service broadcast because for some reason, whether from numbers, placement of players, or instrumentation, it comes through with an unusually rich tonal quality, a satisfying depth and roundness not always discernible in programs which have suffered the somewhat harrowing experience of having been shot onto the air.

We have followed Mr. Bourdon's programs ever since they have been available to our loudspeaker and will continue to do so as long as they remain available. They are much worth while. This orchestra goes on the air every Friday evening at 8:00 P. M. Eastern Standard Time.

BERT LYTELL, recently featured on a chain broadcast, was referred to in a press release as having first made a name for himself on the screen and then having gone on the stage. In its inferences this statement is not strictly true. We remember the gentleman in the halcyon days of our youth before motion picture palaces were even heard of. He was playing in a Boston stock company managed by a gentleman of the name of Hunt — Jay Hunt



The Faerber Quintet, a popular feature over KMOX, St. Louis, is directed by Joseph Faerber, violinist and member of the St. Louis Symphony Orchestra. Each player is a soloist of standing, and at the piano readers will recognize Alice Maslin, program director of the station, whose picture headed our first Ether Cone page.

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— who weekly revamped the good old melodramas of his yesterday to fit the personnel of the troupe, and charged his audience twenty-five cent top for the result. On one occasion Mr. Hunt aspired to Shakespeare — *Romeo and Juliet* — with his daughter, Charlotte, as the lady in the case and Bert Lytell as Romeo. The arduousness of two-day necessitated that the rôle of Juliet be played on alternate performances by another member of the company. This alternating actress, in preparation of one never-to-be-forgotten performance, observed the rites of Bacchus a trifle too closely and, in consequence, that evening's Juliet, unable to rise by her own efforts, had to be hoisted from a kneeling position by Daddy Capulet at whose feet she had thrown herself in an effort to placate his righteous anger. Tears of joy ran down the cheeks of the convulsed audience and the lady's accession to a perilous uprightness was greeted with encouraging shouts and whoops.

We wonder if Mr. Lytell remembers this incident of his youth?

A New Representative



EDWARD C. MAY

WE PRESENT Edward C. May, who has just become the Rochester (N. Y.) representative of the JACOBS MUSIC MAGAZINES. Mr. May has been a featured organist for the Schine Enterprises for the past four years and now acts in the same capacity for the Regorson-Schine Theatres.

During the past two years he has opened eighteen new organs — twelve for the Schine circuit and six for the Kohl Organ Company of Rochester. He is demonstrator and architect for this latter concern. Among the theatres he has opened have been the Liberty, State, Grand, Staley, Arnett, and Empress, all of Rochester, the Ohman in Lyons (N. Y.) and the New Olympic in Watertown (N. Y.).

At one time he was instructor in piano for the Rochester Board of Education and at present conducts his own piano and organ studio, many graduates of which are employed in Rochester and out-of-town theatres.

He has been staff organist for Station WHEC, and has just completed an *American Music Course*, a set of five instruction books.

Later issues will carry Rochester items prepared by Mr. May.

Long Beach, Cal. — The Long Beach Theatre Organists' Club, which was organized in December, has already taken a prominent place in the musical activities of the city. This club, according to its by-laws has six objectives: To unite theatre organists in the jurisdiction of Local 353, American Federation of Musicians, for the better protection of their interests; to promote a fraternal spirit among organists; to elevate the standard of theatre organ playing; to encourage adequate installations and secure sufficient maintenance; to enforce good faith and fair dealing among its members, and to bring about a closer cooperation between organists and managers.

The officers are: Roy L. Medcalfe, organist at the West Coast and Imperial Theatres, president; Dick Dixon, organist at the Egyptian and Capital Theatres, vice-president; Herbert Nixon, organ soloist at the Pacific Coast Club, secretary, and Mrs. Ella B. Edwards, organist and teacher, treasurer.

Frank Judy, secretary of Long Beach Local 353, American Federation of Musicians, has been made an honorary member.

Beverly, Mass. — Recently the United Shoe Machinery Band observed its twenty-first anniversary at the United Shoe Machinery Club House. The occasion also marked the twelfth anniversary of E. N. Preble as director of the organization. These events were celebrated jointly by a program consisting of a concert by the band, speeches by persons of prominence, a reception, and a dance.

What Price Organists?

EVERY so often, about thirty days, to be exact, your wan and weary photoplay editor places a virgin white sheet in the typewriter, gazes blankly at it, and starts conjuring up ideas from that vacuum where his brains normally reside. Meaningless words begin to make their spasmodic appearance, the sheets gradually become filled, and another issue of THE JACOBS MUSIC MAGAZINES has gone to press. Why?

This month's blurb is apparently to take another whack at the present bugaboo of sound movies, for Mr. Frederic Kotch writes in from Houston, Texas, to inquire in rather unnecessarily pessimistic wording whether pictures that are accompanied by organists will ever come back. It would seem to me that the demise of the theatre organist was rather anticipated. I wasn't aware that he was entirely defunct.

At any rate, my answer is that the strong consensus of opinion inside the industry is that the pit musician is not going to disappear, even if he does appear to be under a cloud at present. I have sought every opportunity to obtain opinions from music publishers, theatre executives and producing company officials, as well as quantities of theatre patrons. Among the latter the consensus of opinion on sound movies is definitely unfavorable. Among the former it is that the present turmoil should swing back to normal working conditions by next season.

Behold, the Talkies!

But even admitting that sound movies will sweep the field this year (an unlikely supposition from present tendencies), I still visualize the future somewhat as follows. The industry is frankly dubious about forcing the public to accept sound. Many producing companies have even now not announced what proportion of their year's product will be in sound, notwithstanding the tremendous investment they have made in it. There will, however, be a prodigious effort to put over a complete sound program. Box office returns indicate that already the novelty has worn off, and sound in itself is no longer a selling point. The public is shopping for pictures regardless of sound.

In other words, if a 100% sound program is forced through, which virtually wipes pit musicians out of the theatre, the theatre has no drawing power except picture quality itself, a condition that the entire salesmanship policy of the theatre contradicts. With sound, or silent, program pictures do not average high enough to be able to carry a theatre along with no outside attraction. That being so, business will begin to fall off if the 100% sound program is adhered to, and the next step will be to gradually introduce musicians again into the pit in order to stimulate business. The cycle will then be repeated, and the history of more and more ornate stage shows and musical programs will be re-enacted.

That is the darkest prophecy. A more optimistic guess, which is the one I lean to, is that the musicians will not be wiped out at all. There will be sporadic depression through the country for a season, for the very natural reason that the cost of sound installations plus the high rentals on sound pictures will force theatres to retrench in other directions. The most natural goats will then be the orchestras



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and organists. In many cases audience reaction will bring these back pronto, and in other cases the unreliability of sound equipment will necessitate keeping an organist on tap. In the long run they are all bound to come back.

And the Non-Sink!

In the meantime there is one point for organists and pianists to keep in mind. That is in relation to the so-called non-sink scores. In all houses using the non-synchronous records for the purpose of faking sound scores, it can easily be demonstrated that musicians can do a much smoother job with the records than can non-musicians. In Chicago the Musicians' Union has just completed an agreement with the Operators' Union for the latter to keep hands off on non-synchronous equipment.

There is no comparison between the results achieved by a musician running such records as compared to those of a non-musician. The former, if he knows his job at all, knows when cues should cut in sharply, and when they should fade in. He knows where the volume should be increased, and where it should be held down. He knows where it is effective to bring one record in through another, and when it is equally effective to make a distinct break between records. He knows when it is feasible to keep a record on a few seconds longer in order to finish a strain, and when it is preferable and better synchronizing to break off in the middle of a strain. In short, he can make the score expressive, whereas in the layman's case, finesse is limited to watching for the cue, and cutting in on the instant, let the music break where it may.

It seems to me that the point which should be stressed most is that the organist, far from crying quits, should enter into competition with mechanized music by featuring his own music as much as possible, and at the same time go into partnership with the synchronized score. In the former case he should fight to keep the organ solo on the bill in houses where it has been previously used, or any other house for that matter. He should use his powers of persuasion for the spotlight, for special billing, and for regular or frequent inclusion of the solo in order to build it up into a standard attraction. Whatever playing he is allowed to do he should make as distinctive as possible. None of this dribbling in the dark. Even if it's only a

cartoon, put some real thought into it and construct a score which will arrest the attention.

The other point, that of entering into partnership, is coming to be exploited more and more. Some organists have cultivated the tricky feat of playing along with the sound score. This takes real ambition and a lot of alertness, but it's worth it. Once established, the organ can't be dispensed with. Other houses have found it advisable to work the organist and the sound score in shifts, so that each heightens the effectiveness of the other, and relieves monotony. Still another wrinkle is to feature the organ score, but to use the non-synchronous records for effects, direct cues, and themes. And finally the records can be used in connection with organ solos or interludes for a very attractive feature. Think it over, boys and girls!

And now writes in Mrs. C.V. O., more specific identification of whom I withhold because of the personal tone of her letter. Her position is typical enough to justify reprinting the letter in full:

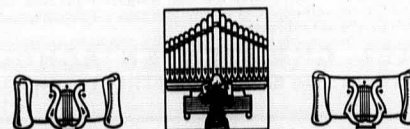
There is a question I'd like to put to your editor. It's personal of course, but as he is in the position to get a better perspective than I, that's why I ask it.

I have been in professional work for nineteen years. There is no type of show on the boards that I can't handle and I believe "put over" rather well after a rehearsal. Sight reading is my long suit and I try to hit that the hardest in teaching. Just why, would mean too lengthy a letter now. I play pipe organ after a fashion. I can play hymns well with a fair choice of stops. I can play a few other numbers too. I've been playing nearly a year with a Sunday school orchestra composed for the most part of men. I've done professional orchestra work for years (as pianist, I mean). I'm thirty-three, and here's the question. Am I too old to turn to organ at that age and do with it as well as I have piano? I know organ is as much as a lifetime instrument to learn, but somehow I'd like to try it. The organ teachers' ads are weaving a fatal net for my feet, I'm afraid. I got part of my musical education in N. Y. City at the Institute of Musical Art, so I know what hard work means. Perhaps, too, it's the mechanical music that makes this query come now. Didn't I read a recent ad about the reaction from canned music and the demand for a competent organist?

I hope I will not be accused of personal bias or having an axe to grind if I say that the above writer's qualifications to become an organist could not be better. She is still young, she has had extensive professional experience and training, and she is a good sight reader at the piano. Lady, what more could you ask? The inference that it takes a lifetime to become a proficient organist we can pass over lightly. My own experience is that with a good pianist eight months, and often even less, is ample time to complete the routine on a weekly lesson basis. I have had plenty of students filling theatre engagements satisfactorily after less studying than that. But provided, of course, that they had had previous picture-playing experience at the piano. Otherwise it is necessary to do additional work with the screen, or to secure outside substituting in order to break in.

And the Speak-Uneasies!

Now let us temporarily leave the theatre, and enter the cloistered walls of the church. Mr. Clarence Jones of Milford, Mass., pricked up his ears at the reference to super-legato church organ style made a couple of months back by Mr. Albertson. Being of a methodical turn of mind he forthwith chased himself up



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into his attic and there unearthed evidence which it seems proves something or other. Anyway, here's his letter:

"In January's article a resident presumably of a hot place in a cold climate [Mr. Albertson wrote from Devil's Lake, North Dakota] asks you why most organists, when playing hymns, fail to separate repeated notes. The comments that followed gave me an urge to visit the attic, where I found an organ method by Sir John Stainer, Mus. Doc., from which I enclose one brace of a Bach Chorale. [Mr. Jones' enclosure showed the notes of all inner voices tied over.] From "Organ Accompaniment" by George E. Whiting, a noted Boston musician, I quote: 'Two things are of great importance in playing tunes of this class, viz: smoothness and accent. The former may be obtained by tying the inside parts; and whenever the alto and tenor have the same notes repeated, the pupil is advised to tie them. This method seems to me the simplest and most effective, although excellent results can be obtained in other ways.' Evidently Mr. Albertson has heard over-zealous performers."

So that clears that up. Thank you, Mr. Jones, and I trust that your wishes as to the "speakeasies" will be realized.

Incidentally I have an idea that the fault cannot always be laid entirely to the organists. From what I admit is a limited experience I believe it is safe to say that a large number of church organs speak so slowly that almost any kind of playing is likely to sound legato, and true legato playing sounds like mud. This completes a vicious circle, because the victim at the console can actually feel his arteries hardening in the process of wading through one hymn, and if he ever does get on to a rapid action, finds that his blood has so completely turned to treacle that it can no longer be whipped up to a normal speed. I suspect too that the average church organist would be humiliated beyond words to be suspected of so profane a thing as putting any feeling into his music. Someone might even accuse him of being a reformed theatre organist!

After all, it's not at all strange that there should be a wide gulf between the two. It is simply the same gulf that has always separated the church and the theatre, notwithstanding the two attributes of music and theatricalism that constitute a common bond between them. On the one hand you have Barnby's *Magnificat in G*, and on the other hand Mendoza's *Appassionata No. 6*. Both music, and both hack work in a sense, but there the resemblance ends. The church organist calls his brother a faker, and the theatre organist calls his brother a foggy, and never the twain shall meet. Never, except when the same man holds both jobs!

[A letter has been received from Mr. G. W. Sampson, Jr., of Cedar Falls, Iowa, bearing on the above discussed subject, which reached Mr. del Castillo's hands too late for inclusion in this month's issue. It will appear next month in company with Del's lucid, not to say pellucid, comments thereon. — Ed.]

Wisecrackings

Some say, compared to Bononcini,
That Mynheer Handel's but a ninny;
Others say that he — to Handel —
Is scarcely fit to hold a candle.
Strange all this difference should be
'Twixt Tweedledum and Tweedledee!

—John Byron (1691-1763)

To some men God gives brains, to others to play the fiddle. — *Bohemian Proverb*.

Some pianists play from notes, some from ear, and some from spite. — *Walter Damrosch*.

Singing in the bright lights will never land one behind the footlights. — *Lorna Jackson (Contralto Soloist, Chicago Civic Opera)*.

Here and There in New York

By ALANSON WELLER

LATE January and early February saw the season's first *Tristan*, and *Siegfried*. The German Grand Opera Company which appeared at the Manhattan Opera House in January will be heard again in March on the return from their tour. Though sadly handicapped by the ancient Manhattan's scenic inadequacies, their performances were otherwise much enjoyed. The Hecksher Little Theatre offered some light "opera intine."



ALANSON WELLER

The Roxy ensemble offered, in connection with the showing of *Old Arizona* (a really fine talking picture), a Mexican scene which was highly effective. Several 100% Talkies have appeared of late, all well recorded. Perhaps as an experiment, the Brooklyn Paramount had a very soft organ accompaniment for their *Talkie, Interference*. The accompaniment was not loud enough to interfere with the voices but in certain scenes where the characters made a pause between speeches or where there was a lull in the action it helped to fill in the gaps. It was quite effective but naturally a most difficult type of accompanimental work; only an artist with extempore playing ability and a fine sense of tonal values is capable of handling it. The Messrs. Murtagh and Baker, of this house, handled it in the instance to which I refer. The former is heard every week in a "Song Fest" which always makes quite a hit. Paul Ash (you've heard of him of course), assists in handling the large early morning crowds in the lobby by staging an impromptu "lobby party" with part of the orchestra serving to keep the aching footed throngs in good humor as they wait "just a few moments" for seats.

With the merging of the Keith-Albee-Orpheum interests and the National Broadcasting Company under the name of Radio-Keith-Orpheum, a number of new headlines of the radio have been added to the chain. Paul Specht who has done such remarkably successful broadcasting, was among them, playing the New York houses and also appearing at the Colony Theatre. Ere this reaches our readers his hand will also have made its appearance at the Inaugural Ball of President Hoover in Washington.

The National Association of Organists held a banquet and informal recital in honor of G. D. Cunningham and Fernando Germani, visiting European organists of London and Rome respectively. Most of the organ luminaries of

the city were present to welcome the guests and to enjoy their performances afterward.

Michael Bohnen, Metropolitan Opera Star, appeared in a motion picture, not a "sound" one either, entitled *Sajenko the Soviet*. It was a European importation in which he had starred on the continent.

Bela Berkes and his Royal Gypsy Orchestra were immensely enjoyed in their concert at the Hudson Theatre, assisted by a dancer and vocal soloist. Real gypsy music is seldom heard in New York, for one can hardly call the numerous performances of the Liszt *Rhapsodies* by orchestras and pianists a genuine rendition. With a true ensemble such as this, however, one is assured of the real thing. Those interested in the subject will find considerable space devoted to it in Konrad Bercovici's "Story of the Gypsies." The popular author was once a gypsy fiddler himself.

The Velazco Music Center located at Emil Velazco's studios on Broadway and 51st Street is meeting with gratifying success. The Center is under the management of Walter Tatum who, though hailing from "Way Down South," is contradicting the old adage that "Southern Waters are Slow Waters." "Chick," as he is known to the Center's many friends insists that even though he comes from Meridian (yes that's the name of the place), there is no "Mississippi Mud" on his shoes and after watching his energetic and successful management of the Velazco enterprise we believe him.

Loew's Valencia, an extremely handsome presentation house in the suburb of New York known as Jamaica, recently opened with great success. A symphony orchestra is under the direction of Don Albert, and John Gart's solos on the large Robert Morton are tremendously enjoyed by patrons. His first offering was *Hidden Voices*; very effective. The stage band is under the direction of Walt Roemer, formerly of the Capitol. With the advent of this house, the Brooklyn Paramount, and the Fox Theatres, Brooklynites and Long Islanders will no longer have to go over the river to struggle with New York's new traffic regulations in order to enjoy first-class entertainment. It has now been brought to their doors. We are sure the new house, like the others, will enjoy great success.

Music lovers interested in the art of recorded music will be glad to note the arrival of a number of recordings from abroad, released through Victor. These include the *Winterreise* Song Cycle of Schubert, some of the *Rosenkavalier* music conducted by its composer Richard Strauss, and a number of other interesting works.

Anthony Monde, brilliant young accordionist, recently broadcast with great success from WDEL, Wilmington, Delaware. To him goes the distinction of having more letters and comments on his playing than any other artist who has ever broadcast from this busy station.

The ancient Hippodrome, in its day the largest theatre in the world, has been sold, and the building will soon be torn down for office space. Thus another landmark of New York passes. This auditorium has probably witnessed performances by more diversified celebrities than any other structure of its kind in the country. Caruso, Schumann-Heink and Werrenrath have sung there; Sousa's Band has filled its corners with martial melody; Annette Kellerman, Charlotte, and many musical and acrobatic stars have appeared under its roof. We hope, however, that with its passing its splendid organ, installed since the Keith régime, will be saved. It is certainly one of its builder's best.

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Philadelphia, Pa.—The Philadelphia Fraternity of Theatre Organists recently held their big yearly meeting at which the election of officers took place with the following line-up: president, Harry A. Crisp, organist at the Stanton Theatre, Philadelphia; first vice-president, Jeanette Hollenbach, Kariton Theatre; second vice-president, Leonard MacClain, Strand Theatre; recording secretary, Roland A. Kerns, Westmar Theatre, Norristown, Pa.; treasurer, D. Harry McPoyle, Aldine Theatre, Wilmington, Del.; sergeant at arms, Leo McGarity, Philadelphia. Those elected to the executive committee (all Philadelphia) are as follows: Rollo Maitland, concert organist; Muriel Draper, Park Theatre; John Stango, Boyd Theatre; Richard Bach, Roosevelt Theatre; Otto Schmidt, Logan Theatre.

The executive committee consists of these members and the offices combined, with Harry Crisp as the chairman of the committee. The plans for the coming year are to have the executive committee run the business of the Fraternity, while the monthly meetings will be social affairs followed by recitals.

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THE VITAPHONE-MOVIE-TONE situation still holds the center of the stage with many interesting and startling developments in the Chicago area. The United Artists Theatre orchestra personnel, under the direction of A. Leon Bloom, closed their engagement of slightly over a year on January 17th. Two organists to play the fillers, such as the non-synchronized weekly shots,



H. F. PARKS

are retained, the remainder of the program being "Sound." "Talkie," or both. This has been no great surprise. In fact, it had long been expected. Dr. Hugo Riesenfeld resigned his position of head musical executive to take charge of the synchronization of some eighteen pictures for the United Artists corporation—their yearly output. His successor wanted the orchestra out months ago. Nothing but the kind offices of Wm. Rudolph, the Chicago manager, kept them in as long as they were. He, being an intelligent manager of the older school, realized that the orchestral *discontinuities* were necessary to uphold the quality of his presentations; and he still would like to retain them.

