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And such a cornet or trumpet — matchless in tone, eager in response — may be purchased for well under a hundred dollars, the price of a very mediocre violin!

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A still new era has been opened by the fact that we are now in a position to fly with the wind — not alone in this country, but in Europe itself. The change of direction is so rapid that the angle of attack of the wind is almost constant. The cornet player does not need to fear that his playing will be affected by the change of direction. He can play with a steady wind at all times.

There are many cornet players who are under the impression that what they can do on the cornet is not only a reflection of what the wind can do on the cornet. But this is a false impression. The wind player can do much more than the wind player.

To the student, price at first seems large. He will be tempted by a multitude of glibly inferior makes whose appeal is based on price, and price alone. Yet the slightly greater initial cost of a York is repaid, a dozen cases over, by the added progress and inspiration it brings to the boy's first year's study.

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Then Reproduce---What?

By WESLEY H. ZAHL

Both sides in the burning question of "Sound vs. Musicians" are given their innings below. Mr. Zuhl presents his opinion that classical music holds the chasm where a chasm would be an art exhibit. His anonymous opponent holds that the missions of old Dame Sciences, of which he is one, here yet to show the best that's in 'em on regards this matter, and that when they do --- oh, lovely !

I GUESS I'm a die-hard. And I guess when the "Toccatas" are in the air, there'll simply shoot back to me with a grave note of disillusionment political philosophy. They're a man of enormous girth, conceiving the inferiority of deviated music to the real stuff. And then I'm told that I'm a die-hard.

But the die-hards have a chuckle when you consider all the present state of things it might be well for me to put a permanent damper on this thing, which, though it is one of those activities, I insist harping upon.

Well, popular dances (coughs, and other, there be those among you), I promise that this is my final essay on the subject, and you will but be indulgent for the moment. I'll holler you with no further similar localizations. Yet, I lost I offer some fully committed soul to whom the musical mechanics has become an artistic staple of satisfactory and established quality, and concerning which any further discussion from any point of view would savour of rotatory politics, I wish to remind you that it is your privilege (using the words that Chaucer wrote preliminary to his Miller's Tale, which those who read it will agree is one of questionable moral residue) to "Turn over the bed" and spend your reading time with more interesting contributions to the theatre.

I Am Taken to Task

Last October, this magazine published an article, which I had the honor of composing, entitled "Tobacco: Is it a Man's Drug?" My preoccupations as given in that article have never once been completely fulfilled, nor, on the other hand, has the side therein defended, as far as I can see, entirely lost ground. However, the battle is being furiously fought between The American Federation of Musicians and the National Broadcasting Company, disseminating propaganda with pathetic appeals to the artistic soul of the nation, and any number of propagandists who are feverishly engaged in scientific research. To say the least, the situation is interesting.

My immediate reason for this article is that I recently received in answer to my October article and some interesting research in one of our mid-western state universities. I have permission to quote his letter for publication, with my comments, so here it is in full.

Mr. DOUGLAS M. Z.,

Your article in the October issue of "Tobacco: Is it a Man's Drug?" was most admirably written. It should have been named "Tobacco: Is it a Man's Drug?" Rather than "Tobacco: Is it a Man's Drug?" Why not you.

I feel that it is a duty to point out that after your article has been reprinted and translated into 24 different languages, it has been republished and translated into 24 different languages. It has been republished and translated into 24 different languages. It has been republished and translated into 24 different languages.

Mr. DOUGLAS M. Z.,

I should be most interested in any further comments you may care to make on this subject. I have been most interested in your views on this subject.

More About Old Fiddles

The following letter has been received from one of the greatest violin makers of the period. Mr. John S. Wood. Was it worth the time and effort? No, it was worth the time and effort.

Mr. Wood is a native of England and has been in the violin business for many years. He is a member of the London Violin Makers Association and has been associated with many of the great violin makers of the world.

I was most interested in the article on Mr. Spalding's Fiddle and Fiddling Fantasies. The article was extremely interesting and informative. I would like to have a copy of the article for my own collection.

Mr. DOUGLAS M. Z.,

I received your letter and am most touched by your kind words. I assure you that I will certainly be happy to send you a copy of the article. I am glad to hear that you found it interesting and informative.

May be Reprinted for educational purposes. It is copyrighted. However, it may be reprinted for educational purposes with proper credit given to the author.

Mr. DOUGLAS M. Z.,

I appreciate your request to reprinted your article. I will certainly be happy to grant you permission. I hope that your readers will find it as informative and interesting as I did.

I am sending you a copy of the article along with this letter.

Mr. Zuhl, I want to express my gratitude to you for your kind words. I assure you that I will certainly be happy to send you a copy of the article. I am glad to hear that you found it interesting and informative.