On the other hand, the stage band at the Chicago Theatre has been done away with and the pit orchestra augmented to symphonic proportions. Under the direction of H. Leopold Spitalny much is expected of the forty-four men who compose this ambitious organization. It is rumored that Marcelli will be his assistant, which means that the bulk of the creative work will fall upon his capable shoulders while the interpretative phases will accrue to M. Spitalny. This theatre, since its inception, for some strange reason or other, has been universally accepted as the criterion of all De Luxe houses. The fact that Graumann in California had, for many years prior even to the existence of Balaban & Katz, been using larger orchestras than the Chicago's small pit could physically accommodate since its opening; had been putting on stage extravaganzas to a degree of sumptuousness that has outlived and eclipsed anything that this latter firm have ever attempted; had a service staff developed along lines which not only combined true service to the public but lacked those disagreeable features which unctious dignity and servile attention create, a point which is glaringly brought to your attention and is an original (?) idea of these middle-eastern purveyors of mechanized art; in short, had in every way transcended anything which has followed him—all these facts seem to have been swept away in the De Luxe exhibitor's mind when he considers or contemplates his business. But, since this house has achieved this position of fashion dictator the resumption of symphonic orchestral activities will augur well for the better phases of the musical art as well as take care of many musicians hitherto dispossessed by the synchronization menace. It should also serve as a barometric evaluation of public opinion in relation to this menace. For, the only way you can hurt most of these *entrepreneurs* is in the pocketbook; in any other way they are insensible to pain.

A young man, who had won a scholarship under myself, at the Chicago Musical College, came to me the other day and said, "Mr. Parks, should I, or should I not, continue with the study of theatre organ or should I major in piano? I profess a certain partiality for the latter instrument but am so undecided that I find it almost impossible to arrive at a final decision. Then again, I often wonder if I would not be better off in the business world particularly in view of the recent developments along mechanized musical lines. Do you think I should study music or should I give it up entirely? Or should I study piano or organ, or both? What shall I do?"

The boy, who is possibly seventeen years of age, looked seriously at me. If he were the very first to propound such a question his perplexity would not be news to the JACOBS MUSIC MAGAZINE readers. There are many who are thus aimlessly wandering. So I gave the matter careful thought and answered him in a few words:

"Frank, from the time I was able to talk, I have loved music and with a passion which has never dissipated. In order to cultivate this talent I have had to work at dish-washing; trucking cotton in Texas with negroes; have wired houses and climbed electric light poles; done secretarial work, manual labor, in fact, everything that one could imagine to make my own way and earn an education."

"In the bargain, I had a father who was determined on an engineering career for me; and an uncle, who by virtue of

patronization, insisted upon my following in his footsteps—stenographer, clerk, business executive. Also, I ran away from home when I was about thirteen and made my way in a strange country, Mexico, experiencing all the handicaps that insufficient knowledge of a language at that age inevitably brought about.

"I have been broke, hungry, homeless; I have been reduced to the lowest levels of human society on more than one occasion. Yet, never once did I swerve from my intention to become a musician. True enough, my means of musical expression changed from piano to flute, to cello, to organ, to the orchestra, but these were but the tools of such expression. It was never my passion to be a virtuoso. Nor am I. My wont was composition, conducting an orchestra, achieving success in creative ways. That desire is still unsatisfied and probably will be to my dying day.

"The point I want you to understand, Frank, is simply this. If the urge to be a musician surges in your breast, no obstacle is so large that you won't surmount it. Despite the fact that I am considered politically a radical, economically an extremist, generally an impulsive, highly tempered, and undesirable individual; even though we have the Movietone-Vitaphone situation; even though I have had to make great sacrifices and call upon my family to do so also in order to carry on the battle, I still have conquered these obstacles and always find a means of expression.

"If you cannot stand the acid test of the world's indifference towards you; if the desire in your heart is of so fragile a character that you do not know you want to be an artist and a musician, and realize that you would rather suffer what vicissitudes may accrue to you in the satisfaction of your longing, then give up music entirely and become a good plumber or a good business man. If economic success must be the measuring-stick, if you would rather have Crawford's 'grand' a week than Lynwood Farnham's exquisite musicianship, stay out! Give the Art a chance unmoored. I say 'unmoored' for Art will argue with you about it and there is not a chance in ten thousand of your winning the argument.

"I believe that you can make up your mind now, Frank."

The combination of William Henry Seltsam and Olga Kudlik is fast achieving a reputation as one of the foremost ballet teams in this country. As exponents of modern and ultra-modern terpsichorean art these artists are in great demand in New York and the New England States. Through the courtesy of their management, Ernest Briggs, Inc., they recently presented not only an ambitious but a most interesting program which included such worth-while numbers as *Cheyenne Indian War Dance*, by Chas. S. Skilton; *The Dance of Salome*, by Richard Strauss; *The Flower of Immortality (La Peri)*, by Paul Dukas, and three dance impressions of the machine age: *Cake Eater*, by Serge Prokofiev; *Flapper*, by Nathaniel Dett, and *Satire on a Courtship*, by Claude Debussy. The program was staged for a Gala Entertainment presented under the auspices of the Socialist Labor Party of America at the Labor Temple, New York City. The criticisms were highly flattering and the team was given generous and well-deserved applause.

Lilian Carpenter, who is a Fellow of the American Guild of Organists, has been a member of the organ faculty of the Institute of Musical Art in New York City since 1921.

Miss Carpenter, who plays all of her programs from memory, has given many recitals throughout the country, including two at Harvard and Columbia Universities. In 1927, within four months, she played before the Pennsylvania State Convention of the National Association of Organists, the national convention of the National Association of Organists at St. Louis, Mo., the convention of the Canadian College of Organists at Toronto, Canada, and the national convention of the American Guild of Organists at Washington, D. C.

She studied with Gaston Dethier for many years, at the Institute of Musical Art, and received both the Teacher's and Artist's diplomas with honors. She was the first to receive an Artist's diploma in organ from the Institute.

Miss Carpenter is one of the foremost organists of the country.

At the recital of a nationally known violinist recently the writer's attention to the critical fraternity was drawn by the observation that excepting one, none of these called worthy gentry stayed long enough to get used to the glare of the hall lighting system, much less accustomed to what was actually going on. The critics from one afternoon and two morning newspapers actually stayed twenty-five, fifteen, and nine minutes respectively. Since they came in during

a tedious Bach offering and the artist had hardly had time to warm up and get into the concert spirit it would seem, to an intelligent person, that any opinions passed in their columns regarding this particular artist were pure bilge. The artist's best playing was done after these particular three critics had left. Two of them are pianists and instructors in matters relating to that instrument, while the third displays a charming talent on the phonograph and player-piano. None of the three have an actual "violin" sense. Which brings up the matter for discussion: "Should a critic attempt to formulate an opinion about everything musical or should he become a specialist on one phase of the Art? Also, in fairness to the artist, his own intelligence and his readers, should he not hear a major portion of the program so that he can appraise not only with first-hand knowledge and experience but with a certain amount of sympathy for the player who has put in all his life learning an instrument or developing his vocal talent?" It is an old duet of themes yet one which never loses its interest to those vitally concerned.

With the exception of Herman Devries for voice and Glenn Dillard Gunn for piano, Chicago has few able critics. The daily newspapers are not the only malefactors. Outside of *The Music News* which actually sends out a critic for a full concert, or says in their reviews that "for certain reasons it was impossible to hear more than the first portion" — (or the second portion, as the case might be), not another magazine gives sympathetic, conscientious or sapient criticism.

It is often said that "when a person cannot become a first-class musician or virtuoso he becomes the town critic." This is, of course, not true with some of our local critics but sadly enough applies to the majority. Unless a man can demonstrate beyond any question of a doubt his technical and musical right to discuss the talents of others he should not attempt to unjustly give his opinions regarding them. It were far better that a newspaper critic confine himself to mere journalistic recital than to critical analysis; and the same thing is true of a magazine which does not possess a staff as capable of personal exposition of talent as of criticism. [But remember, my dear Henry Francis, the critic can always come back with the old saw "I cannot lay an egg, but I know a bad one when I smell it." — Editor.]

During an audition of a certain grand opera composer's work at the studio of one Chicago critic (who was a pianist and not an orchestral exponent) the composer conducted from a vocal score, being played by another pianist, certain portions of the opera which he wanted this critic to listen to. The critic insisted upon following the proceeding with the orchestral score. He lost his place three times in the first ten pages and the writer re-located it as many times for him! This man might be an exceptionally fine piano critic, but what does he know of opera, the orchestra or voice?

Or again, another of the critics saw fit some two years ago to criticize the music in movie theatres. Despite the fact that he was asked to retract his position in due fairness to the better class of musicians who were working in these theatres, he completely ignored their side of it. The matter was allowed to rest until several months later when, having been ridiculed, satirized, criticized and completely annihilated musically (from the theatre sense) by a long consistent campaign of articles which appeared in the *Chicago Daily News*, a competitive newspaper, the critic in question capitulated and appeared in a highly eulogistic article regarding the music and musical achievements of four of the pseudo-luminaries of the theatre musical world; in fact, the four worst I have seen or heard in my four years in Chicago. Thus, when forced to partially retract his former statements because of economic pressure, he had not even the intelligence to pick out the real musically leaders in the field.

So, the next time you read a criticism which bears a Chicago date-line, weigh it carefully before accepting it at anything near musical par; if you decide that it is considerably below, you will be about correct.

We are rapidly approaching the month of May and the annual observance of National Music Week, therefore, it might not be amiss to read and think up on the following:

"Sooner or later we not only shall recognize the cultural value of music, but also begin to understand that — after reading, writing, arithmetic and geometry — music has greater practical value than any other subject taught in the public schools. — Dr. P. P. Claxton.

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Second Line Lesson 2. G-clef, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4.

Lesson Three. Introducing Half Notes and Rests. Lesson Four. Introducing Whole, Half, Dotted Half and Quarter Notes.

Lesson Five. Eighth Notes. Lesson Six. Staccato Notes and Rhythm Studies. Lesson Seven. Rhythm Studies.

Lesson Eight. A full explanation of this lesson is given on this page.

First Line Lesson 8. Count 1 2 3 4 1 2 3 4.

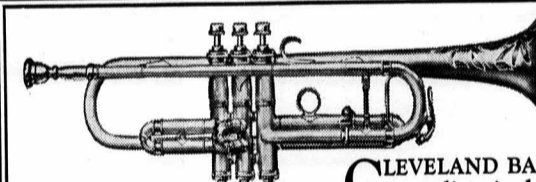
Lesson Nine. Sixteenth Notes and Pieces. Lesson Ten. Dotted Eighth Notes and Pieces. Lesson Eleven. Sixteenth Rhythm and Pieces. Lesson Twelve. Syncopation. Lesson Thirteen. Lesson in Melody Playing. Lesson Fourteen. March Time. Lesson Fifteen. A concert waltz, illustrating the note combinations to be found in such music. By comparing this line of music with the first line of Lesson 2, printed above, it will be seen how gradually the course progresses from the first to the last lesson.

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IN BOSTON

CURIOSITY may have landed not merely cats but many human beings in perilous situations, but nevertheless there would be much less progress in the world without it. A few people appear to be born with little or none of the explorative urge. Those, for example, who having once acquired a number of friends and acquaintances in a carefully limited portion of society, are perfectly satisfied and have no wish to know any more people, nor any interest nor curiosity in regard to the large and varied world outside their little yard.

Another illustration of this ingrowing mentality may be seen in certain concert audiences. Take the regular subscribers to the principal series of concerts of the Boston Symphony. Many of them go year after year to the twenty-four Friday afternoon, or the twenty-four Saturday evening concerts, hearing the same orchestra and the same conductor week after week, and because they are sure they have one of the best orchestras and one of the best conductors in the world, they are fully satisfied and have no interest in the qualities of other players and interpreters. If this is not so, then why do orchestras from other cities visit Boston so seldom and find such limited audiences when they do? You would think that almost anyone sufficiently fond of orchestral music to go to hear the Boston players twenty-four times a season, would at least, if only for a little variety, be glad to go, say, twice a season, to listen to visiting orchestras and conductors from New York, Philadelphia, Chicago, Cleveland and points West. No so. The Friday and Saturday Boston Symphony audiences total twice the capacity of Symphony Hall, and yet an unfamiliar orchestra will not draw one full house. It would seem that for many persons the end-of-the-week orchestra concert serves as a sort of musical "Saturday night bath" making them culturally clean for the week to come and absolving them from the necessity of further tonal ablutions for six days.

A similar mental attitude is often found concerning guest conductors. If the regular leader is popular, many people not only do not care how other men would interpret their programs, they would rather not find out. On the other hand, many of us believe that going week after week to hear the same orchestra and conductor no matter what their degree of excellence, has a tendency to degenerate into a convention, routine ritual, habit, or what not, and that a bit of a change now and then is essential to the spirit of artistic expression. And so we have welcomed the guest conductors that have come to us in the last year. It was a treat to hear that rare composer, Maurice Ravel, direct a program of his own works, even if critics, as usual, maintained that he did not wield the stick as well as a conductor who makes it his one job. And then, earlier this season, came Honegger with a representative list of his compositions; and, more recently, the Spanish conductor and composer Fernandez-Arbo.

Although Mr. Arbo is a composer, he did not present any of his original works, but merely his two orchestrations of pieces by Albeniz. Except for the *Meideringer Overture*, which by the way was played with a verve which roused unexpected enthusiasm in the audience, the program was appropriately Spanish in character. As many Frenchmen have written effective Spanish music, Ravel's fascinating *Alborada del Gracioso* was quite "in key" with music of Albeniz, Turina, Halffter and De Falla.

As everyone who buys a ticket to a concert seems to acquire with it the right to form positive opinions about everything from the composer's use of the tambourine to the cut of the conductor's dress coat, and to express said opinions in public and private, we make bold to declare the concert of Mr. Arbo's one of the high lights of the present sea-

son. After listening to long and serious symphonies, symphonic poems which set out to plumb the depths of the soul and seemed to find it a bit dense, or some radical's attempt to see how many minor seconds he could combine while studiously avoiding any possible triads, how refreshing was the spontaneity and vitality of this brightly colored music of Iberia. What jolly rhythms these composers found, and they didn't always feel it necessary to change them every three measures just to show they were "serious" composers. A new name to many of us was Halffter, a young Spaniard of twenty-four, who in a work with the conservative title of *Sinfonietta*, and with a comparatively small orchestra, gave us more original and also thoroughly delightful music than we have heard for some time from any of the newer school. We shall keep an eye open for his name again.

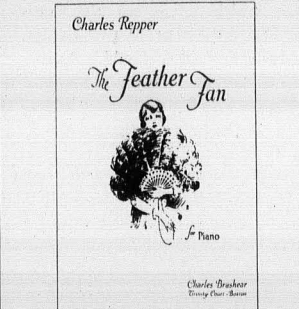
Albeniz' *Triana*, familiar on piano recital programs, was given in the orchestral version provided by Mr. Arbo, and proved to be quite as stimulating as one would have expected, which is not always true of orchestrations of piano music. But of course Spanish music always seems primarily orchestral, and anyone writing a piano piece about Spanish gypsies would have in his imagination the sounds of stringed and percussion instruments. Mr. Koussevitzky received a markedly warm welcome from the audience when he mounted the stand after an absence of two weeks, which is altogether as it should be, but without any intention of making comparisons we enjoyed Mr. Arbo's visit immensely and hope that some day he will come and play us some more of his delectable Spanish music.

AT THE Metropolitan: *Conquest*, with H. B. Warner, Lois Wilson and Monte Blue. A 100% Talkie and my first, egad! In this opus was held up for my admiration, a character (played by Mr. Blue) whose ability to forgive and keep mum would stagger even a softer person than myself. This flair for turning the other cheek and never splitting withstood a deliberate desertion by his erstwhile pal and rival (H. B. Warner) amidst prop snow and ice with the chances of Mr. Blue never getting off the lot alive, and, even more aggravating, an attempt to crack Monte's skull with a business-like looking hammer, while the twain were in mid-air returning from a successful expedition to plant the Stars and Stripes smack in the place where the South Pole has been located by the intrepid scenario writers of Hollywood. Of course the fact that his homicidal chum was married to the gal of Mr. Blue's affections had considerable to do with the gentlemen's reticence concerning, and ability to forget, the former's naughty pranks, but why, oh Mr. Author, didn't you allow Monte to land him one good sock in the eye—just to save the probabilities, you know? I believe the audience would have enjoyed it, rather. However such was not to be the case. Mr. Blue was only allowed by the author to talk at length, in uncultured accents, as to what would happen if the gentlemanly Mr. Warner were to play false the lady in the case (Lois Wilson). At the end, just before Mr. Warner, horrified at his own depravity, is doomed to hurl himself into the icy waters of the Sea of What's-its-name, Monte even goes so far as to enter into the handclasp of friendship. A beautiful character, ladies and gentlemen. Too beautiful for this world, and found only in the teeming brains of west coast authors from there to be spewed onto countless theatre screens of less imaginatively endowed communities. The characters of this picture hissed and lisped their way through the lines in the usual manner of "sound." Even burly and tough-

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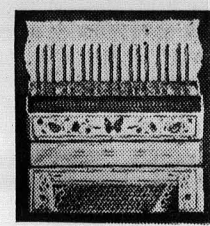
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ened old salts were cursed with an unfortunate juvenile accent—a most mortifying predicament for these hardy folk.

Personally, I am not enraptured with this type of entertainment. One hears much concerning the time when sound devices will be "perfected." In my opinion the word is ill chosen. Sound may be "improved," it will never be "perfected." It must be remembered that the recording of sound is no new thing although its synchronizing with films is. This matter of synchronization, indubitably, has been well done, but the genius of Thomas Edison and all his followers, particularly the capable engineers of radio, have not been able to make sound recording and transmission anything more than a pale shadow of the original, regardless of whatever gaudy claims may be advanced by the advertising literature of talking-machines, radio, and sound pictures. It has taken many years to arrive at the present none too satisfying stage of development. I expect to be doddering around a prey to the flappers of 1969 before any further great advance is made. In the meanwhile I am doubtful whether the public will continue to ignore and forgive the faults of "sound" in the theatre. It is true that they suffer much and patiently from similar faults in their radios and phonographs, but in those instances one must take into account the pride of ownership which makes for an indulgent attitude. The eccentricities of one's radio, for instance, are the harmless didoes of a beloved child, while those of "sound" are quite apt to be taken as personal affronts. However, Old Father Time is writing the history of this new monster of the motion picture world—let us wait until his work appears.

The Metropolitan Grand Orchestra had more to do this week than for some time past but was unequal to at least one task for reasons having to do with personnel and number. We refer to the orchestral production, *Emancipation*. With the limited number of fiddles at his disposal, we do not envy Arthur Geissler the job of directing this ensemble in the pit. Mr. Geissler is a man who could accomplish much if the tools were given him, but no one can make silk purses out of sow's ears—this type of miracle existing only in the minds of New York theatre executives. The peak of *Emancipation* was the appearance through a gauze back-drop of a figure purporting to be Abraham Lincoln, at least we took it as such, although owing to poor lighting it might have been Babe Ruth or Herbert Hoover for all evidence we can offer to the contrary, and a portion of the *Emancipation Proclamation* was spouted forth either by a human voice through an amplifier or a record, ditto. The words were the words of Lincoln but the voice was the voice of Vitaphone.

Enough of such childish devices. They have detained us too long already. We now proceed to a Vitaphone act, "The Giersdorf Sisters." Having seen and heard these clever girls in the flesh at this same house I see no reason to wax enthusiastic because the management allowed me to see and hear them as victims of mass production, so to speak. We hasten onward. The stage production, *Carnival Cocktail*, suffered from too much producer and too little talent—always a significant state of affairs. That is not to say that the act did not carry some good people, but much time was taken up by chorus dancers going through none too difficult evolutions which might better have been filled by graduate vaudevillians. Amongst the latter was a gentleman of alleged comedy talents whom I should like to see reduced to the ranks. A new master of ceremonies, Lee Matteson, waved and poked vigorously at the hardened stage hand which responded with sounds that would have astounded and abashed the inventors of the respective instruments. Well, I will allow these gentlemen, and their like the country over, their little remaining day of triumph unmolested by further

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raucous disapproval. Time, the great leveler, has already spotted them. It won't be long now! With this philosophical reflection I relegated to the lumber room of my mind the, to me, weakest bill I have witnessed at the Met for some time.

—N. L.

ON THURSDAY evening, February 14th, the Boston Civic Symphony Orchestra gave a concert at Jordan Hall at which was presented for the first time *Disertissement in the Form of Theme and Variations*, by Joseph F. Wagner, conductor of the organization. On the same program, also, was given for the first time in Boston, according to the announcement, Coleridge-Taylor's *Hawatha Suite*, and Böellmann's *Fantaisie Dialogue*.

The orchestra is composed of amateur players who give their time to music for the sheer love of it, and has proven itself a valuable vehicle for musical expression. It has in addition afforded an opportunity to its members of contacts with congenial souls of kindred interests, and has kept the dust off instruments that otherwise might have gathered much. All in all, a very worthy institution.

THE Sixth Annual Conference of Music Supervisors (Massachusetts) was held January 28th at the Hotel Statler; the morning session in the foyer of the ball room and the afternoon session in La Salle Moderne. Frank W. Wright, Director of the Division of Elementary and Secondary Education and Normal Schools, acted as chairman. On the morning's program addresses were given by John F. Scully, Superintendent of Schools, Brockton, Mrs. Frances E. Clark, Camden, N. J., and Frederick W. Archibald, Instructor of Music, State Normal School at Framingham.

In addition there were demonstrations of classroom teaching as follows: Piano — pupils from Arlington Public Schools (Grace G. Pierce, Supervisor of Music) under direction of Mrs. Mildred Kidder; Violin — pupils from Quincy Public Schools (Maude M. Howes, Supervisor of Music) under the direction of Frederick A. Taylor; Cornet — pupils from Malden Public Schools (M. Harriette Perkins, Supervisor of Music) under the direction of Blanche G. Thompson. At the luncheon, of which John F. Ahern, Supervisor of Music, Springfield, was toastmaster, the Massachusetts

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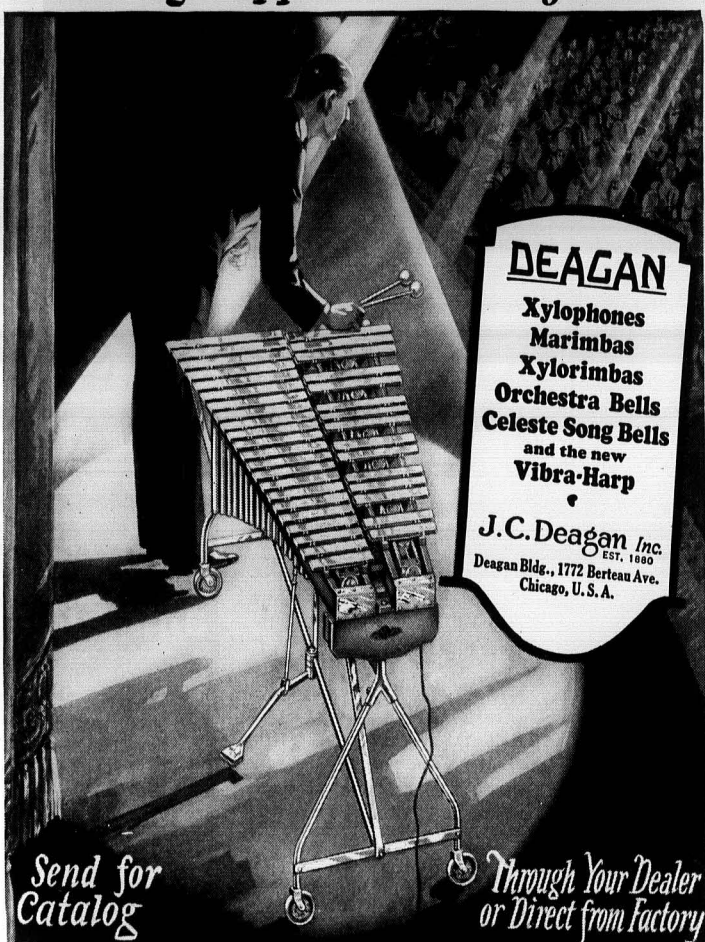
Federation of Music Clubs, Mrs. Mary G. Reed, President, joined the Conference and remained for the afternoon session.

The afternoon's program opened with numbers by the Glee Club of the Dorchester High School for Girls (John A. O'Shea, Director of Music, Boston) under the direction of Daniel D. Tierney, Jr. Following was a series of addresses under the general heading, *Reports from the Field* given by Charlotte L. Hyde, Supervisor of Music, Chelmsford; Margaret E. Robbins, Instructor of Junior High School Music, Beverly; Charles A. Woodbury, Supervisor of Music, Greenfield, and Arthur J. Dann, Supervisor of Music, Worcester.

Following the completion of the program a forty-five minute conference of the New England Music Festival Association was held. William C. Crawford is president of this organization; Fortunato Sordillo, chairman of the band department; Harry E. Whittemore, chairman of the orchestra department; and Mrs. William Arms Fisher chairman of the High School Glee Clubs department. All those interested in the Spring Band, Orchestra, and Glee Club Conclaves, were invited to attend.

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Melody for March, 1929

Boston Theatre Organists' Club

THE second meeting of the Theatre Organists' Club was held at the new Keith Memorial Theatre on Tuesday, January 8th, at 11.30 P. M., through the co-operation of Earle Weidner, the feature organist, and Harry Browning, the house manager. Mr. Browning was unfortunately ill, but was represented at the meeting by Mr. Frank Eldridge, the assistant manager, who made a brief address of welcome. There were about one hundred and fifteen organists and guests present, and the meeting was a thorough success from the crack of the opening flash-light at midnight to the close of the evening at 3.30.

Following the taking of the group pictures in the front lobby, there was a brief business meeting followed by an elaborate buffet supper on the stage. Del Castillo, president of the club, acted as master of ceremonies for the entertainment that followed, consisting of an organ program by Earle Weidner, a talk on theatre organ conditions by Herman Grote of the Wurlitzer Co., and selections by the 'Varsity Male Quartet. Phil Baker was also expected, but was prevented from coming by a late rehearsal of his Café de Danse, which was still undergoing finishing touches at the Majestic, and anyhow at this point Del Castillo read an apparently authentic telegram from the Boston Health Commissioner that the assemblage would have to be cancelled because of the "flu" epidemic.

For the February meeting which was held on Tuesday, the fifth, at the University Theatre, Cambridge, the club was indebted to Manager Stanley Summer whose co-operation was a pleasure to the entire membership, and particularly to the members of the Board, whose duties he did everything possible to lighten. In an endeavor to silence the protests of hungry members who had been heard wailing, "When do we eat?" the usual order of the meeting was reversed, and the buffet supper was served at the beginning of the meeting. As usual, Francis Cronin had done himself proud in selecting the menu, and about one hundred and twenty members and guests were present.

The customary dreary business meeting followed the repast. Barney Grishaver, representing Local No. 9, made a short plea for funds to be obtained through advertisements in the program book of the coming benefit concert, and in addition to many individual subscriptions the club also voted to carry a full page. Amendments to the by-laws were made limiting guest privileges to once in the season for persons eligible for membership, and creating an associate membership of organists in nearby Locals. Outside of an impassioned plea by Roy Frazee for a more extensive musical program at the meetings and an eloquent address by Arthur Martel on the reaction against sound movies, there was no excitement.

Immediately after the business meeting adjourned Elfrida Orth and Sybil Morse, the two organists of the theatre, entertained the club with one of the brilliant piano and organ duets which they have featured so successfully at this house. Following that, the club was transported back to the infant days of the industry and witnessed a screening of *The Great Train Robbery*, accompanied by the Gem Theatre Orchestra consisting of Arthur Martel at the piano and Del Castillo at the drums. John Keefe, in the person of the operatic tenor Oscar Gunk, then gave a stirring rendition of that pathetic ballad, *When the Grapes Grow Purple on the Banks of the Little Old Ohio*, accompanied by genuine colored lantern slides. This number was marred only by the pathetic attempts of the Gem Theatre Orchestra to read the number at sight, and a few minor mishaps in running the slides upside down. The program concluded with a recitation by George Williams entitled *Noah's Ark*, accompanied at the 'mighty Wurlitzer by Del Castillo, and a short comedy synchronized by the newest sound device, the Blatophone, which, as the advertisements said, could be smelled as far as it could be heard. The members stumbled out into the dawn in anticipation of the March meeting to be held at the Metropolitan Theatre.

New York. — On February 18th, for the second time, Emil Velazco, featured solo organist at the Roxy Theatre and head of his own organ studio, broadcast a twin organ recital during his *Witching Hour* period over Station WOR. The first recital of this nature ever given in the Metropolitan district, was broadcast by Mr. Velazco a few months ago, and the present program was the result of numerous requests for a repetition of the stunt. Edgar Ford, assistant organist at the Roxy and formerly at the Colony on Broadway, was at the second organ in an adjoining sound-proof studio. Equipped with headphones in order to hear what and how the other was playing, these artists were able to achieve many novel effects, due largely to their familiarity with each other's style.

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Moderato

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Musical score for page 26, featuring piano accompaniment. The score consists of six systems of music. The first system has a treble and bass staff. The second system includes dynamic markings *f* and *mf*. The third system has a treble staff with triplets. The fourth system has a treble staff with triplets. The fifth system has a treble staff with triplets and a dynamic marking *mf*. The sixth system has a treble staff with triplets and a dynamic marking *mf*.

MELODY

26

Continued on page 39

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Musical score for page 27, featuring piano accompaniment. The score consists of two systems of music. The first system has a treble and bass staff. The second system has a treble and bass staff. The first system includes dynamic markings *mp* and *languorously*.

Musical score for page 27, featuring piano accompaniment. The score consists of two systems of music. The first system has a treble and bass staff. The second system has a treble and bass staff. The first system includes dynamic markings *p* and *mp*.

Musical score for page 27, featuring piano accompaniment. The score consists of two systems of music. The first system has a treble and bass staff. The second system has a treble and bass staff. The first system includes dynamic markings *p* and *mp*.

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MELODY

Moderato con espressivo

MELODY

Love-in-a-Mist. Gavotte-Intermezzo.

JULES DEVAUX, Op. 41.

*Moderato.
espressivo*

PIANO.

a tempo

dim.

4 5 2
1 2 3 4 5
mp
delicato
4 5 2
1 2 3 4 5
mf *cresc.* *mp* *p*
a tempo
più rit. *rall.* *mp*
mf

MELODY

30

Continued on page 35

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PIANO
f *ff*
mf
f
mf
1 2
1 2

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31

MELODY

ff

mf *cresc.*

f *ff*

TRIO

mf-f

ff

MELODY

32

mf-f

cresc.

f-ff 1 last *ff*

ff

D.C. Trio al

33

MELODY

Romanze

R. SCHUMANN
Arr. by R. E. HILDRETH

Più Moto

MELODY

♩ Cantabile.
con tenerezza

Meno mosso.

ten. ♩

rit. molto rall.

D.S.al

MELODY

Tempo I.

mp

p *cresc.* *rit. e dim.*

a tempo *p* *cresc.*

mf

cresc. *più rit.* *f* *ff rall.* *marcato*

MELODY

36

fz

mf

f

37

MELODY

D. S. al

CODA

8va lower...

MELODY

38

39

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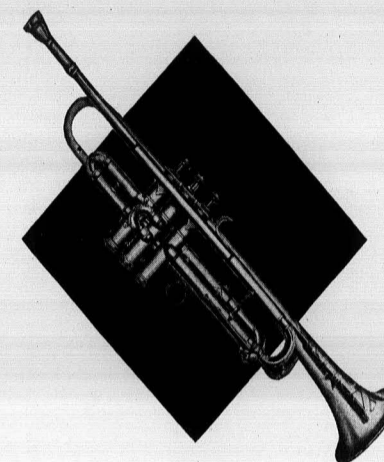
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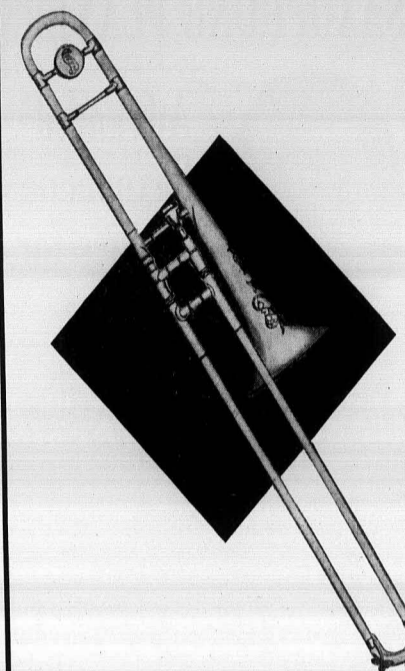
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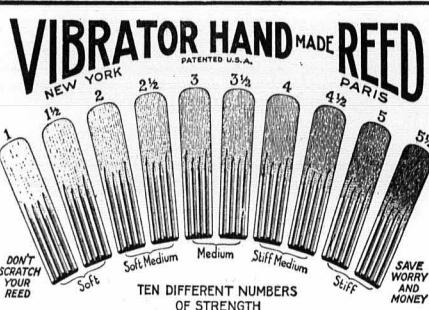
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The Saxophonist CONDUCTED BY W. A. ERNST

THE saxophone student who intends to make dance orchestra playing his vocation generally runs up against the problem of playing *alla breve*, or cut time, which means playing a number written in 4/4 in a 2/4 rhythm. He gets to the stage where he is qualified to play in an amateur orchestra, but the orchestra plays all fox trots *alla breve* while the novice is vigorously patting his foot with four healthy beats to the measure. The rhythm is not the same, and the player, realizing this, starts to play fox trots in cut time, but having no understanding of the business, unless a miracle happens, he soon gets so "muddled up" that he loses all sense of time and rhythm.

To a dance orchestra aspirant, the playing of cut time, if properly approached, is very simple. It should be a part of his training, and if presented clearly is comparatively easy. The first requisite is for the student to be able to keep a good 4/4 before attempting to play cut time; he must understand the value of the notes, and be able to count out properly. Then he must have the ability to apply that understanding to his playing. If the saxophonist is not able to keep good time in 4/4, he can not expect to improve by attempting fox trots in cut time. A dance orchestra player is not allowed the liberties accorded a soloist. Dance music is strictly rhythmic, whereas a soloist may take liberties with his tempos. Learning to keep good time, therefore, should be one of the main factors in the dance orchestra player's education.

W. A. ERNST

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This Matter of Cut Time

To learn cut time, start at the very beginning of your first instruction book. Take only whole and half notes, and practice them well. Count two for the whole note, and one for the half note. Then add the quarter notes and eighth notes. It takes two quarter notes or four eighth notes to make one count. Do not attempt syncopation until you have these counts thoroughly mastered and have acquired a good 2/4 rhythm. Do not try to progress too quickly. Unless the fundamentals are firmly established in your mind, syncopation will be difficult. Tempos can always be increased, but if the student has the wrong conception of time the quickest route to success is to start at the beginning and study until the fundamentals of time are thoroughly understood.

The student who takes his saxophone seriously has many problems confronting him on the road to fame and fortune. There are, however, a number of things that can be simplified, and many helpful suggestions given that, if followed, will remove some of the rough places on that road.

One thing I find is that saxophone players do not practice enough minor scales and exercises. In fact, there are many who give the definition of minors as "the keys that sound like funeral marches," and there ends their knowledge of the subject.

I have had the privilege of listening to many great artists practice their daily routine of "setting-up exercises," and have found that a great part of their practice periods consist of the minor scales. My belief is this: these artists are practicing exercises that will give them the most benefit in the shortest period of time, and if minor scales are beneficial to great virtuosos, they will be still more so for the student. It is difficult at times to get a struggling saxophonist to work on minor scales. For one reason, they apparently sound less pleasing to the average person than the majors, and the fingering is a trifle different, but the latter is one of the main reasons why they should be practiced more. If the student can not run up and down a minor scale the first time as fast as he can a major he gives up and tries something else that he can play faster. I have heard finished artists practice minor scales in an *andante* tempo for an hour at a time, in order to develop their fingers in mechanical precision.

There are a few technical points about minors that the saxophonist should know and which will simplify the playing of the various scales; the number of minors and their names; why they are relative to the majors and how the relative minors are found, and most important of all, the

construction of the various minor scales; that is, which tones are raised or lowered in ascending and descending.

I will not enlarge on these points because information on the minor scales can be found in most any good instruction book, or one's teacher may be asked. However, I will try to impress on the serious saxophonist the extreme value of daily drills in minor scales and exercises. I can safely say that they are short cuts to better technique.

The dance orchestra saxophonist always balks at practicing minors because there are so few fox trots that are written in minor keys, but dance orchestra playing demands good smooth technique, and minor scales will help much toward making a good technician of any type of player.

Helpful Fingerings

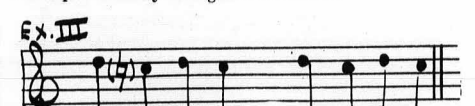
A saxophonist cannot learn too many fingerings. A violinist or cellist uses various positions to simplify difficult passages, and just so a saxophonist may use different fingerings to help him over the rough places. There are so many progressions that can be made easy if the player will equip himself with an adequate knowledge of fingerings. It is well to take advantage of all the possible fingerings for each note which make technique smoother and playing easier.



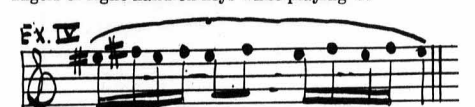
In Ex. I, play A in the regular way, and in playing F, retain A (first two fingers on left hand), and add high E key in right hand.



In playing from the D to C sharp as shown in Example II, take off left hand only when playing C sharp. The tone of C sharp will not be impaired in any way by holding the three fingers of right hand down. This fingering makes for greater speed, and takes away much of the mechanical sound produced by taking both hands off.



Example III is treated much like number two. Keep fingers of right hand on keys while playing C.



In playing a succession of many tones as in Example IV, play the F natural (notated E sharp in the example) as usual, and to play F sharp, just add the second finger on the side key nearest the original F sharp keys. This will make a perfect trill.

Conductor A. L. Estival

An ardent enthusiast over the saxophone is Mr. A. L. Estival, a symphony conductor, and at present music arranger at the Paramount Theatre in New York City, who gave me some interesting history concerning the saxophone in Russia and China. Mr. Estival was born in France, and received his finishing music education at the St. Petersburg Conservatory, Russia. He said that between the years 1908 and 1914 the saxophone was looked upon as a strange, new instrument in Russia. The conservatory considered every instrument as "society," but soon the saxophone began playing the popular tunes and so was frowned upon. Outside the conservatory one or more saxophones were used in orchestras, usually two altos that dawdled along with obligatos, but there were no regular saxophone compositions available. In 1913, a regimental band that used saxophones continuously was the "Izmalovsky." There were no arrangers in Russia such as we have in this country. The composer was the orchestrator, and due to the fact that he knew nothing about the saxophone it was treated simply as another Eb horn. Then in 1914 we all know what happened, and how quickly the "sax" commenced to gain ground in the dance orchestras.

After the close of the war, Mr. Estival was in China conducting a symphony orchestra in the French colony. It was about this time that he became extremely interested

in arranging for the saxophone, and started to bring out the individuality of the instrument instead of using it for Eb horn parts, arranging Tchaikovsky's string quartet, *Andante Cantabile*, for four saxophones. Saxophones were used in China only in the French and American military bands; one, a French band, playing in the French park, and an American band playing at the English park. At the Canton Café there was an American jazz band, which of course included "saxes" in its instrumentation. Mr. Estival, who is devoting much of his spare time to arranging saxophone music, is now completing the Gustav Mahler *Symphony No. 4* in G major for full saxophone band. When we have such men as Mr. Estival behind the instrument, we feel that it is at last arriving somewhere.