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I am sending you a copy of the article along with this letter.
**Ordering Your 1930 Chrysalis**

L. G. del CASTILLO

Mr. del Castillo is nothing if not an optimist, and this month he points out the curious transformation presented by a chrysalis—often a most beautiful and entirely transformed creature.

There will be many readers who will disagree with his statement that the rich brown crucifixion of the arts is the middle or lower classes.

However, that is his own opinion. We don't say it.

---

**Rich Men, Poor Men**

It is probably a sheer waste of typewriter ribbon to demonstrate what is a self-evident fact. Everyone knows that all public performers thrive on publicity, and, obviously, the matter the performer, the better the chances of publicity. When this article was started on the first sheet, there was some thought of breaking material into the facts of the story, but it was decided to wait.

The stuff in the book is not what you later, in the publicity business, is known as "news," but something that is peculiarly exclusive to the performer, and has no interest to anyone else.

The music of a well-known performer is always a subject of public interest. The music of a well-known performer is always a subject of public interest. The music of a well-known performer is always a subject of public interest. The music of a well-known performer is always a subject of public interest.

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**You Can Take It or Leave It**

Alfred Sprilliss

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**Melody for April, 1939**

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**The Critic Speaks to Music Lovers**

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**Things Not Worth Knowing**

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"Listen, Buddy. I'll admit I'm good but the director says a lot of the exploit belongs to my new Conn. It blows so easy and the voice action is so smooth that I can walk away with music that used to leave me tongue tied."

---

**Facts and Figures About Things and People in the World of Music and Musicians**

**Conn—Band School Business—Our Error—Make a Job for Yourself—The Sax Arrives**

**A Pupil of Sousa**

An interesting fact about what we suppose to be privileged to have come to music, was recently printed in the Piano Pedagogical Review and reprinted in the Musician. It appears the famous English composer, Sir Arthur Sullivan, was the son of a music teacher.

**How to Make a Good Job for Yourself**

Would you like to have a good job? And perhaps you want to get away from your everyday life and be a musician. If you would like to pursue a career in music, it is important to know how to make a good job out of it.

**Making the Deaf Hear**

Interesting experiences with Deafness are being now conducted at the House of Music for the Deaf in Neumarkt, Illinois. The case of deaf children shown shows have been equipped with instruments of various kinds and are being taught to "see" music when they cannot hear it. This will be a milestone in the history of Deaf education.

**The Prince of Happiness**

A new version of the story of the Prince of Happiness is being retold by a new writer and illustrator. The story is about a prince who is sent to Earth to find happiness. He learns that happiness is not just about wealth, but about finding joy in the little things around us.

**Our Error**

In the January issue of Conn Calendar, we asked our readers, ‘How do you keep a good job?’

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**CHORDS**
The Quaker Critic

By ALFRED SPIESSLER

ON several occasions we have heard highly com-
mended performances by the orchestra, the occa-
sion being the Philadelphia Music Festival, a municip-
ally sponsored series of performances, and we can
say that the performances here, though not of the
same high standard as those in Philadelphia, were
highly satisfactory. The orchestra is well balanced,
Some Day When Dreams Come True

Words and Music
by PHIL STAATS

Andante Moderato

Piano

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came and stood beside my couch, Your eyes with love a glow. You tho' I'm far away from you My heart is ever true. I
stooped and kissed me as you did In days of long ago Would that I might never wake But always dream of you.

CANTO

"Some day when dreams come true, Some day in the future years, I'll come to you, dear"

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love, smiles shining through my tears; then
will my empty heart beat with a rapture
new; some day, some day,

some day when dreams come true.
In Melody Land
First Pieces for the Young Violinist
3. On the Lake

ROBERT W. GIBB

Moderato

TRIO

4. Drummer Girl

Marcia

MELODY

38
The绘图可看出,一民初探者在该地四处游逛,但未见有特别的风景。根据记录,是日约有十数名来自不同城市的人一同出游。
More About Old Fiddles

Continued from page 1

As you may recall, the fiddle was a bit under the eye, it was the "identifiable fiddle" that always burned.

I think it has a lot to do with the way it was played, of course. The "identifiable fiddle" is also played with a lot of emotion, and this, I believe, is what makes it so popular. The fiddle is not just a piece of wood, it is a part of the performer's identity, a part of their soul.

It is a reminder of the time and the place, and the people who played it. It is a link between the past and the present, a way to connect with others who share a common history.

The fiddle is not just a musical instrument, it is a cultural symbol. It is a part of our heritage, and it should be preserved for future generations.

I can remember when I was a child, my grandfather would play the fiddle for us. It was a way to bond, a way to connect with the past. And it was beautiful, the way the strings vibrated under his fingers, the way the bow moved in time with the music.