Variegated Questions

I should like to ask a few questions concerning the saxophone. I have been told that some players can play up to F above the high F. Is this possible? Is it harder to produce a good tone on the soprano saxophone than on the alto or tenor? Would a C soprano playing violin parts make a good lead or substitute for first violin? Would a soprano playing first violin parts, with piano and drums, be effective in a small dance orchestra? Are there any solos written for mezzo soprano saxophones in F, and how does this instrument compare with the Eb saxophone as a solo instrument?

—H. R. S., Pensacola, Florida.

Yes it is possible to play an octave higher above the high F. I will give you the fingering only up to high C above the F. It would be a waste of time to play or try to get notes any higher, as they would be only hit or miss — mostly miss. There are at least three different ways to finger the notes I have given. Different makes of saxophones require different fingerings. If I knew the make of your instrument I could tell you the fingering that is best adapted for it. However, the following fingering will cover practically every make.

High F#. All six holes closed and low Bb key.
High G. Regular G fingering, middle C side key.
High G#. Regular G# fingering, with C side key.
High A. Regular A fingering, with high E side key.
High Bb. Second and third fingers of both hands, with low Eb key and high D key.
High B#. First finger of each hand, and side high E key.
High C. First finger of each hand.

Be sure and have octave key open for all the notes as above given.

It is more difficult to produce a good tone on the soprano saxophone than on the alto or tenor, as the instrument requires greater lip pressure and more practice.

The C soprano saxophone makes a very poor substitute for first violin. If a soprano must be used, a Bb soprano reading trumpet parts would be much better.

For a small dance orchestra such as you mention, the C melody saxophone would be more pleasing; the C soprano will become very tiresome to the listener after a few numbers.

Yes, there are solos written for the mezzo soprano saxophone in F. You can procure them from any large music dealer. The mezzo soprano is a very beautiful solo instrument, but owing to its youth has not become as popular as the alto. In time there is no doubt but it will be equally as popular.

HOW many musicians and lovers of instrumental music have noticed the ascending musical status of the saxophone within the last few years? It is indubitably evident that jazz players no longer have a priority of claim on the saxophone, for there are many other performers who are demonstrating the instrument's rightful claim to a higher place in music. Perhaps the first two performers of prominence to lift the saxophone from its circus environment as a music-down and accord it a legitimate place in musical "upper-tendom," were Rudy Wiedoeft and Jascha Gurewicz, but today there are many who are making the saxophone a virtuoso instrument. It also is interesting (and important) to note that more and more this really noble instrument is assuming a prominent position in symphonic orchestral work, with many composers of note utilizing it broadly in their scores.

One of the programs of the Cincinnati Symphony Orchestra included a number calling for an alto saxophone solo that demanded exacting execution of some very delicate passages. The solo was played by Mr. Fred Jacky (the regular bassoon player of the orchestra, and saxophonist when necessary), who demonstrated the possibilities of the saxophone as a solo instrument by his remarkable *finesse* in tone and technique. The great Boston Symphony Orchestra has a rare saxophone section, and John Alden Carpenter, the well-known composer, has scored for the instrument in his *Adventures in a Perambulator* and *Skyrappers*. Innumerable instances might be cited, but enough have been given to show that the musical status of the saxophone has changed most decidedly.

—M. V. F.



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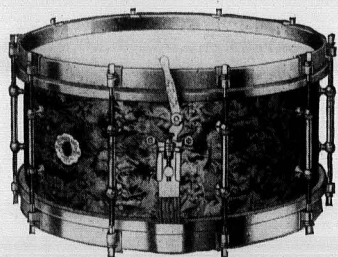
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Write **WALTER JACOBS, Inc., Boston**

The Drummer

CONDUCTED BY
George L. Stone

THE following letter, given in part and needing no comment at this time, will be answered by the conductor of the department in an early issue. —G. L. S.

The Drummer
c/o JACOBS' ORCHESTRA MONTHLY,
120 Boylston Street,
Boston, Massachusetts

Attention George L. Stone

Dear Sir:

As a reader of your "Questions and Answers" column in the JACOBS BAND AND ORCHESTRA MONTHLIES since 1922, I must say, I find it full of misstatements, contradictions, and evasions. I take exceptions to many of these statements you have made to date.

In the 1922, March issue of the JACOBS BAND MONTHLY you made a broad statement that, "The old style rudimental roll (termed 'Dada-Mama' by some) has no place in modern orchestral drumming." This statement is false and raw in the making. You say, "The style which 'We' (just who do you mean by 'We'?) use nowadays to get the roll has been modernized to a very fine, close buzz played in rhythm with the music and this buzzing is produced in an entirely different manner from the old-style roll." You say also that you have taught this press-buzz crash roll for twelve years with great success.

Surely you don't claim to be responsible for the thousands of "press-buzz" fake dance drummers who are now headed for the drum dump, because they have never been schooled in the standard American drum rudiments? I think the "press-buzz" crash roll is a parasite, and a faker's method of getting a snare drum roll. This sort of thing does not deserve to be called drum education at all.

In the May issue, 1923 JACOBS' BAND MONTHLY you say, "Although the Old Style 'Daddy-Mammy' roll is not used in modern orchestra playing, it is nevertheless indispensable for roll practice after the 'press-roll' has been mastered." Some contradiction. . . . In JACOBS' ORCHESTRA MONTHLY for July, 1928, you . . . say, "The two-stroke roll (or old style) is intended for band and military playing, in which a large drum is used, as plenty of power and volume are required. It is the coarse, solid roll for outdoor playing, the roll for building up the powerful crescendo and *forte* crashes which impart so much tone color and brilliancy to the band. An attempt to fit this open roll into snappy, up-to-date orchestra playing results in an incongruity to the whole and disaster to the musicians."

Where do you get this open roll? There is no open roll in snare drum music. All rolls in rudimental drumming when used in music are very close because they are finished rolls.

You say, "That one style of roll can no more be standardized into every style of music than could one size of drum, one costume, or one sheet of music." This is a ridiculous statement to make, and for the many rudimental orchestra and band drummers to read. Here is something you should know. American rudimental drumming has been standardized over two hundred years both in this country and Great Britain. The double stroke Da Da, Ma Ma, long close roll has been used by the world's greatest drummers in every class of work, from the "tap" for marching men, to orchestra, band, opera, symphony, and solo work. This standardized roll gives a drummer the technic and power to make the most delicate pianissimo to fortissimo rolls in a masterly manner, and he can get the same delicate pianissimo, fortissimo shadings on a street drum as well as on an orchestra drum. There is no trick about it. It is all in the schooling.

In the June, 1928, issue of J.O.M. you say, "Moeller is a very capable orchestral drummer as well as a military man." You say in July, 1927, issue of J.O.M., "Jack Kelly is another 'Ace' among those drummers who are firm believers in rudimental drumming, and is a most polished performer in every sense of the word." You say in May, 1928, issue of J.O.M. that, "Jack Lynehan, one of the most popular and proficient rudimental drummers in the business, is again in Boston. Lynehan was the teacher of J. J. Burns Moore of New Haven, Connecticut, another very fine schooled drummer, who in turn taught Frank Fancher, the champion rudimental drummer of the United States." Your bouquets to Moeller, Kelly, Lynehan, Moore, Mehling and Bessette don't jibe with your statement in July, 1929, issue wherein you say, "An attempt to fit the old rudimental Da Da, Ma Ma into snappy, up-to-date orchestra playing results in an incongruity to the whole, and disaster to the musician."

You say, "Each of these rolls, the ancient (Da Da Ma Ma roll) and the modern 'press-buzz crash roll,' occupies its own particular place in drumming, and in each place is indispensable." There is only one place for a "press-buzz roll" and drummer in the business, and that is with a tin-pan alley jazz outfit. A rudimental drummer who has

orchestra and band experience, fits in any place. . . . In JACOBS' ORCHESTRA MONTHLY of May, 1928, you say "As an afterthought, rudimental drumming seems to be coming into style again. Many of the modern drummers with the big bands are finding that through study of the drum rudiments they are able to add to their stock-in-trade of modern Jazz rhythms." You should know, but I do know, that the best all-round drummers in America in the past fifty years have been and are right now rudimental drummers. Understand, all rudimental drummers are not experienced routine orchestra and band men, but they have the real foundation to make successful drummers. . . .

I think you who confess to your affiliation with the "press-buzz" school are taking an unwarrantable liberty talking drum rudiments. The whole thing is incongruous. As a side-stepper of questions asked in your column you are a past master. In JACOBS' ORCHESTRA MONTHLY for August, 1927, this question was asked by W. D. N., Lowell, Mass. "How would you play the drum solo in the 'American Patrol' by Meachan, in the two-four rhythm as written or in the six-eight rhythm? This is a matter of much discussion between various drummers of my acquaintance, some of whom say the solo should be played exactly as written, others believing it should follow the regular military style of the six-eight street beat. Will you kindly write exactly the way it should be played?" —W. D. N., Lowell, Mass.

Here is the answer given by you, who profess to be a drum expert, "Most players take what might be termed 'drummers' license' in this number and play the solo in six-eight rhythm. The 'American Patrol' is clearly a military composition and the drummer is supposed to be parading on the street or the field while playing. It naturally follows that he would play in the military six-eight street beat rhythm, which, however, is not clearly indicated in the drum part. You will find above 'Example one,' representing the way the solo is written and 'Example two' representing the generally accepted way of interpreting this solo." You use up ninety odd words to side-step W. D. N.'s question. This vague, on-the-fence answer to a plain question, Yes or No, is what confuses the drummers who are seeking the light and want to know. The only proper answer to the above question is yes—play the drum solo in the "American Patrol" by Meachan, as written.



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Now to define this drum solo. First bear this in mind, all military rhythms are not in six-eight time. The two-four and four-four are just as commonly used and very often better. Second, the fact that you have triplets to play does not mean a six-eight rhythm. A triplet is the use of three notes or beats where two are expected and can be and is used in most figures of music. The rudimental beats used in the "American Patrol" drum solo are written out very simple and plain. The solo opens with the four-stroke ruff followed by the "feint" stroke (a light stroke) and "stroke" (hard stroke) same with the second bar. The third bar, you have the four-stroke ruff followed by fine single strokes played in triplets. The next four bars are the same as the first four. The last four bars you have the eleven-stroke roll, feint stroke, and stroke played twice. The first "example" representing the way most drummers (fakers only) play it, is wrong, and is out of place in the "American Patrol." In fact this fake example is a steal from an old six-eight file and drum number called "New Tatter-jack." I played it over fifty years ago.

Here is another one. In JACOBS' ORCHESTRA MONTHLY for June, 1928, you say, "The grace note (flam) is an extra note, purely and simply, and in the drummer's stick work it has not even the name of 'Right' or 'Left,' these terms being applied to principal notes only." . . . You should know that all rudimental beats, graces, and embellishments have names, as well as left and right. It is indispensable to know when to use your left- or right-hand stick in rudimental drumming as well as in all orchestra and band work.

The flam derives its name from the single appoggiatura. It is a light, faint note, or stroke, heard very distinctly before the second stroke, which should be struck with a slight sforzando. If the faint note (stroke) is made with the left stick first, it is a left-hand flam; if it is made with the right-hand stick first it is a right-hand flam. There are two distinct flamadiddles, and both are much used by schooled rudimental drummers; the "Side Flamadiddle" and the "Flam Paradiddle." The "Side Flamadiddle" is a single stroke combination used in Common time (four-four), Common time (alla breve), and fox trot. The "Flam Paradiddle" is a single and double combination, commonly used in two-four marching time and all lively two-four tempos. The "Flamacue" is beat from left to right only. Using the left-hand flam only. These rudimental beats are indispensable to a modern drummer. The schooled routine rudimental drummers are the trained experts, technicians, produced by conditions. A routine drummer is the professional, and the theorists and doctrinaires are the amateurs. A routine drummer knows what he is talking about, he understands the science and art of playing the game. The theorists do not. A routine drummer is an expert first in examining his material and then in working it. A schooled rudimental routine drummer is one who can play everything from marching to symphonic music. He is a master of musical interpretation.

In conclusion I will say, that the greatest textbook ever compiled, arranged and put on the market for snare and bass drum, tympani, bells and xylophone was, I think, "The Universal Drum Method" by Paul de Ville. It was condensed, but told everything for the making of a real drummer without any elaborate display of words. It was a catastrophe to American drummers when the publisher took it out of print, and substituted a drum method by Carl E. Gardner "Art Drummer" of Boston, Mass. Gardner confessed in an article published in the "Metronome" August, 1919, that the standard rudimental drumming of this country was like Greek to him. And he knew nothing about it, as he was taught drumming by an art drummer, who knew little or nothing about the rudimental beats. Gardner said, "Rudimental beats and combinations have been given names, but these names have no significance. The names are of no value to the art drummer, and many art drummers do not even know the names."

Here is another Boston "Art Drummer" of the Tremont Theatre Orchestra, E. J. Nokes, who made this statement in the November issue of 1923 of "The Dominant": "In Art Music and in all legitimate playing a double stroke for two adjacent notes should never be used, hence the double stroke is only used in producing the roll. This automatically eliminates such beats as the 'Paradiddles' from all legitimate drumming." Read the above once more, then get this. This same "Art Drummer," E. J. Nokes, said in the September 15, 1926, issue of "The Metronome," "When, however, composers of Art Music write music of a descriptive or programmatic nature or humorous music in which popular or military effects are required then paradiddles may be quite necessary to Art Music."

The three drum "Musketeers" of Boston have certainly distinguished themselves in their analysis of rudimental drumming.

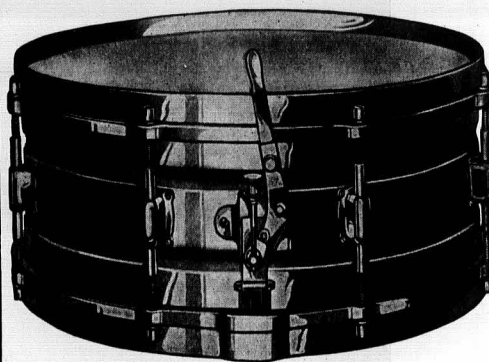
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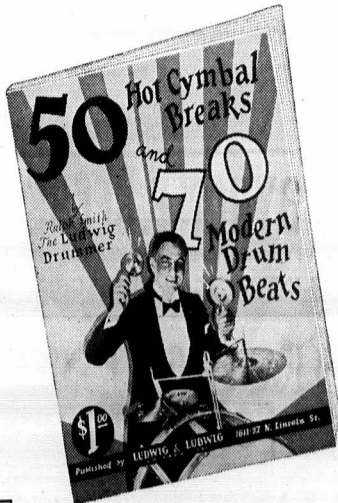
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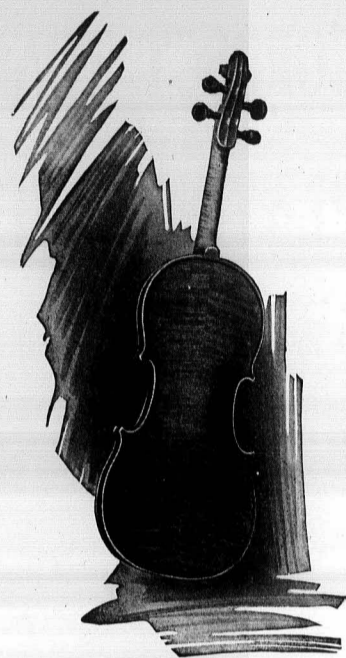
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The Violinist CONDUCTED BY Edwin A. Sabin

THE question of improving one's violin playing is always in order in the violin department of the JACOBS MUSIC MAGAZINES, or so at least it seems to me. We meet violinists ripe in age and experience, who have grown rather pessimistic on the subject—I mean professional violinists—but some of these do not like the term "professional" anyway; to them it sounds too pretentious and does not honestly suggest the more or less prevailing idea of their calling, which is that of being "in the music business." Such pessimistic ones feel that the orchestra musician is looked down upon, that he has no recognized professional standing.



EDWIN A. SABIN

This feeling perhaps is strengthened by the frequent, casual, heart-to-heart talks, possibly on a street curbing, back just far enough to be safe from the swiftly passing autos, which help to convey the impression that everybody is respected in doing business except the unlucky ones engaged in the "music business." Yet these self-deprecators are in circumstances practically the same as with doctors, lawyers, students who are trying to get located, and others who are recognized professionally; in short, like many thousands who, although capable, have for the time being nothing to do.

However, it is possible for all these, let us say unlucky ones, to take an optimistic view of the situation. They should realize that hard and trying times have been endured by all past generations, and reflect that none of us know what a day may bring forth; specifically so in the instance of the jobless violin player, or the student who never has had a job. These will do well to remember the interest and the charm which their instrument ever offers, and use their enforced leisure in trying to become still better acquainted with it; possibly more in love with it.

A leaning towards self-improvement is always to be commended, and if it comes when business is bad and the outlook not encouraging, so much the better. If rightly seized, this inclination to improve may mean rescue from despondency, melancholia or nervous breakdown. It is deplorable that so many yield to the self-suggestion that there is no incentive to practice if little or no business is in sight. We hear this one or that one question: "How can I take an interest in keeping up with my instrument when there is nothing to do?" To this we answer that if you do not persist in keeping up with your instrument when there is nothing to do, when the time comes (as it assuredly will) that there is something to do you will be taken by surprise and, as the humorist puts it, "weighed in your ballast and found wanting." But that is not the worst part of it; the worst is the falling off in interest. Everyone knows that when one's interest is on the wane, no matter why, the warning bell is sounding.

The old saying that "pride goeth before a fall" does not mean that you cannot rise from the fall; rather may it well be thought to mean that you shall rise, cut out the pride, and go on your way rejoicing. But a loss of interest is a "fall" with which it is much harder to deal. It means that what you have been doing with zest and pleasure, you now either do not at all or continue mechanically from force of habit. It may be that you have a technique, acquired when your mind was alive with interest and when about everything registered, which still stands by you. Therefore, if there is even a weak desire to improve, if there is in you a smoldering spark of longing to do something possibly better than ever before—fan it with as much of the old-time interest as can be summoned, while yet you may recall it, before you lose it altogether and sink yourself into oblivion.

Concerning Conditions

In thinking of present conditions as they now affect orchestras, it appears quite clear that they have caused both vague and well-defined doubts in the minds of musicians as to the future. While such doubts may make it difficult to retain an active interest in one's instrument, it nevertheless is not unlike a seeming loss of appetite, and we may be surprised in attacking a meal when the appetite has not returned. It is the same in attacking a meal of music; get out some of your old studies and you may be surprised to find that you have grown since they formed an important part of your musical diet; that your digestion has improved.

Don't be of the same way of thinking about improvement as was a colored elevator boy with whom I once rode on one of his "lift" trips. He noticed my violin case which

was not of the usual shape, and the following bit of quite pertinent dialogue ensued:

"Ah takes it you have a musical instrument in yo' box," he began.

"Yes," I replied, "it is a violin."

"Ah plays an instrument myself," came the voluntary information.

"Is that so?" I asked. "Do you play the violin?"

"No suh, Ah plays the ukerleely, Ah does," he informed me with quite visible pride. "Ah's ve'y profishunt on the ukerleely, Ah is."

"I'm glad to hear it," was my reply. "Of course you practice a good deal."

"Me? Me practice?" he came back almost contemptuously. "When Ah studied mah instrument Ah practiced. Ah had to do it like everybody does. But me practice now? No suh! Ah sho is above practice now, Ah sho is above it now!"

Consider the Radio

Probably the radio, with its so general broadcasting, is a present condition that has conveyed to musicians the painful idea that in the future they may be needed in only very limited numbers. We ask, what if the radio is doing this? It is not yet proved that such condition will be permanent. We are living in an era of changes, the results of which we can only guess at, optimistically or otherwise. Let us give ourselves the benefit of all doubts. You may have observed, as we have, that radio entertainments have lost the charm of novelty. People no longer listen with close attention for many minutes at a time, and there are reasons.

In a radio performance you are not personally present at an "occasion" such as that of a string quartet of a symphony concert; you are not helped by seeing a cultured audience all around you; you miss the living personality of the artists; they have been "canned" for you along with their music. It may be hoped that a reaction from the artificiality of the times may lead us back to a desire to again have things at first hand; a preference for what may mean a return to closer contact with our musicians; to live again in the atmosphere of art which they individually and collectively create, and enjoy that varied charm of personality which we firmly believe has not as yet been "canned."

This reminds me of a few lines from a poem by Emerson which, even if not perfectly to the point, bring a shade of meaning clear and welcome, at least to some of us:

"I caught the sparrow's note from heaven,
Singing at dawn on the alder bough.
I brought him home in his nest at even,
He sings his song, but it cheers not now,
For I did not bring home the river, sky,
He sang to my ear; they sang to my eye."

But I started to talk about improvement, and so far have offered only preliminary advice for maintaining an active interest in violin playing and work, in the expectation that something well worth having will result. Now I will deal more directly by quoting several authorities on improvement, from Frederic H. Martens' work on *String Mastery*, which ambitious violin students will find profitable to have at hand.

In this book Martens quotes André Polah (prize winner at the Royal Conservatory of The Hague at the age of eleven and afterwards pupil of Eugene Ysaie), who says:

"There is no getting away from the fact that real mastery, the real artistic strength of the violinist, is shown principally in his tone; and every violinist—if his playing is to be convincing—must strive for that concentration of carrying power, that charm, color, sensitiveness and delicacy which makes up the tone which goes directly to the heart of the listener. . . . If the same Stradivarius were to be played by Kreisler, Ysaie and Elman in succession, it would still be easy to recognize the personality of each artist in his tone. . . . The cultivation of an individual tone is something the student should always have in mind."

"One thing that the student, and even many professional violinists, too, often forget, is that the left is not the most important hand in violin playing. The right hand is the power behind the throne. Still, wrong methods of fingering are often prejudicial to the best development of tone."

There is much more in Mr. Polah's contribution which I regret cannot be quoted here. Miron Poliakoff writes of concert study for finger development: ". . . many ambitious violin students ask me how to study seriously; how to produce a beautiful tone, how to attain a perfect technique, and so forth, but it is difficult to generalize to advantage for the individual. . . . First, remember that though the fingers of the left hand must be strong, their strength must

†Published by Frederick A. Stokes, New York.

be developed not from the arm, but from the fingers themselves. The thumb of the left hand must always be very loose, to enable the hand to pass lightly and freely from one position to another.

"To my thinking, the difficult passages in the great violin concertos, or rather most of them, offer the very best material for finger study, and are more valuable than the mechanical finger exercises. . . . The main points about the right hand are that it always must be free from any strain, and that the wrist must always be loose. The pressure on the bow for tone must come from the wrist and fingers, and not from the shoulder."

Albert Stoessel is an American concert violinist who also has achieved reputation as a composer. His attractive *American Dances* and other compositions are well known. More recently he has come to the front as conductor of the New York Oratorio Society, and also is conductor of the Worcester Choral Society and its annual festivals. Mr. Stoessel has some interesting points to offer about the right point of approach in the study of violin music.

"I studied with Emanuel Wirth, the only living member of the famous Joachim Quartet, and also with Willy Hess at the Berlin Hochschule from 1910 to 1914," said Mr. Stoessel in reply to a question. "Wirth did not stress the technical side of violin playing, but knew how to impart the secret of a sane musical style and feeling from a veritable storehouse of musical tradition. He had heard Spohr play, was a pupil of Laub and Milder, and an intimate friend of both Joachim and Brahms through a long period of years. After the lesson hour he would tell interesting anecdotes of his encounters with the musically great."

"Wirth was often accused, and not without reason, of being unnecessarily strict at lesson times, yet beneath his rudeness he concealed a big heart which went out to any pupil who was sincere and industrious. When Wirth retired because of partial blindness, I entered Professor Hess's class. He was a favorite pupil of Joachim, and also had lived and studied with Viestemps during the important formative period of his life. . . . There is one point in Hess's teaching upon which he laid special stress, and it is one which I think every student should take to heart. Although insisting upon absolute technical mastery, he considered the musical development of his pupils of first importance. My feeling is that this point is one which unfortunately is not taken by the average violin teacher. For technical development the studies of Kreutzer and Rock (which have a far greater musical value than their concertos), together with those of Dante and other good scale studies, are entirely sufficient."

"Felix Winternitz of Boston, virtuoso violinist and prize winner at the Vienna Conservatory, where he was the friend and study companion of Fritz Kreisler, was obliging enough during a visit to New York, to express to the writer for the benefit of violin students in general, some of the valuable conclusions drawn from twenty years' teaching experience in the United States. Winternitz said:

"In teaching the advanced pupil I use only one method, and that is—no method. In my opinion, the teacher's only system should be one of getting work well done by the individual pupil. If he accomplishes this he is fulfilling his mission. I feel strongly on this point, because I have met with so many examples of harm that a hard-and-fast 'system' can do. There is a well-known teacher, for instance, who drives his pupils through the Kreutzer *Etudes* six at a clip.

"If some pupil of unusual talent survives the process, he follows that up with an unvarying group of typical solos; let us say the Bach *E Major Prelude*, Wieniawski's *A Major Polonaise*, Viestemps' *D Minor Concerto*, Corelli's *La Folia Variations*, with this same identical group for each and every pupil. But no two pupils are quite alike in talent, temperament or technique. 'What is one man's meat is another man's poison' in violin study as in the study of the other arts, yet this teacher's pupils all have to run the gamut and survive or perish as chance chooses.

"Another teacher puts his pupils through a kind of wrist-mill. One or two years are given up to intensive wrist-work, and if the pupil can stand it there is no doubt about his having a loose wrist by that time; his wrist is so loose that he plays altogether with it and has no firmness of accentuation. The expression of 'loose wrist' which we use in connection with the anatomical functioning of forearm and hand, seems somewhat inaccurate to me. The 'loose wrist' in reality cannot accomplish much. It is impossible to produce a firm, *detache* bowing such as Kreisler uses, without a forearm in motion, although of course with exceptions, such as the slurred style of playing. However, the point is that no system of violin teaching is valid, because individual pupils are altogether different."

Mr. Martens' book is full of important considerations, such as those that have been quoted, and is certainly stimulating to read. It is well to know the opinions of the foremost violin teachers, and while naturally these may vary, they are not unlike talented pupils who also may vary. A man is said to be only a boy grown up; a great violinist is a very talented pupil, perhaps a prodigy, grown up.

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The Clarinetist CONDUCTED BY Rudolph Toll

Correct Phrasing and Breathing (continued)



RUDOLPH TOLL

THE following examples, and similar ones, are met with every day in band and orchestra music. They seem simple to me, as they might to many of the readers of the Clarinet Column; but in offering them, I have in mind the beginner or the inexperienced player, and professional players, who haven't the slightest idea of where to breathe or how to phrase. Therefore, I hope that these examples will afford food for thought and study. Send in your difficult passages for analysis and help make this column one of serious study and education.



Example 1. Note the cross marked after the tied C# in the first measure. Many players breathe in just such a place, after a tied-note, and the chances are that they would breathe in the same place in the next measure. The result is that there is no continuity in their playing. There is a natural break after the first quarter-note in each measure.

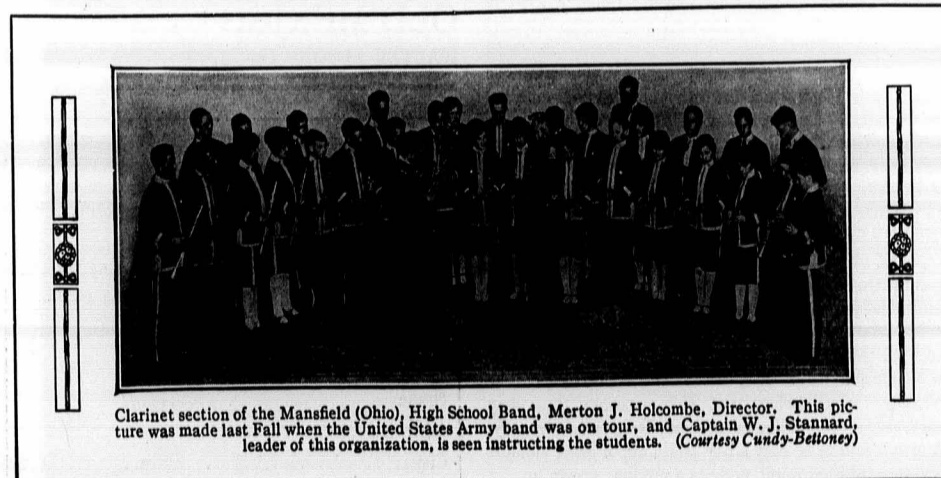
ure and the proper breathing place is marked by a comma. Observe the crescendo in the last half of each measure. This would be entirely lacking in effect if the tied-note were broken off from the rest of the group.

Example 2. A passage of this kind seems to bother the average player a great deal so far as breathing is concerned, and the main difficulty is fear of not being able to enter promptly in the next measure. I want to impress upon the minds of my readers that it is just as important to practice breathing as it is to strive for finger technic. It is an art to breathe quickly and in the proper places. Of what good is finger technic if you haven't breath control? Playing long, rapid passages without breathing occasionally will not exhaust the player, but it is likely to upset him to the extent that he will miss a lot of notes and spoil the whole passage. Example No. 2 affords good opportunity for the practice of quick breathing. At the end of the first measure take breath, and strive to repeat the same figure in time. Then shift the breath mark. That is to say, instead of breathing at the end of the measure, take it between any one of the preceding groups. Repeat ten times. In the third measure of Example 2, note the breath mark in the middle of the third group after the two slurred notes. This is a better place to breathe than at the end of a group. Don't imagine that this is impossible, for, I can demonstrate that it is possible. You may ask, why do I advise breathing in the middle of this group or in the middle of any one group in the third measure, as compared with breathing at the end of a group in the first measure? The reason is, that, in the first measure the intervals progress by skips, and in the third measure the intervals progress, largely, diatonically. I shall speak of this and show more examples in the next article.

Example 3. The first phrase ends on the third beat in the second full measure. I have seen players breathe after the first half of the first measure; that is, before the two quarter-notes, and also at the end of the first measure on the bar-line. Both practices show very poor judgment. Breathing before the trill-notes will enable one to place the required emphasis and snap to the trill much like the abrupt roll of a snare drum. Breathing on the bar-line, marked by a cross before the last measure, is a common occurrence and also shows poor judgment. The preceding three eighth-notes start the phrase and therefore breath should be taken as indicated, in all instances, by the comma.

Example 4. Breathing on the bar-line may be done when there is ample time, and where the measures have no relationship to one another; in other words, where continuity is not required. The first two measures are not closely related or connected with the third. They form an entirely different picture, so to speak, than do the third and fourth measures, and that is the reason for breathing on the bar-line after the second measure. In fact, one may, if so desired, breathe after each group in the first two measures because they are, and should be, rendered detached from one another. In the fifth measure I placed the comma after the first group to avoid breathing on the bar-line after the descending passage of sixteenth notes. The remainder of this example I am sure is clearly understandable.

Example 5. Observe that the first note in measures one and two are detached and the remaining five are slurred. Treat these as though the bass violin played the first note and the five slurred notes were taken by the violin. There are similar places clearly marked. Breathe as indicated by the commas.



Clarinet section of the Mansfield (Ohio) High School Band, Merton J. Holcombe, Director. This picture was made last Fall when the United States Army band was on tour, and Captain W. J. Stannard, leader of this organization, is seen instructing the students. (Courtesy Cundy-Belloney)

Spotlight on Antonini



ALFREDO ANTONINI

ONE of the most brilliant of New York's many successful musical directors, and one of the youngest, is Alfredo Antonini, musical director of the Little Carnegie Playhouse and of the 5th Avenue Playhouse Group. Like many of America's most successful musicians, he is an Italian and a graduate of the Royal Conservatory of Music of Milan, Italy which has turned out so many brilliant artists.

At the age of seventeen he was chosen by no less a conductor than Arturo Toscanini to play in his famous organization in Milan, which position he held for some time with great success and with inestimable artistic value to himself. He then became director of his own conservatory of music and was the youngest director of a conservatory in Italy, and probably in all Europe. Later he came to America where he met with great success as an accompanist, serving for some time in this capacity with the famous tenor, Edoardo Ferrar-Fontana of the Metropolitan Opera Company.

For the past three years he has been musical director of the Fifth Avenue Playhouse Group of "little cinema" theatres which show largely foreign films. This is a type of work offering excellent opportunities for the preparation of artistic scores but taxing to the utmost the abilities of the arranger. Most of the productions are sent to this country without cue sheets, necessitating a previewing of them before the score can be fitted. As they are sometimes late in arriving there is often only a short time in which to prepare a score, so that rapid, as well as artistic work must be done. Then, too, while many of these films are excellent there are of course old and mediocre productions which must be helped along and made as effective as possible with appropriate accompaniments.

Mr. Antonini's scores are well nigh perfect in every respect, and are especially notable for the unusual and seldom heard works which they contain. Many splendid European arrangements, orchestrations, and compositions of contemporary continental writers would remain unknown to Americans except for their introduction into Antonini's fine scores.

Some of his most successful efforts have been *The Veil of Happiness*, a film with an all Chinese cast based on an old Chinese tale. The score was a masterpiece, avoiding the hackneyed Chinese numbers used so often, and created just the proper atmosphere. Antonini recently composed a special score for the Swedish production *The Legend of Gosta Berling*, which met with instantaneous success. Other notable scores of his making are those for *Ten Days that Shook the World*, *Lucretia Borgia*, and some months ago for three Russian productions, *Crime and Punishment*, *The Bear's Wedding*, and *The Power of Darkness*.

In addition to his gifts as arranger he is equally talented as a conductor, and is a brilliant pianist. We hope that we shall enjoy for many seasons to come his beautiful scores and the fine performances of his ensemble of artists who, in addition to playing at the Carnegie, are also heard on the air weekly through WHN.

—Alanson Weller

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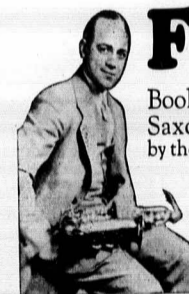
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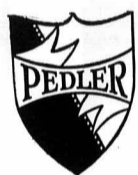
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Batty Doings in Philadelphia

SINCE the Metropolitan Opera House, for many years the haven and port of every storm-tossed ship on the tempestuous sea of grand opera, hearkened unto the siren voice of the movies and vaudeville, becoming thereupon The Met in consideration of the natives' inability to pronounce any word longer than one syllable, the ancient and honorable Academy of Music has been the only building in the Quaker City for the promulgation and exposition of grand opera in its more or less virulent forms. All of which is a sentence upon which we gaze with considerable pride, because we actually seem to understand what we wrote. However, the three or four "regular" opera companies, to say nothing of the sporadic appearances of traveling troupes and unfortunate groups of amateurs sponsored by well-meaning but deluded women's clubs, all hold forth in the Academy. And incidentally, The Metropolitan is not the first opera house in Philadelphia to succumb to the blandishments of vaudeville. The Grand Opera House went that way years and years ago.

When operas are dull, and singers are wearisome, the Bat usually emerges from his eery fastness in the central chandelier, and amuses himself by cavorting about the vast vault of the Academy, paying equal attention to the cast, the musicians in the pit, and, horrible dictum! — even zooming down in erratic passes towards the boiled-shirted and low-necked denizens of the seats of the mighty. The Philadelphia Orchestra performs in the Academy, which, by the bye, is not an Academy and never was one, on Friday afternoons and Saturday nights. Three years ago, during a rendition of Varese's *Ameriques*, the bat, disturbed by the painfully evident disapproval of the customers, made a circuit of the audience, apparently with the hope of emulating a pacificatory dove. But programs were waved in the bat's face, something to which any self-respecting bat has an antipathy. Deeply hurt, the bat retired into seclusion and the chandelier, and obdurately refused to reappear.

The other night, while *Carmen* was being given, the bat, having heard the opera produced innumerable times this season, came forth from his hangar. He darted for Don José, but developed engine trouble and finally descended out of control into the very midst of the orchestra seats. There was a crackling of boiled-shirt fronts that reminded old foresters of the surging rush of a voracious forest fire as stern old beaus swung programs with murderous intent. Dignified dowagers shrieked, and sweet debutantes ingloriously and futilely swatted at the zooming insectivorous mammal with ostrich plume fans and mesh bags. With an eldritch screech the bat feinted in tierce at the iridescent transformation of a stately replica of Queen Victoria, who rivalled the bat's screech with one of her own and nearly fainted in earnest. And adjusting his efforts successful in this quarter the bat turned his attention and activities to the stage.

He took a particular liking for Don José's wig, and attacked it from various angles, caroming off gently and bounding over the infuriated tenor's head with much gusto. A soprano aria turned the bat's attention to the delectable *Carmen*, with the result that nearly all action stopped dead. Only herculean efforts on the part of the orchestra kept things going.

As usually happens in cases of this kind, the critics were more impressed by the bat's cavortings (new word coined especially for JACOBS' MAGAZINES) than they were by the opera itself. The dean of the critics actually stayed awake the entire performance, a state of things the usher who resembles the president emeritus of a Swedenborgian theological seminary assured us has not happened in thirty years. Columns of matter appeared in the next day's papers about the bat, and these accounts quite eclipsed the critiques of the opera itself. Linton Martin, of *The Inquirer*, devoted three-quarters of a column to the way the small troublemaker batted around. He said, among other things, that "the impresario of a rival company, interviewed in an intermission, denied the bat had been smuggled in to bust up the show." Mr. Martin went further and interviewed the bat after the performance. "The bat," the newspaperman avers, "was discovered in the great chandelier and told an astounding story. 'If you must know the truth,' the bat is alleged to have said, 'I am not a bat at all, but the dove from *Parsifal* exercising my Jekyll and Hyde complex.'"

You can take or leave this theory, but the undeniable fact remains that the bat exists. Ever and anon he goes winging around the vast Academy of Music, a protest against something or other, and a living monument to what's-its-name.

Like Father, Like Son

My father was a hero; the whole school gave him praise, He was star half-back on the team and led it into frays; The girls and boys all yelled his name, tacked on the end of cheers, And father smiles and hears those yells come sounding down the years. Despite the fact that while he was the school's great strength and shield, He had his left arm busted once and left four teeth upon the field.

Today the whole town looks at me, the old school hero's son, And they look upon my uniform (it's a darned becoming one). They cheer me and my buddies till the well-known welkin rings, And they stand upon the curbstone and say compliment'ry things. I shan't lose teeth in conflict, nor mix my blood with sand, Yet I'm just as big a hero, playing bass horn in the band.

Sweet A-a-a-deli-i-i-ne

THE other day, our expert on things not worth knowing — spent seventy-five cents and two hours on a motion picture palace. Among the offerings on the stage was a male quartet that sang plaintive ballads with great pathos and much gusto. Among the personnel of the quartet was one whom the poet Gray had in mind when he mentioned, in his *Elegy Written in a Country Churchyard*, a sentiment concerning the "noiseless tenor." The stanza containing this thought is as follows:

*Far from the madding crowd's ignoble strife,
Their sober wishes never learned to stray
Along the cool sequestered vale of life
They kept the noiseless tenor of their way.*

Willie, for Himself, Takes a Lesson

AFTER Willie had worn down his front teeth trying to master the technical difficulties of "The Arkansas Traveller" on the Jew's-harp, Mommer and Popper came to the conclusion they either would have to buy him a piano or a set of false teeth. They decided on the former. "Willie, for himself, must take a lesson," said Mommer. And she searched for a teacher.

Professor Stein was recommended to them as a fine one. To be sure, he drank as much, though not as well, as Moussorgsky, but he knew his sharps and flats.

Willie was all dressed up, and the professor all lit up, the first night he came.

"Such a nice man he is," said Mommer, "so refined."

Stein asked Willie if he had ever played any instrument. Willie told him the Jew's-harp and the professor said, "Good! Already you know the fundamentals of music. We can skip the first ten lessons. We start tonight with 'The Dead 'B' Battery,'" opus 23, 201A by Sidney Smith. Come, I will sit on this chair here, and you on that stool there and we will begin to commence."

Mommer made tea for the professor. Willie was going along nicely, striking a right note now and then, when mommer interrupted, "Willie, straighten up the professor and take his whiskers out of the teacup."