Yes, the fiddle is a beautiful thing, and it should be cherished. It is a part of our history, and it should be passed down from one generation to the next.

I hope that my younger colleagues will take an interest in the fiddle, and that they will continue to play it, to preserve this beautiful tradition.

The fiddle is a part of us, and it should be cherished. It is a link to our past, and a way to connect with others who share a common history.

I believe that the fiddle is a part of our heritage, and it should be preserved for future generations.
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BY GEORGE LAVERNE STONE

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This Trombone is different. It is 25% lighter than the average weight standard for trombones. Lighter through proportioning—what in the material. It is long and heavy as a feather in your hand. It is so balanced that you will never tire playing it with it. You are able to use your trombone instruments on this point alone. Because it is so light your first impression in that you can "Play the bell all day". You'll have no trouble at all in playing long hours. You'll get more tone-quality, rich and resonant, pure from the Whiteman Model Holton, enabling you to bring-out a melody as never before.

Sure high and low tones. Delightfully easy to reach the high and low tones on the Whiteman Model Trombone—one of the greatest trombones ever built for solo work. All are started with the assurance that they will come true and will stand a centuries to triple forte without losing power.

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MADURY, April 1930

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TO THE MEMBERS

TO THE MEMBERS

PRAIRIE CHROMATIC TONE TROMBONE—Wagner

Harmony Band

TO THE MEMBERS

TO THE MEMBERS

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TO THE MEMBERS

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News Notes

Cleveland, Ohio — In the recent performance of the Cleveland Orchestra, conducted by Thomas Hemsley, the pianist was played by Mildred Dubois of New York. The orchestral was conducted by Clarice Jordan, with Samuel Slobodkin, Louis Martin, and Maurice Pomerance, as soloists.

Faroce: — On March 15, the Bemidji High School Band, under the direction of A. J. Wright, made a successful tour of several counties, giving concerts in various towns. The band was led by A. J. Wright, who directed the concert in a masterly manner, and the musicians played with great skill and energy.

Lancaster, Pa. — On the program of a recent concert at the State Hospital, Lancaster, conducted by Mr. Charles Tomlinson, the pianist was played by Mildred Dubois. The pianist was accompanied by Mr. Charles Tomlinson, and the concert was given in the main hall of the hospital. The pianist played with great skill and energy, and the audience was highly delighted with the performance.

Music Notes

Players

Players

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Each month, gold and silver anniversary pins are sent to Younger Set correspondence about a year before they are mailed to Robert Simon (Monica) and Arnold Simon (Evelyn). The address is of the School of Medicine, but already received a pin for a previous letter. A. B. M.

A Select Group
Dear Younger Set:
Our Chapel Choir is being supplied with players from the regular school orchestra. There are fourteen members in the Chapel unit. Six violins, one viola, one cello, one flute, two clarinets, one clarinet, one trumpet, one French horn, and three trombones.

This orchestra is prepared to play for the Chapel exercises that are held every Friday in our school. The orchestra also plays annually for the City Festival, Hospital Dedication Day, Bantam Club-vigil of the City Orphans, and various other city and school affairs.

Mr. Herbert W. W. Dorwart is our musical advisor, and it is through his earnest and sincere cooperation with these taking part in musical activities of the school that this department has been of such much interest and value to the students.

Priscilla Connors, Student Leader of Chapel Orchestra.

Another Compliment for Orchestra
Dear Younger Set:
Being one of the lady BSS, I had the extreme good fortune of attending the National Orchestra Conference last spring. I wanted a half scholarship to the meeting of the Ohio State Orchestra. In its estimation, a scholarship to the National Orchestra is the goal for the young musician to strive for. The knowledge and experience gained during the eight weeks that, which pass entirely too fast, are more than could be gotten in a year from other sources.

In this after, that there is the privilege of association with such a group of boys and girls who are all sincerely interested in music and a large per cent of whom expect to carry on music as their life work. It was the spirit of sincerity in the advancement of music that helped to make the National Orchestra Camp a success.

Stanley Marth, Cleveland, Ohio.

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**Band and Orchestra Notes**

Florida — Commissioned by Maye Babys, of Pensacola, to form a civic orchestra, John S. Harp organizes the Municipal Philharmonic Orchestra, composed of professional and amateur musicians, the inaugural concert of which took place at March 19th. The concert was followed by one each month. Cliff Austin, president of the Miami Philharmonic, was in attendance.

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New England School Music Festivals

New England School Music Festivals is a community organization that coordinates events and activities related to music education in New England. This page features an advertisement for the New England School Music Festival Orchestra, which includes information about upcoming concerts and events. The orchestra is composed of students from various schools, and the page encourages students to participate in these musical events to develop their skills and knowledge in music.
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