And the lesson continued.

"Willie" cried the teacher, "you are striking B_♭ and it should be double B_♭. Play it again. Remember, there are two flats — Wait! Such a smart boy you are. I close one eye, see? And look! There is only one flat!"

And the lesson went on until Mommer halted the festivities.

"Willie, pick the professor off the floor and hang him over the armchair."

And Willie played on.

He played with the enthusiasm of one inspired. He put such life into it he revived the dead "B" battery, re-charged the "A" battery, and got Los Angeles on one tube.

And Mommer said, "Wake up the professor. It is time he was going home."

"My dear pupil," sighed the teacher, "You have done well. I am going to reward you. This piece of wire is from one of the ten thousand 'Liszt's first piano.' Keep it."

"Willie," said Mommer, "No more do we need the professor. Already I feel you are a master."

And the professor swayed off while Willie played, "My Love, He has a Red, Red Nose." —Albert Morse

The Question Box

Two On the Piano-Accordion

I noticed your article in the JACOBS MUSIC MAGAZINES about piano accordions, and I would like to know if there is a way of changing the bass part of piano music so that it would be easy to read for the basses of the accordion.

—R. E. Fergus Falls, Minn.

The easiest and most practical method for reading the bass part of piano music for use on the piano accordion is to study one of the Simplified Chord Systems that will teach you to define the chords used. There are several available at the present time which will show you how to mark your basses. When marked, the single bass notes are generally played as written and the chords are played according to the marking.

I am interested in playing the piano accordion, and wish to know the best model to use for a beginner; the number of keys, etc. Kindly give all information about accordions, especially the bass end of same. I play piano and organ — this probably would help me in getting started.

—J. C. Z., Leipsic, Ohio.

The piano accordion should offer practically no difficulty to you considering your experience on the piano and organ. The right-hand playing is the same, using more the organ touch than the piano, and if you have studied harmony, the bass section, considering its use in playing from piano score, will offer only the necessity of learning its mechanics. I would advise you to use the 120 bass model, as the tone quality is much better as a general rule, and it offers greater facility in playing than the smaller models. On this model, the bass section is arranged in six rows as follows: Two rows of single bass notes, each row being arranged in fifths, and the first row a major third above the second. One row each of major, minor, seventh, and diminished chords, each chord being named from the corresponding button in the second row. I wish you luck and success in your work with the accordion, and will be very much interested in learning of your progress.

—Charles Edgar Harper

A Trumpet Question

I play a trumpet and my main trouble is that I get out of wind, or rather seem to. When I get on a long run, I seem to get out of breath, but find when I take my horn away from my lips, that there is plenty of wind left in my lungs. Is this caused from not breathing correctly? Any information on this subject will be appreciated.

I believe that you are taking too much breath. When you play a short phrase and take a long breath, you may find that you have plenty of air left over, but by the time you want to use it, the oxygen is all absorbed, making it necessary for you to breathe again. You do not have to play trumpet to find out that by taking a deep breath and holding it in your lungs, you will have to discharge the used air within three-quarters of a minute. Of course, the time depends on your previous training. Therefore, when playing a short phrase, do not inhale any more air than you need for that particular phrase — when you play a longer passage, inhale deeper accordingly.

—Vincent Bach

Another Vagrant Stradivari

I have in my possession a copy of an Antonius Stradivarius. The violin is very old. Will you please tell me of someone whom I can consult regarding the value of this instrument. Perhaps you can tell me of someone in particular to whom I could apply for information. Fritz Kreisler, the great violinist, no doubt could tell me its value, but I do not know his address. Please give me what information you can.

—A. D., Middletown, Pennsylvania

In a recent issue of J. O. M., a question similar to yours was answered as showing the improbability of a violin such as you have being genuine. You claim that yours is only a copy, however, and so to a large extent save yourself the harrowing decision of the expert. There are endless copies of these "vagrants," and to find out how good a one you possess, the violin expert must be consulted. I would suggest taking the violin to Philadelphia, presuming that city to be nearer for you than New York or Boston, and submit it to the inspection of the principal violin maker and repairer. I cannot recall his name but you can learn it from any of the string players in the Philadelphia Orchestra. If, as you say, your copy is a good one and very old, it will interest any violin connoisseur, and you will obtain opinions which may help to establish a reasonable valuation of your instrument.

—Edwin A. Sabin

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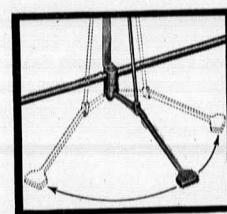


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Music Chat from Washington

By IRENE JUNO

WHOOPEE, who said I needed "Peruna" to make me wonder who threw that last brick and what happened when the lights went out? Anyone who wants to whirl, come in and go up on Capitol Hill. Copyright bills, squawks about lost revenue on seating capacity through the synchronized film, the foreign copyright entering into the debate and satisfaction and remuneration along way off apparently.

The Radio Commission— Sounds of rending and tearing hit the air, which is as it should be with radio. Plenty of static created by the enraged station owners and managers, and added to the general din an avalanche of letters from fans who can't get what they want and don't want what they get. Allez-Op Re-allocation. Speaking of Radio reminds me that Mike Dolan blew in town, took a Turkish Bath and from the seclusion of the "bawth" called and announced his intention of leaving our beautiful city at 6 A. M. He is manager of station



IRENE JUNO

WSMD at Salisbury, Md., and I gathered from the telephone conversation that Mike was all het up over his watts and meters, and is dashing back to speak his piece some time in February. So if you hear any deep rumblings around Valentine's Day, it's Mike. In case you don't remember him he had the orchestra for road shows, *Four Horsemen*, *Scaramouche*, *Hunchback*, etc. Mike weighs over two hundred now, so guess he isn't sighing for any good old days. He also owns the "Dolan's Devil Dogs Orchestra" or is it "Mike's Merry Makers?" Well, anyway, they are bringing home the bacon.

Sophocles T. Papas presented his Columbia Banjo Club again this fall and they have been heard on the air besides, at the Walter Reed Hospital. The Hawaiian Mandolin and Guitar Club is also working this season and were guests of the veterans at Mount Alto Hospital. Miss Nellie Butcher was Hawaiian guitar soloist, and Mr. Papas gave several numbers on banjo and Spanish guitar. The club recitals are always much enjoyed, and this string ensemble is much in demand for entertainments. Mr. Papas's book of original compositions and arrangements of old favorites will soon be on the market.

Organist Towne, Savoy Theatre, is doing her best to help in the destruction of organists. She has had two recent accidents with her car and I suppose the third one will call for flowers and slow music while the Organists' Club will have X mark the spot where the body was found.

Nell Paxton has settled down to routine after entertaining her parents who came over from Indiana to see the new house and their only child. The Earle Orchestra was rather upset for a while. Dan Breeskin took a few days' rest and allowed the doctors to try out their shiny new Christmas knives. That brought Wheeler, pianist, over to the conductor's stand, and just to complicate the week's pay roll, the sub-pianist got the flu, so Nell did a marathon from piano to organ when the orchestra caught her shift.

Fritz Hauer has been substituting at the Earle while one of the violinists was sick.

Kenneth Herold celebrated his first year at the Richmond Theatre, Alexandria, Virginia, and he had a big birthday cake on the organ console that day carrying one immense lighted candle. It is not recorded that he cut the cake, but if he did I lost out. He is doing organ and Orthophonic solos to good returns these days.

Milton Davis is doing pianologues and Ida Clarke is busy with the accordion as part of the Earle Theatre presentation which has been put on the air via WMAL Columbia Chain. There is also a talking short put out from the projection room, and some singers and ensemble work.

Wonder what Harlan Knapp is doing these days. Haven't heard a word about him since the Rialto closed. Heard Gertrude Kreiselman took unto herself a husband about the middle of December and that he later moved Gertrude and her musical career to Cleveland where he (Mr. Gertrude) is in business.

Just about this time it is rumored that Rolland Robbins, former manager, is to reopen Keith's with dramatic stock. The Belasco, which houses the musical comedy stock, "The Savoy Players," is doing better business every week. Kate Smith, home for the holidays, was an added attraction in *Hit the Deck*, through courtesy of Eddie Dowling, who has her under contract.

Ruth Farmer, organist Takoma Theatre, and organist and choir director Rock Creek Church, broke into radio recently and received favorable mention in the Thirty Club News over WMAL.

WRC who held the whip hand so long is taking a back seat now and WMAL has the gravy train. WMAL gives

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Educational Music

A Review Column Conducted by

FRANCIS FINDLAY

Head of the Public School Music Department
New England Conservatory of Music

STEPPING STONES TO VIOLIN PLAYING, for the young beginner. Student's Book and Teacher's Manual, Lawrence Sardon. (Oliver Ditson Company).

An outstanding contribution to the literature of class violin teaching, growing directly out of the author's long and successful experience as a violin pedagogue specializing in the training of children and young people.

This is adequate material for the study of tone production and bowing on the open strings without the added difficulty of managing the fingers of the left hand. The material is made interesting through the variety and vitality of the rhythms used and through the introduction of melodies carried in the piano part with the violin doing a rhythmic open string harmony part during the open string stage.

Careful presentation of the use of the fingers of the left hand, one at a time and on only one string at a time at first, is a feature of the work. Progressively ordered studies lead to the control of the fingers in the usual combinations of the first position, and include the management of the first finger in stopping the string a half step from the open string.

The studies are melodious on the whole with a frequent interspersal of real tunes from folk lore and other legitimate sources. There are a few two part arrangements for the members of the class to play. By and large, an excellent first book for the young beginner, with especial adaptability for use in class teaching.

The Teacher's Manual is replete with wise suggestions for the teacher of one class. Excellent illustrations in the form of well posed half-tones of a youthful violinist, the author's daughter who has received her training at the hands of her father, add greatly to the value of the suggestions for position drills. The author strongly, and to good purpose, urges the correlation of the violin class work with that of class room singing.

The format is such as to allow the book to be carried in the violin case, and the price is reasonable. The works should become most popular as a text for school violin classes, as well as for private teaching. Both the author and publisher deserve commendation for making available so useful, sound and practical a work.

HERBERT L. CLARKE'S SETTING UP DRILLS for the Cornet and Trumpet. (L. B. Clarke, Long Beach, Calif.)

A book of exercises playable in a short time, intended for daily practice, accompanied by valuable suggestions to the performer by an unquestioned authority on cornet playing. It should be in the library of every cornetist and trumpeter as a means of keeping his playing up to par, and improving as well as cultivating powers of endurance and playing facility. The material has presumably been used by Mr. Clarke in his own daily practice. Most players should readily grasp the opportunity to get first-hand advice from such a source as well as the actual exercises, which have no doubt had something to do with the great success of this outstanding player.

MILLER'S MODERN METHOD FOR CLARINET, Ray M. Miller. (Edward B. Marks).

This is a beginner's book written by an expert who formerly was with Sousa's Band, and should be of great value to both student and teacher, containing as it does, excellent advice on tone, technique, etc. The studies are well graded and the book is copiously illustrated with both drawings and photographs.

The Method would appear useful as a basal instruction book with supplementary material drawn from existing sources, or as a handbook for student reference while using basally one of the existing clarinet methods.

Clarinet teachers and students would do well to become acquainted with this book.

Worcester, Mass. — The High School of Commerce Musical Organizations under the direction of Edgar Wilson presented a program late in January in which two hundred instrumentalists took part, as there are more than forty members in each of the organizations represented. The concert was a success both financially and artistically. Miss Alice Erickson, concert master of last year's New England Festival Orchestra, was represented on the program by two violin solos, (a) *Romance* by Sinding, and (b) *Perpetuum Mobile*, by Novacek.

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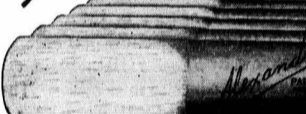
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Milwaukee Notes

By Evelyn Kerr

MUSICIANS and theatre patrons alike in Milwaukee are mightily encouraged over the general situation which holds here in the matter of canned music. The old saying "Give 'em the whole length of the rope and they will hang themselves" would apparently apply to this particular situation. Much as it frankly annoys me to listen to canned music, I made a tour of all the Milwaukee Theatres and was certainly surprised at what many of them were inflicting on their patrons.

In many theatres they are using some kind of an overgrown phonograph with amplifiers and loud speakers, which, possibly because of faulty operation, made a violin solo sound like a tuba, and, Heaven help the poor suffering public, if they didn't have the janitor and ushers feeding the records! The machine is equipped for two records, one for legitimate compositions and the other for incidentals such as bugle calls, dog barks, screams, laughs, etc. cetera, and it was up to the operator to switch back and forth from one record to another. I'll bet there was more than one horse laugh where silence would have been golden.

There is such a difference in the patronage of the theatres now. In the first-class houses (if there are any left) it is like a morgue. The only time I heard any excitement from the audience was when, in a weekly, one of the country's leading financiers was giving a business address. The picture stopped but the voice went right on. When the picture was back on the screen, the speaker was "way ahead," then came another break, and then a bass voice from the balcony bawled out unfeelingly, "Go and buy yourselves another machine and then close up this place." You can imagine how much chance that theatre has of getting any of its patrons to stage a comeback on their canned music show. You can also imagine what would happen to an individual musician, singer or actor who forgot his lines or who caused a break in the routine of a theatre performance. I just wonder what would happen to the manager who would have nerve enough to walk out on the stage and apologize for the mistakes. (He wouldn't have to buy any vegetables for a month!) The poor managers have my heartfelt sympathy. One of them told me he didn't dare to stand in the back of his own theatre because there were so many complaints and so he locks himself in his office.

In the smaller theatres the crowds are not quite so considerate. A scratchy record or a break in a picture, and pandemonium reigns. Some of the talkies throw the audience into hysterics right at the most sentimental part of the picture, as when our beautiful young heroine whispers, "Archie I Love You" and her voice sounds like the bass register of a Kimura.

Another thing I have noticed about the sound pictures is the inferior quality of the picture itself. Everything is sacrificed to eject some ungodly noise. Such subjects as *The Perfect Crime*, *The Terror*, *A Night of Horror* and everything else bad seems to make up the biggest percentage of the sound pictures. Children's matinees are fast becoming a thing of the past because people who think will not allow their children to witness "perfect crimes and terrors." No wonder the juvenile courts are crowded. Theatres should educate children to the better things in life instead of bringing scenes of murders, robberies, scarlet women and illiterate men before their immature minds. To those who have a tendency to take the crooked path, there are no end of suggestions in crime. I often wonder what has happened to the board of censorship.

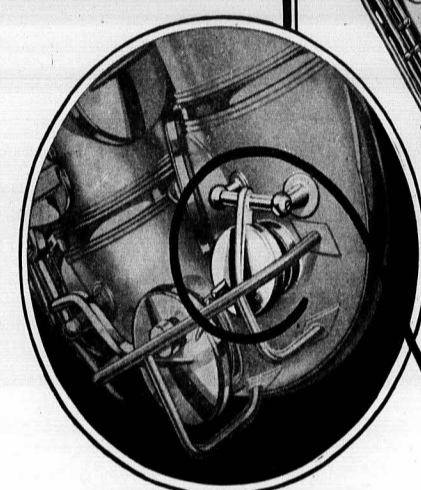
The theatre business is in worse shape right now than the music profession, and the only way it can be remedied is for theatre managers and musicians to get together and work for each others' interests. The quicker they conclude that one's success depends on the other's, the quicker conditions will be adjusted. The majority of people to-day will not tolerate anything cheap and trashy. And in spite of the vast amount of sin and crime being flaunted in the newspapers and films, there is more real goodness and decency in the world today than ever before. What a terrible thing it must be to feel that one is contributing towards delinquency instead of endeavoring to build up character. (Had a birthday today and am nearly old enough to join the reformers.)

But to get back to my musical musings, I shall muse for a while over some of the mail-order friends I have acquired through the JACOBS MUSIC MAGAZINES. First of all let me tell you the Scotch trick (Clark) Fiers pulled on me. Sent me a Christmas card and forgot to put a stamp on it. Having woman's natural curiosity I satisfied Uncle Sam's demand for the postage and sure enough there was a card



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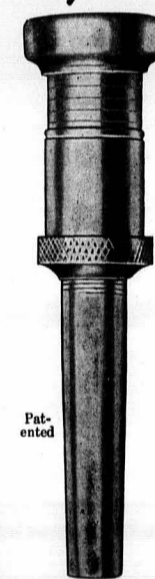
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Continued on page 63

A Cornet Playing Pilgrim's Progress

Continued from page 14

He simply selected as soprano soloist the singer whom he considered most ably fitted to fill the part. Then the cloud burst and disclosed the jealousies that eventually broke up everything.

We accepted Dad's suggestion, and as this would be the first public appearance of the *Schubert Brass Quartet* (our new name) we began rehearsing in earnest twice daily until the eventful day came. When on that Sunday morning we took our seats before the assembled congregation a murmur went through the church, emanating mainly from the choir members who were present in the hope of seeing a complete failure of the entire service. Naturally we fellows of the quartet were a little nervous, but we played the opening number in a quiet, reverent and impressive manner that pleased the congregation and compelled its attention. At the close of the service the quartet was permanently engaged as a musical attraction for the balance of the year.

Of course our quartet repertoire was extremely limited as to sacred selections, so at once I started a search through the stores for more music of that nature, something that proved exceedingly difficult to secure for a brass quartet. I spent many hours in looking through different publications, but wholly without success. Almost everything was on the secular order, which naturally was entirely out of keeping with, and utterly inappropriate for, a church service. Then I hit on the happy scheme of purchasing part-songs for mixed voices. These I arranged for our brass voices, and here again my music education was greatly advanced. Our quartet became so popular that the church auditorium was filled every Sunday, but no one ever thought of asking about the choir, which simply had pushed itself out of singing existence.

Making Money Through Music

Towards the close of that year (1884) roller skating sprang up as a popular craze, and a fine and commodious rink was built on Pennsylvania Street. Of course a band was vitally essential, and one day I was offered an engagement at \$14.00 a week to play nights at the rink. With the permission of my parents (although they did not want me to become a paid musician) I accepted the offer and found myself with steady employment at a stipulated wage, which, even if not much, was a tangible something. The band was a small one of only six pieces, with an instrumentation of two cornets, two altos, a baritone and tuba (no drums).

It was hard work to play three hours steadily (in a combination so small there was no rest for anyone) yet to me it was professional work. It was my first regular band engagement, and playing it all that winter I easily can recall its personnel. It was Jim Nunn, first cornet; H. L. Clarke (myself) second cornet; Louis Ostendorf, first alto; Jud Hall, second alto; Cooney Schellschmidt, baritone, and George Mills, tuba. Some of these men are yet living. I met two of them only recently, and we talked over the "old times" with many a hearty laugh at incidents which had transpired many years ago. What with playing three hours each night, and practising eight hours every day, I most assuredly was kept pretty busy. Yet even so, I found time to arrange a lot of waltzes,

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marches, etc., for that six-mouthpiece band, and the experience I gained from reducing larger orchestrations to meet the requirements of our small combination stood me in good stead and repaid my work a thousandfold during my after life.

I recollect that there was to be a Grand Fancy Costume Carnival at the rink, and that the management requested the band to head the Grand March on skates. I could do any "stunt" on ice skates, but as I had never tried roller skating I was told to come over in the afternoon and practice, so as to be in shape for the Carnival at night. It was very simple when

just skating up and down the floor, but becoming too ambitious I started trying to skate on one foot, cut the figure eight, and do other fancy skating which had been so easy for me on the ice. I forgot there were wheels under me, however, and in trying to do the "outside-edge" I slipped and came down to the floor in an awful tumble which seemed to shake the building. I tried to get on my feet, but could not move because of the terrific pain in my knee, and had to be taken home in a cab. The knee, which was badly dislocated, laid me up for some time, and I never have tried roller skating since. (To be continued)

How to Listen to Music

Continued from page 7

However, if the music and the musician are not at fault, one's lack of enjoyment of the music may be traced either to the state of the listener's mind or his liver.

Where to hear music? Anywhere. In concert halls, in theaters, in amusement parks. From symphony orchestras, concert bands, string quartets, radios, phonographs. It makes scant difference where or how you listen to music, but it must be good music and you must be in the proper state to receive it.

There is much argumentation about good and bad music. Good music, most people indicate, is music they like. In the other category falls all the other kind outside the pale of their approval. The writer himself has yet to be educated to the point where he can go into fits of rapture over operas other than Messrs. Gilbert and Sullivan's diverting shows, if indeed they can be called operas. Grand opera impresses him but negatively and leaves him cold and unresponsive. He, however, thinks the string quartet to be the proper thing. Yet, by the diligent use of his alleged rationality he has schooled himself to realize that there are possibly some very good operas as well as some perfectly terrible string quartets. And he is getting, with remarkable fortitude and perseverance, into a state in which he can hear an opera without having convulsions, thus saving from evident consternation many an old gentleman in the next chair.

People do not have to be educated to appreciate good music. That in itself compels appreciation. It is only such music as is contrary to the fundamental law governing what constitutes music, i. e., that it must be pleasing, which has to fight for recognition and appreciation. It is only such bad music which needs protagonists and propagandists to tout its merits and to instruct people that the only reason why that particular music is not pleasing to them is because they have not understanding enough to grasp it.

It is not necessary to analyze the music one hears. To do that correctly one must have a consummate knowledge of harmony, composition and counterpoint, with fugue and figured bass in the side dishes. With all that equipment one still is unable to tell why one piece of music is pleasing while another is not. A knowledge of the various ramifications of the science of musical science will undoubtedly help the music lover to an appreciation of the composer's skill in form, but it can never teach one to appreciate the composer's gift of melody.

So, one need not really take lessons in the art of listening to music.

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VOLUME I

- 1 Triumphant March. From *Aida* G. Verdi
- 2 Humoreske Anton Dvorak
- 3 Aubade Printanière P. Lacombe
- 4 Berceuse. From *Jocelyn* B. Godard
- 5 Mazurka, No. 1 C. Saint-Saëns
- 6 Barcarolle. From *Tales of Hoffmann* Jacques Offenbach
- 7 Anitra's Dance. From *Peer Gynt Suite* E. Grieg
- 8 Angelus. From *Scènes Pittoresques* J. Massenet
- 9 Hungarian Dance, No. 5 Johannes Brahms
- 10 Serenade Gabriel Pierné
- 11 Pas des Amphores (Dance of the Vases) Air de Ballet C. Chaminade
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- 13 Pizzicato Polka J. Strauss
- 14 Serenade d'Amour F. Von Blon
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- 1 Marche Militaire Frans Schubert
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- 12 Serenade F. Drdla
- 13 The Lost Chord Arthur Sullivan
- 14 Melody in F Anton Rubinstein
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VOLUME III

- 1 Swedish Fest March Christian Teilman
- 2 Butterfly and Erotic E. Grieg
- 3 Murmuring Zephyrs Adolf Jensen
- 4 La Castagnette. Caprice Espagnol Henry Ketten
- 5 To a Star. Romance H. Léonard
- 6 To Spring E. Grieg
- 7 Valse (Op. 64, No. 2) F. Chopin
- 8 Sérénade Badine Gabriel-Marie
- 9 Herd Girl's Dream. Idyl Aug. Labitzky
- 10 Scarf Dance and Air de Ballet C. Chaminade
- 11 March of the Dwarfs E. Grieg
- 12 La Paloma. Spanish Serenade Yradier
- 13 Consolation, No. 6 Franz Liszt
- 14 Carnival Mignon (Columbine's Lament) and Harlequin's Serenade E. Schütté
- 15 'A Frangesa March Mario Costa

[For instrumentation and prices see previous page]

Milwaukee Notes

Continued from page 61

And yet anyone who can play a few scales on a piano thinks he is qualified to teach, play and compose. The worst thing that can be inflicted on the public is an amateur musician trying to improvise. Without the rules of harmony, the correct modulations from one key to another, rhythm, meter, tempo and phrasing, it is next to impossible to turn out anything satisfactory except to one's own egotistical mind. And the sooner one gets the ego out of one's system the more open one's mind is to learning.

I do think that the average musician has some tendency towards original composition, although in my teaching experience I find many who can not even invert chords. In my advanced classes in picture cuing, I often insist on the student improvising certain incidental music—where there is a flash of a fire, storm, hurry, or some characteristic scene. It is strange but true that only one or two out of a whole class show any intelligence or talent in composing suitable music or even interpreting the scene correctly, and the students who do show promise in this direction are

always students who have had a fair training in harmony. Unless an organist cares enough about his profession to study not only the instrument but the laws that apply to music composition, I would advise him to lay off the improvising and play his pictures with music from a legitimate source.

It is this eternal *faking* (excuse me, Mr. Piercy, I mean "improvising") among organists who are too lazy to prepare a score and couldn't read it or play it if they did, that has caused the downfall of music in more than one theatre. It always takes a cyclone to blow away the temporary and unstable, and the canned music epidemic has proven a blessing in disguise because it has sent the careless, amateur musicians back to where they belong and has created a demand for the finished product. If one had to have a license to practice music as a profession the same as a doctor or lawyer must have, the field would not be crowded with half-hearted musicians. If we must fake and create, let's do it in the sanctuary of our own home or studio (if the other members of the family do not object) but don't try it out on an already disgusted public who are paying their hard earned money to hear something better. Selah!

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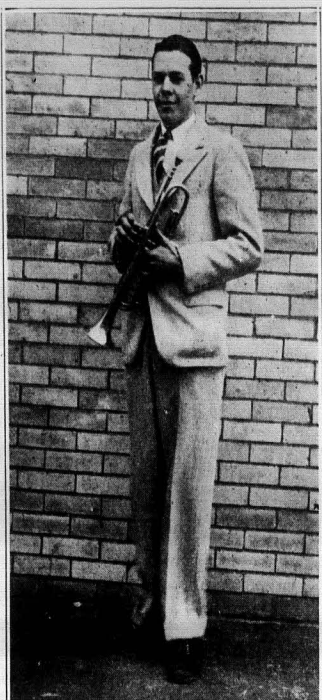
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OUR Younger Set

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

We of the Younger Set are now settled and at home in this magazine. Please drop in again with news of your school and work if you have already visited here. And if you haven't yet come in, but just looked in through our windows, by all means lift the latch boldly and join us. Perhaps your letter will be awarded the fine Cushing Baton-Metronome which is now offered for April. Have a try for it anyway!



C. STANLEY CLARK
Youngstown, Ohio
A member of the National High School Orchestra.

SMALLER space and smaller Younger Set writers are with us this month. As to the first—it couldn't be helped because of "big folks" material demanding space. And to the second we smilingly say "welcome!"

Dear Younger Set:

As one of the many members of the New England Festival High School Orchestra, I can truthfully say that from my standpoint the event was a wonderful success, and I feel sure was worth every bit of effort and expense put into it.

Although I graduated from high school in June, and so will not be eligible to join in a big event of that kind again, I sincerely hope that it will be continued. I feel that many people were astonished at what high school pupils could do in the line of music. A man from Leominster who is a fine musician, and had listened to the orchestra over the radio, said that he enjoyed it almost as well as he ever did the Boston Symphony Orchestra. Of course I took that with a "grain of salt," but many pleasing comments were made to myself, and to others in the orchestra, and we all feel very happy and grateful to our conductors, and all who helped make the orchestra possible.

The orchestra was beneficial to me in a number of ways. However, there was one thing in particular that I believe helped me more than anything else. It taught me how to follow the conductor. Many players in smaller orchestras think they are following their conductor, but when they play in a very large orchestra they find that they have not really learned to absolutely rely on the conductor's baton every moment.

I remember an incident that occurred to me when I was given second chair in the first trumpet section. Because the young man that had first place was absent from a rehearsal, I was called upon to play a bugle call that he was supposed to play. It was uncertain whether he would be able to come to the concert or not. I felt quite embarrassed because I was the only girl in the first trumpet section. I did a great deal of worrying after that, until the first chair boy appeared at the concert, ready to play.

I believe nothing real exciting happened except that I went two miles out of my way going from the Hotel Statler, where I was staying, to Mechanics Building, where the rehearsal was to be held. I had to run most of the way back, so was only a few moments late, but was entirely exhausted. The directors told us that Boston was one of the hardest places to get lost in, but I

don't agree with them. Leominster is plenty big enough for me.

Of course it is hardly probable that everyone that was in that orchestra will continue the study of music, but I hope that many will anyway. I am now taking lessons of Walter Smith of Boston, and I enjoy them very much.

I hope I may at least have the opportunity of listening to the New England Festival High School Orchestra of 1929.

Leominster, Mass.

News from Worcester

Dear Younger Set:
Perhaps some of the new developments in school organizations in Worcester might interest you.

Mr. Arthur J. Dann has just organized a new All-Worcester High School Symphony Orchestra, and is running it on the same basis as the National and New England High School Orchestras. A copy of the rules is given to each player, and for each rehearsal a bulletin is published in which is



ROBERT B. STORTZ
Fairfield, Iowa

information regarding the music to be rehearsed. For instance, one week's music was: *Rakoczy March*, *Berlioz-Page*, *Adagio Pathétique*, *Godard*, *Sinfonietta*, *Schubert-Dasch*, *Orpheus in Hades*, *Offenbach*.

The instrumentation is as follows: 14 first violins, 11 seconds, three violas, cellos, basses, two flutes, two oboes, English horn, three clarinets, bassoon, three trumpets, three French horns, three trombones, tuba, harp, tympani and drums, and more are still coming in.

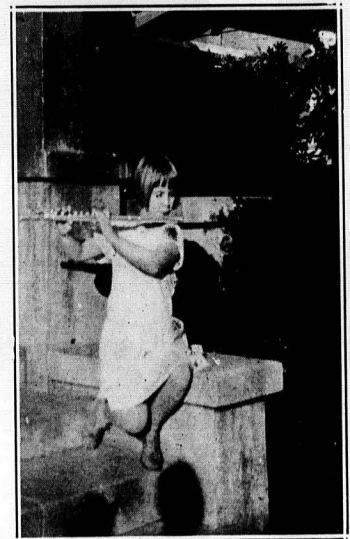
We expect to give at a concert in May the famous *American Symphony* by Bloch, which won the prize offered by *Musical America*.

STANLEY B. FERGUSON.
Worcester, Mass.

The Rayen School Music System

Dear Younger Set:
So many school music systems have been discussed here that I think it would not be amiss to tell about ours.

I believe we have one of the finest systems of music in Rayen School, as compared with other systems in the state. We have band



JUANITA REY DAVIS
Van Nuys, California

three times weekly and orchestra on the other two days. This permits one to have an hour and forty minutes daily for music alone. Then there is the Junior Orchestra, which helps build up members for the Senior Band and Orchestra. There are also orchestras in practically all of the grade schools of this city. This plan of teaching music gives a person the best of chances to better himself along the lines of music.

As for myself, my musical experience in school has been an exceedingly fine one. I owe most of my learning in music to a most able instructor, Mr. Grover C. Yaus.

C. STANLEY CLARK
Youngstown, Ohio.

The Younger "Younger Set"

Dear Younger Set:
I am a boy eleven years old, and am in the sixth grade. I like music very much. The music is taught to us in the schools. The instructor's name is Professor Schneider. I like him very much.

I was very much interested when I read the letter of Maxine Jenks, as she plays violin and clarinet. I take violin and clarinet too, and I also take piano at Parson College. I have taken piano three years;



V. ARNOLDA GIFFORD
West Falmouth, Massachusetts
A member of the 1928 All-New England High School Orchestra and one of the first Younger Set page prize winners.

this is my second year on violin, and first on clarinet. I like them all, and can hardly wait until I get in High School as I want to be in orchestra and band both. I am in the grade school orchestra with my violin and my instructor has just put me in grade school band with clarinet.

I can play the piano well, and have been in many recitals. Among the pieces memorized are *Minuet in G* by Beethoven, *Minuet* from "Don Juan" by Mozart, and *Heather Rose* by Gustav Lange.

My younger brother is also taking piano and he is going to take up violin next year. I also play the violin in the church orchestra. I will bring my letter to a close, hoping that it is not too long.

ROBERT STORTZ.

Fairfield, Iowa.

From Peter Pan's Little Cousin

Dear Younger Set:
I will try to write you a letter. I am a little girl eight years old. My name is Juanita Rey Davis. I am starting the fourth grade.

I play flute in the Junior Orchestra. It is made up of players from the school orchestras in the elementary schools of Los Angeles. There are about 2500 players. The supervisors choose about 240 of us for the Junior Orchestra.

The head supervisor is Miss Jennie L. Jones. Mine is Miss Alma L. Stickle. Mrs. Rabe and Mrs. Hamer have charge of my school orchestra.

Our Junior Orchestra plays two or three times a year in the Philharmonic Auditorium. We need a bigger place because it only has about 3000 seats and usually more than that want to come. Mr. John Philip Sousa led us last fall. We use the money to buy instruments and music, and once for flood relief.

I borrowed a flute from the school as soon as my fingers were long enough to reach the keys. In about six months I could play well enough so papa bought me a silver flute. I have played two years. I take lessons in Hollywood. My teacher's first name is Ray, like mine, but spelled differently. My sister Phoebe played clarinet in the Junior Orchestra until this year. She is in the seventh grade now so she goes to Junior High School.

This is the longest letter I ever wrote, and I had to have a lot of help. I will send it as soon as I get a picture to send too.

JUANITA REY DAVIS.
Van Nuys, California.

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Angel's Serenade	Braga	C	*Prelude in C# Minor	Rachmaninoff	B	
Angelus	From <i>Scenes Pittoresques</i>	Massenet	†Pretorian Guard	Triumphal March	Luscomb	D
Anitra's Dance	From <i>Peer Gynt Suite</i>	Grieg	*Pure as Snow	Idyl	Lange	D
Aubade Printanière		Lacombe	*Rakoczy March		Berlioz-Liszt	D
*Amaryllis	Gavotte Louis XIII	Chybs	*Romance in Eb		Rubinstein	B
*Anvil Polka		Parlow	Salut d'Amour	Morceau Mignon	Elgar	A
Barcarolle	From <i>Tales of Hoffmann</i>	Offenbach	Scarf Dance and Air de Ballet		Chaminade	A
Berceuse		Schytté	Serenade Badine		Gabriel-Marie	A
Berceuse	From <i>Jocelyn</i>	Godard	Serenade d'Amour		Von Blon	A
*Berceuse		Gounod	Serenade		Drdla	A
Blue Danube	Waltz	Strauss	Serenade		Piérné	A
Bridal Chorus	From <i>Lohengrin</i>	Wagner	Serenade		Titl	C
Butterfly and Erotic		Grieg	Souvenir		Drdla	A
*Bolero	From <i>Sicilian Vespers</i>	Verdi	Swedish Fest March		Teilmann	A
Carnaval Mignon (Columbine's Lament)			To Spring		Grieg	A
and Harlequin's Serenade		Schuett	To a Star	Romance	Leonard	A
*Chanson Triste		Tschaikowsky	Träumerei and Romance		Schumann	C
*Chinese Patrol		Fliege	Triumphal March	From <i>Aida</i>	Verdi	D
*Clock, The	Descriptive	Welles	*Turkish March	From <i>The Ruins of Athens</i>	Beethoven	A
Consolation	No. 6	Liszt	*Unfinished Symphony	Excerpt from <i>First Movement</i>	Schubert	B
*Coronation March	From <i>The Prophet</i>	Meyerbeer	*Valse des Fleurs	From <i>Nutcracker Suite</i>	Tschaikowsky	B
Crucifix		J. Faure	*Valse (Op. 64, No. 2)		Chopin	B
*Czardas—Last Love		Gungl	*Veil Dance	From <i>The Queen of Sheba</i>	Goldmark	A
*Flirting Butterflies	Morceau Characteristic	Aletter	Wedding March	From <i>Midsummer Night's Dream</i>	Mendelssohn	C
Funeral March of a Marionette		Gounod				
Funeral March		Chopin				
*Gavotte	From the Opera <i>Mignon</i>	Thomas				
*Heads Up	March	Hersom				
Herd Girl's Dream		Labitzky				
Humoreske		Dvorak				
Hungarian Dance	No. 5	Brahms				
*Jinrikisha	Scène Japanese	Benkhart				
Kamennoi-Ostrow		Rubinstein				
*Kiss of Spring	Waltz	Rolle				
La Castagnette	Caprice Espagnol	Ketten				
La Fontaine	Idylle	Lysberg				
La Paloma		Yradier				
*Largo		Händel				
Last Hope	Meditation	Gottschalk				
Liebestraum (Nocturne No. 3)		Liszt				
Lost Chord	The	Sullivan				
*Marche Aux Flambeaux (Torchlight March)		Scotson Clark				
Marche Militaire		Schubert				
March of the Dwarfs		Grieg				
*Marche Romaine (Marche Pontificale)		Gounod				
Mazurka	No. 1	Saint-Saëns				
Melody in F		Rubinstein				
*Minuet in G		Beethoven				
*Monastery Bells	Nocturne	Lefebure-Wély				
Murmuring Zephyrs		Jensen				
My Heart at Thy Sweet Voice	<i>Samson and Delilah</i>	Saint-Saëns				
Nocturne	No. 2	Chopin				
Norwegian Dance	No. 2	Grieg				
*Over the Waves	Waltz	Rosas				
Pas des Amphores	Air de Ballet	Chaminade				
*Pasquinade	Caprice	Gottschalk				
*Pilgrims' Chorus	From <i>Tannhauser</i>	Wagner				
*Pilgrim's Song of Hope (Communion in G)		Batiste				
Pizzicato Polka		Strauss				
Polonaise Militaire		Chopin				

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Gloriana (Grade I)	Weidt	F	
Health and Wealth (Grade I)	Weidt	C	F
Northern Lights (Grade I)	Weidt	F	
On the Riviera (Grade II)	Gruenwald	F	F
Sunny Sicily (Grade II)	Grey	F	
Sunshine and Showers (Grade III)	Flath	F	
†*Youth Triumphant (Grade II) (Band, \$2.00)	Gibb	F	

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G	2.00	3.00	.65	.40
H	2.40	3.60	.65	.40

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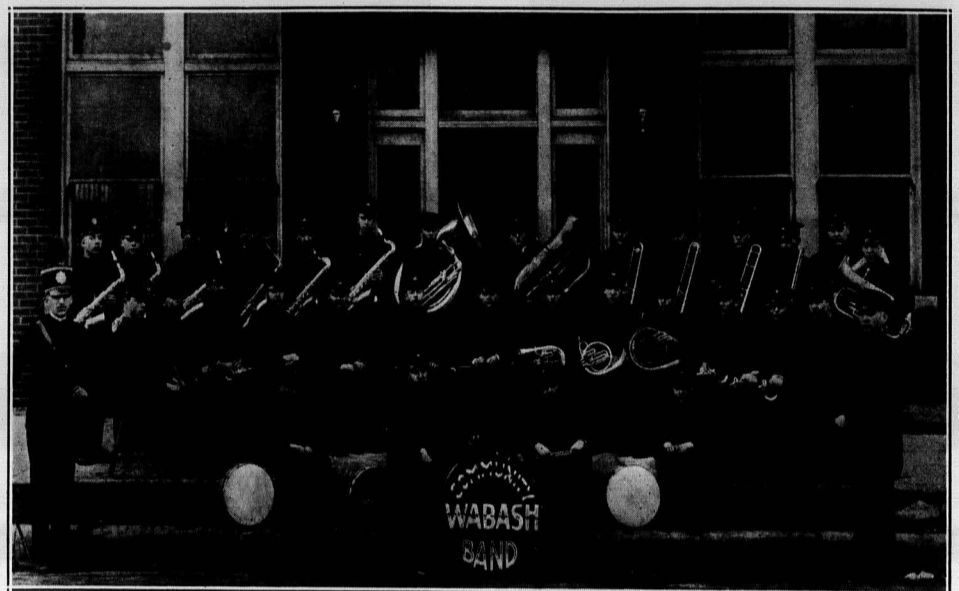
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With the Bands and Orchestras



A community band which perpetuates the memory of the late Paul Dresser by adopting the title of his song "On the Banks of the Wabash" as a slogan. Hugh N. Eneyart, Director.

THE Wabash (Indiana) Community Band was organized four years ago under the name of the Wabash Boys' Band, by H. G. Fields of Marion, Ind., and its membership was made up of boys who volunteered their services from Wabash and neighboring towns. In 1927 Hugh N. Eneyart took over the directorship of the organization upon the resignation of Mr. Fields. In 1928 the name was changed to the one it now bears. The director is paid by the Wabash Community Service, and the band is managed by H. B. Hutchins. Its slogan is "On the Banks of the Wabash."

ORGANIZED in the fall of 1863, and making its first public appearance on February 23, 1864, the Altoona Works Band of the Pennsylvania Railroad Co. can lay claim to being one of the oldest, possibly the oldest industrial band in existence. The first concert by the organization was given on January 12, 1866, under the direction of William Boyden at Martinsburg, Penna. The band has played at several of the inaugural celebrations of Presidents of the United States, and at the inauguration of President Harrison was received in the parlor of the White House and personally greeted by the President. At the Philadelphia Sesqui-centennial Exposition it won first prize in competition with twenty-five other bands outside of Philadelphia. Always noted for its sartorial elegance, not to say magnificence, in 1885 the band purchased twenty-six uniforms at a cost of \$2,200, the trimmings and buttons of which were gold plated of the finest quality. Just recently, the organization was outfitted by the Royal Uniform Company, Philadelphia.

Laconia, N. H. — Recently the Laconia Boys' Band, under the direction of Professor J. E. A. Bilodeau, played its first anniversary concert. During the past year, fifty-two one-hour weekly rehearsals had been held and the band had made forty-two public appearances. It is sponsored by the local Rotary Club.

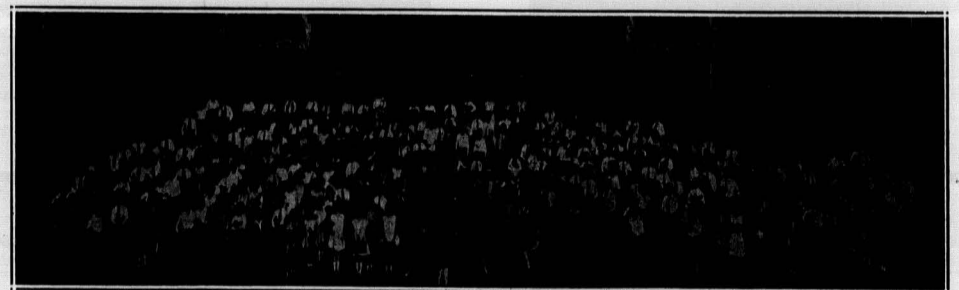
Springfield, N. S. — A. R. Cooper has just become local representative of the JACOBS MUSIC MAGAZINES. Mr. Cooper has had a wide experience in the music field, having played solo cornet with the 93rd Regimental Band during the war, with the Lockville Citizens' Band, and with the Amherst Military Band. He at one time was choir director of the Wesley United Church, and at present is choir director of the United Baptist Church. He has been a member of T. P. J. Powers' Kiltie Band of

Chicago, and was some months with the Publix Theatre Corporation at the Rivoli Theatre, New York. In addition to his duties as choirmaster, as above noted, he is now director of the Middleton Citizens' Band, and is engaged in teaching.

Among recent activities Mr. Cooper reports Dominion Day services featuring a choir of one hundred and fifty voices; a performance of *H. M. S. Pinafore* with a chorus of fifty voices; a Popularity Contest and Dance held by the Middleton Citizens' Band which grossed over five hundred dollars, and in which Miss Helen Graham was elected Miss Middleton, and a Biblical drama, *The Nativity*, presented by the Middleton United Baptist Church Choir, under the direction of Mr. Cooper himself.

Greensboro, N. C. — Announcement has been made of the Tenth Annual North Carolina Music Contest for High Schools, to be held in the auditorium of the North Carolina College for Women, April 18-19, 1929. The district elimination contests will be held in the district centres April 4th and 5th. At the first annual contest held in May, 1920, only fourteen students appeared, all piano students, as piano instruction was the only type of musical training offered at that time in the schools, and this at the expense of the individual student. Last April over two thousand eight hundred were enrolled, including vocal and instrumental contestants both solo and ensemble. This is a fair indication of what is happening the country over. The North Carolina contest will be judged by musicians of national prominence.

Kingston, Ontario, Canada. — Major Alfred Light, retired Director of Music, Royal Canadian Artillery, recently passed away, in his seventy-second year, from the effects of an unsuccessful operation. Upon graduating from Kneller Hall he received his appointment as Bandmaster of the 10th Hussars, afterwards becoming Bandmaster Warrant Officer of the 21st Lancers, 1890. He served in Afghanistan and also was on active service in the Eastern Sudan, receiving two decorations. He afterwards organized the famous South African Constabulary Band of Johannesburg. In 1908 he was appointed Bandmaster of the R. C. H. A. Band (of which Arthur H. Rackett, Sr., was at one time Bandmaster and in which the present Arthur H. Rackett once served.) He was appointed Director of Music in the Royal Canadian Artillery in 1913 and was retired with the rank of Major in July, 1923.



LOS ANGELES GRAMMAR SCHOOL ORCHESTRA, Jennie L. Jones, Supervisor of Music

The *Overture 1928*, year book of the National High School Orchestra and Band Camp, is a first season's record of what Carl Busch calls "the finest musical movement that I ever heard of." No one can skim this book, even if for the pictures alone, and not receive a very vivid impression of what the camp meant to the boys and girls who attended, and what it must have accomplished for them musically. As a tale of past achievement in the light of a foretaste of what is to come, it is valuable and illuminating stuff.

Following is an announcement of the 1929 faculty, recently released — an impressive collection: "The 1929 faculty will include fourteen symphony orchestra artists and many nationally known educators including T. P. Giddings, Minneapolis; Edith Rhetts, Educational Director of the Detroit Symphony Orchestra; David E. Mattern, Grand Rapids; A. R. McAllister, Joliet; A. A. Harding, University of Illinois; Pasquale Montani, Indianapolis; Albert Gish, Chicago; Pasquale Montani, Indianapolis; Lee M. Lockhart, Council Bluffs; Arthur L. Williams, Oberlin College; Jacob Evenson, Flint; John Minnema, Elmhurst College; Howard Hanson, Rochester; Leo Sowerby, Chicago; Orien Dalley, Wisconsin University and many others in addition to famous guest conductors, and soloists, comprising a faculty of forty-five and a staff of forty counsellors, most of whom are well-known music supervisors and educators."

Laconia, N. H. — The first New Hampshire School Band, Orchestra, and Glee Club Festival will be held in Laconia early in May under the auspices of the Chamber of Commerce, and with the co-operation of the American Legion Post, and Laconia Public Schools. This is the fifth state school music festival announced for this year by the New England Music Festival Association. J. E. A. Bilodeau of Laconia and Rochester, a charter member of the Association, is its state contest chairman for New Hampshire.

Pawtucket, R. I. — The First Annual Rhode Island School Band and Orchestra Festival will be held on Saturday, May 4, 10:00 A. M., at Goff's Playground and Pawtucket Senior High School Parent and Teachers' Association. Program for the day will include a massed band concert conducted by Theron D. Perkins, and a parade. Lunch will be served by Pawtucket Lions Club.

List of prizes announced include bronze tablets (furnished by the National Bureau for the Advancement of Music) and cups (donated by Rhode Island Music Dealers) for first and second winners, respectively, in each division. There will also be cups for the best marching band, best uniforms and most complete instrumentation. No more than two cups will be awarded to one band.

The required contest number for Class A bands will be *Huldigungsmarsch* from the Sigurd Jorsalfar suite. Other contest pieces as listed in National Contest Booklet.

The following schools have thus far entered bands: East Providence High; Hope High, Providence; Pawtucket Senior High; Technical High, Providence; Bridgeham Junior High, Providence; Joseph Jenks Junior High, Pawtucket; Laurel Hill Avenue School, Providence. Other participating bands will include the newly organized bands from Central Falls, Cranston, and Commercial High School, Providence.

For information regarding the Rhode Island Contest address Paul E. Wiggins, Pawtucket Senior High School, Pawtucket, R. I.

Burlington, Vt. — The second Vermont School Band and Orchestra Festival will be held in this city probably the first Saturday in May, under the auspices of the Burlington Exchange Club. Besides the contest, the Festival will include an all-Vermont Orchestra. A. E. Holmes of Burlington High School, State Contest Chairman of the Association, is its state contest chairman for New England Music Festival Association, is local chairman.

WANTED AND FOR SALE

BAND MASTER — Organizer, leader, teacher, desires to open communication with any community or concern desiring a band. I will give your town a band in 90 to 120 days from date of first contact. A new plan and a new proposition. The band will not cost a cent to the promoters nor to any but those who benefit by the instruction, i.e., the band members. School boards, boards of commerce, society or industrial executives may learn something new by inquiry. I will give you a band in stated time on guarantee basis. You give me 30 boys, I will give instruction and instruments at fixed price for the term. I will deposit \$1000 in your bank to guarantee good faith and fulfillment of agreement. I would prefer S. or S. W. states, am now in S. Colorado. Address BANDMASTER, 206 Pine St., Trinidad, Colorado. (1-2-3)

WANTED — Musicians, bandmasters, and supervisors to act as agents in direct selling of musical instruments; good opportunity. HAUSMAN MFG. CO., 33 Union Square, New York. (2-7)

BAND DIRECTOR — Open for engagement January 1, 1929. Competent, with long experience, can produce results in the higher grades of music. Has executive ability and is a good organizer. Exceptionally successful with school bands and orchestras, teach brass and woodwind instruments, arrange, etc. Present position is not giving sufficient support. Address Box 1183, The Jacobs Music Magazine, 120 Boylston St., Boston, Mass. (1-4f)

WANTED — For editorial positions, musicians who can do expert music copying. Send sample of work and state experience. BOX 491, The Jacobs Music Magazine, 120 Boylston St., Boston, Mass. (3)

FOR SALE — Theatre organ library. Am selling at drastic discounts. Address P. O. Box 192, Manhattan, Calif. (3)

FOR SALE — C melody saxophone with case \$47.50. A real bargain. H. C. DIEHL, Greenville, Ill. (3)

WANTED — To hear from clarinet, flute or saxophone players with modern office routine and advertising, and one with experience for road sales work, for prominent road instrument concern. Good opportunity for two bright young men. Give references, age, experience, first letter. BOX 573, Elkhart, Ind. (3)

FOR SALE — 1 Holton E♭ alto saxophone, silver plated gold bell in case; slightly used but like new, price \$55. 1 White (King) C melody silver plated gold bell in case, good condition, price \$45. 2 genuine Heberlein violins, \$18 each. C. PAUSTIAN, Ellendale, Minn. (3)

LOCATION WANTED — Where a thorough teacher for young beginners in band, orchestra and piano training is needed. Many years' experience. Best of references. Address BOX 392, The Jacobs Music Magazine, 120 Boylston St., Boston, Mass. (3)

FOR SALE — Conn three valve Wonder model silver satin gold bell baritone and case. Same as new, bargain. Write me. GAY MOSBY, Alexander, West Va. (p-3)

FOR SALE — A. B. and C. clarinets of renowned Borteling make; are high pitch, in perfect order. Will sell at reasonable price. WM. WESTPHAL, Jr., 375 Blue Hills Ave., Hartford, Conn. (2-3)

WANTED — By Sousaphone (probably two of them if satisfactory terms can be arranged). Send descriptions and prices to CLAUDE H. ZOECKLER, 1560 Elm St., Utica, N. Y. (2-3)

AT LIBERTY — Thoroughly experienced, first class orchestral pianist; 11 years experience hotel, pictures, theatre. Good sight reader, go anywhere — East preferred. Vitaphone victim. A. P. of M. write. MISS KATE WHALLEY, 312 Northwest St., Jackson, Miss. (12-1-2)

FOR SALE — Course, Sight Reading of Music, Analyzed per best. Write MT. LOGAN SCHOOL OF SIGHT READING OF MUSIC, Box 124, Chillicothe, Ohio. (9f)

EXPERIENCED CLARINETIST — and saxophonist, and public school teacher, age 28, desires position conducting orchestra or band, or part time work with mathematics. Four years' experience in teaching mathematics, and fourteen in music; college education. References on request. Will go anywhere. Address BOX 192, The Jacobs Music Magazine, 120 Boylston St., Boston, Mass. (1-2-3)

WANTED — Used Saxophone and Clarinets. Low pitch. Al Robertson, 3383 Cherry St., Milwaukee, Wis. (p-2-3-4)

FOR SALE — The world's greatest violin made by the greatest Cremona maker, for cash. The Belgian School of Violin Playing in 4 books, \$5 each. Instructions in Phonetics on Correct, Standard American Pronunciation. Correspondence is solicited. 20 popular orchestration for CHARLEY WACOUTA, Violinist, Prairie du Chien, Wis. (1-2-3)

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BANDMASTER — 20 years' experience, desires location with progressive band; teach all band instruments; gold medalist. Excellent references. Address BOX 292, The Jacobs Music Magazine, 120 Boylston St., Boston, Mass. (2-3-4)

AT LIBERTY — After Apr. 1, Al Bandmaster and Trumpet Soloist; understands harmony, arranging and instrumentation; teaches all band instruments. At present directing band that took first prize for the State of Nebraska at Omaha recently. I have been in this present position for 10 years, working up this organization to handle the classics. Will go any place. Address CHAS. A. SHEPPARD, Box 37, Humphrey, Nebraska. (2-3-4)

WANTED — Experienced and successful band and orchestra leader and instructor wants connection with municipal or industrial band; will also take charge of instrumental department in public schools; have life certificate in this state; teach all instruments. Address S. KOVYMAN, Clarkdale, Miss. (2-3-4)

FOR SALE — Band music: 20 numbers for \$1.00. Address J. E. RACICOT, Avon, Wis. (3)

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The Keys Sisters, of Hollis, Oklahoma, with their teacher and director, Chuck Collins. These girls are quadruplets, and so far as is known the only set of quadruplets in the world who are girls. They have formed a saxophone quartet and Mr. Collins is confident that they will be heard in public entertainment circles. (Courtesy of Buescher Band Instrument Co.)



(Above) The Ditsen Melody Girls. A unique instrumental ensemble which furnishes high-class musical entertainment suitable for clubs, banquets, and other similar affairs, without the usual chorus girl atmosphere. They not only use clarinets, as shown in the picture, but in addition certain members double on the piano violin, saxophone, and xylophone. They are pupils of Rudolph Toll, who conducts "The Clarinetist" department in this magazine. (Cut courtesy of Oliver Ditson Co.)



PHOTO BY CARNELL, N. Y.

(Above) Marguerite Ernst, daughter of W. A. Ernst, conductor of our saxophone department. She is sixteen years of age, has played in several concerts, and is a member of the Six Saxophone Shebas, directed by Ruby (Mrs. W. A.) Ernst whose picture appeared on this page in a recent issue.



(At right) Leopold Damrosch, a member of the illustrious Damrosch family — son of Frank Damrosch, founder of the Musical Art Society of New York and director of the Institute of Musical Art in the city of New York, and nephew of Walter Damrosch, the famous conductor. Young Damrosch, who at present is attending school in Kent, Connecticut, has chosen the clarinet for his instrument. (Courtesy Cundy-Bettoney Co.)



Virginia Hicks of Minneapolis, Minn., a pupil of George MacReynolds, flutist of the Minneapolis Symphony Orchestra. Miss Hicks is as talented as she is charming and it is believed that the future holds much for her. (Courtesy of Wm. S. Haynes Co.)



The Rockland (Mass.) High School Band, Michael Cassano, leader. This organization was the first school band in Plymouth County, and resulted in other schools in the same county taking steps towards organizing like ensembles. The band also was a prize winner in the New England Contest, last May.



(Right) Here we have a picture of Chloe, the musical cow, and her proud owner, Chuck Whitehead, a theatre music director of Portland, Oregon. They formed a musical feature at the Portland Stock Show, being billed as the Holstein Chimes. We've seen more ingratiating countenances than that presented by the lady, but we are told that musically she was there with bells on. Jules! the black cap!

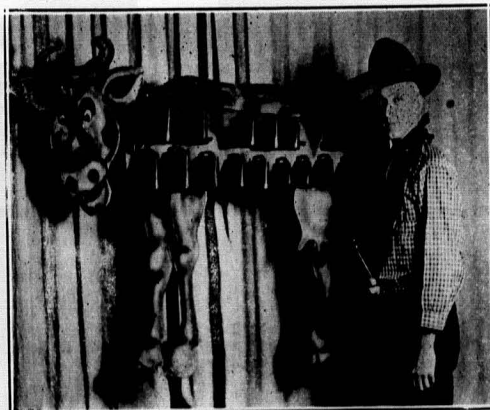


PHOTO BY PINK STUDIO

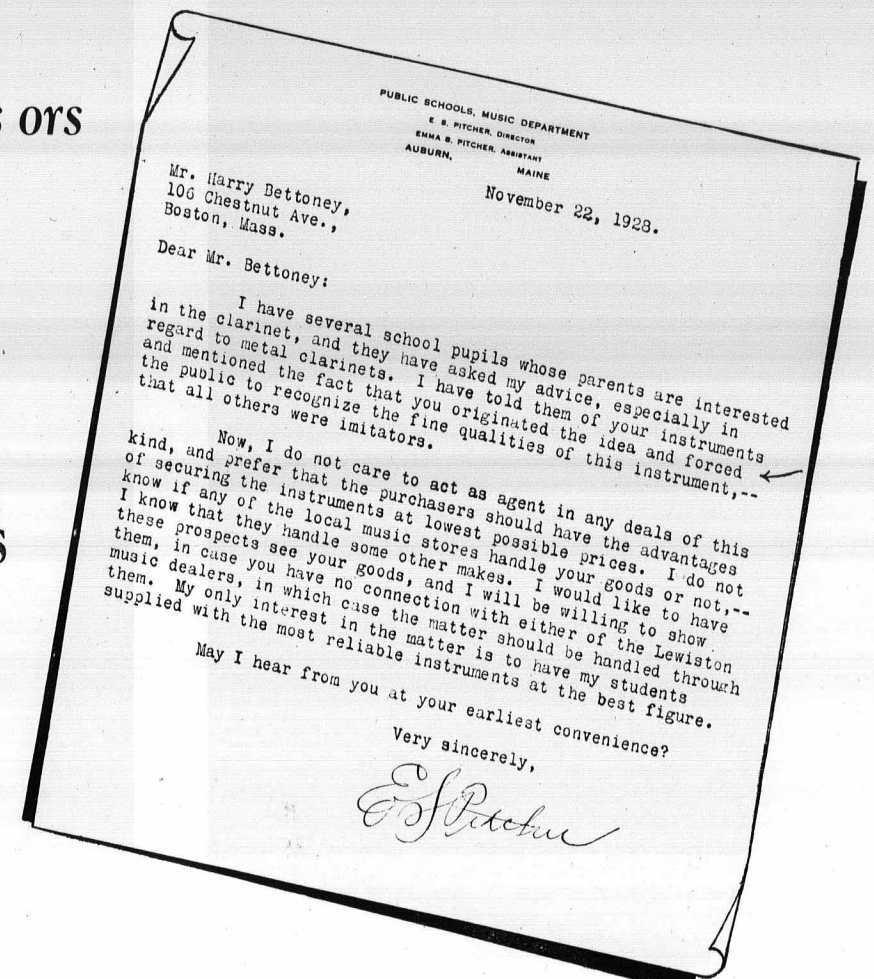
The President of the Eastern Conference of Music Supervisors states the facts about Metal Clarinets



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| | | 2—Adoro Fideles | Sullivan |
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| | | 2—Forsaken | |
| | | 3—Farewell to the Forest | |
| 4 | A | 1—O Tender Moon from Faust | Gounod |
| | | 2—Quintet from "Martha" | Flores |
| | B | 1—On Billows Rocking | |
| | | 2—Silent Heroes from "Chimes of Normandy" | Planquette |
| 5 | A | 1—Skaters' Waltz | Waldteufel |
| | | 2—Minuet from "Don Juan" | Mozart |
| | B | 1—Amaryllis | Glynn |
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APRIL
1929

Published by
WALTER JACOBS, INC.
BOSTON, MASS., U.S.A.

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