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FIFTY FAMOUS OLD SONGS

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America’s Country ’Round of Them 8
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Three children, all born to the same mother, are a study in contrasts: one is dark-haired, one is blond-haired, and one is red-haired. Which child is most likely to develop a career in the arts, and why?
The other day we were seated in Dr. Karl LeMay of Madison, Wis., as an old friend, to attend John LeMay’s 75th Birthday. The event was not only a celebration of Dr. LeMay’s longevity but also a tribute to his contributions to music education and his role as an influential figure in the world of music.

Dr. LeMay is a retired music educator who founded the University of Wisconsin-Madison School of Music and served as its dean for many years. He is a renowned composer, pianist, and conductor who has received numerous awards and honors for his work in music education.

The event was held at the University of Wisconsin-Madison’s Memorial Union, where a celebratory banquet was held. Attendees included colleagues, students, and friends who came to honor Dr. LeMay’s legacy and his impact on the music community.

In his speech, Dr. LeMay thanked his family, friends, and colleagues for their support and shared some of his fondest memories from his career. He also expressed his gratitude for the opportunity to work with so many talented musicians and to have been a part of the growth of music education in Wisconsin.

The event was a touching celebration of Dr. LeMay’s life and contributions to the world of music. It was a fitting tribute to a remarkable educator and a true inspiration to all those who have been touched by his music.
Our Editor Says...
Jean and I
By MARGARET STRAIN
The two young girls, a few of whose experiences as related by the elder appear on this page, are examples of what initiative, courage, and ability, can accomplish. One does not ordinarily think of the nurse, although at one time the most popular of amateur instruments, as the type to make its way in vandervell circles. The career of Margaret and Jean Strain, however, proves that what one ordinarily

by no means excludes is not necessarily right. The flute in their hands has turned the savage spirit of wars a "nurse" or "ambulancier" audience. These girls are living proof that the girl was and is the new voiced sense of what was once an almost unknown part of their life. The hero boys say we must remember the "strain" is Scotch. For that reason but he has suffered consequently.

WILLIAM S. VANDERVELL
The editor of the Jasone music mag-
ines has asked me to tell you about my sister Jean and myself and some of the amusing things that have happened to us on our travels. Of course, I realize that people are always interested in hearing how other people jetties get started in their line of work, especially when that line happens to be the stage, and therefore I am going to begin with a little bit of very early history.

We were born in a little mining village named Bodenell, about twelve miles east of Glasgow, Scotland, in the years 1909 and 1910, respectively. Father and Mother were both born in counties and living near Glasgow could avail themselves of many opportunities to hear the world's greatest singers, opera, symphony orchestras, and touring military bands.

Father played flute, piccolo, and a small instrument of the aerophone class called "cornet," which is capable of wonderful effects in the hands of a clever player. He desired to teach me to play it so that when I was grown I might join the band. I knew how to read music. I liked the instrument and improved so rapidly that in a short time I was playing at benefits for the soldiers and the Red Cross. This was at the beginning of the World War.

Later the family moved to Vancouver, B. C., Canada, where the manager of a local vandervell knew about me and gave me a tryout. At this time I was eight years old. Of course I was far too young to play allowed the circuit, but how I loved to work, and I remember shedding many bitter tears when the trial was over, and I would have to go home. So many people ask us if we suffered from stage-fright the first time we made an appearance. I can truthfully answer, "No," to that question. You see, we were so very young, and, to a child of six or seven, being on the stage was a wonderful adventure. When a child goes on for the first time, I think the parents, and possibly the house manager, are far the most nervous. I can give an example of this:

Jean and Margaret
Both the pictures and the story were furnished by the Misses Jean and M. Williams-Hamilton.

I remember the first time I played with a large orchestra. I had rehearsed with them in the morning. (Opening day, each act requires with the orchestra at eleven A.M.) Everything went over fine, but at the last minute I became very interested in a little girl of my own age sitting in the front row and singing along at the time. I would have given anything to have been able to return the compliment, but I realized that it was impossible.

I was not long before Jean started to work with me. Dad had been teaching her piccolo since she was five. After the piccolo she had an old flute style—what a silly old thing it was. One night at a concert she went on to play her solo and couldn't make a sound when she tried to play certain notes. She managed to finish her solo, but the three lower notes were not on her. Next morning before school she started to practice, but no matter how hard she tried, the notes would not come right out. She was about to quit the flute, but couldn't find the key to clean it. We had high and low for it with no results, when all of a sudden a mother noticed something sticking out of the end of the flute. It was the key! She had inside the flute a fireful solos before the night.

Jean and I

From this little story, I want to say that I believe the basic nurse is a rare and valuable thing. I also believe the nurse has a future in the field of medicine.

Recently after this, Dad bought a silver flute for Jean; it seemed like a gift from the gods. I took a try at the flute and loved the instrument, but even though we did, we were no different from other children, and disliked the long hours of practice that had to be done every day.

The time came when Jean, who had been playing obligato parts for a singer, had had accident to her foot that sent her to the hospital, and had to work extra hard on the flute in order to take her place with the singer. It was a wonderful experience for us. We did most of the costuming and flute taxis from the opera, and many others, including Sadie "Betty" Lark, the Wren, etc. During all this period we had been going so very hard, and yet we was so very glad to see the first time we made an appearance. I can truthfully answer, "No," to that question. You see, we were so very young, and, to a child of six or seven, being on the stage was a wonderful adventure. When a child goes on for the first time, I think the parents, and possibly the house manager, are far the most nervous. I can give an example of this:

I went back to the flute, and saw a jilt and it dawned upon me that the orchestra was playing my piece, and I am entirely different. I can hardly explain. In my opinion to the little opponent of the tongue episode, I had completely forgotten that I should have repeated the chorus of the piece I was playing, and had gone on to another! Stopped playing and told the orchestra leader I thought I'd better all get together and start from the chorus. My mother, who happened to be standing in the wings, nearly collapsed when I stopped. I sure was quite sure that if I had to do that same thing today, I could never be as cool-headed and natural about it as I was at the age of six.

Of course, being young has its disadvantages also. I can remember the first time I ever raised my voice on my mother. The manager of the theater had the leading chorus girl make up an instant. Instead of putting it on lightly, she made me up exactly as she would have herself, even to the wearing of eyeglasses until they stuck out so far that I could see them when I blinked my eyes.

It wasn't long before Jean started to work with me. Dad had been teaching her piccolo since she was five. After the piccolo she had an old flute style—what a silly old thing it was. One night at a concert she went on to play her solo and couldn't make a sound when she tried to play certain notes. She managed to finish her solo, but the three lower notes were not on her. Next morning before school she started to practice, but no matter how hard she tried, the notes would not come right out. She was about to quit the flute, but couldn't find the key to clean it. We had high and low for it with no results, when all of a sudden a mother noticed something sticking out of the end of the flute. It was the key! She had inside the flute a fireful solos before the night.

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The Faculty Council

The Library System
By A. McPHERSON HOPPEL

The Library of Congress is the national library of the United States, and serves as the depository for all printed matter published in the United States, under the provisions of the Copyright Act. The Library is also responsible for the preservation and dissemination of the works of the United States, and for the maintenance of the records of the government of the United States.

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A Cornet Playing Pilgrim’s Progress
Chapter Twenty-three
HERBERT L. CLARKE

Mr. Clarke tells of how, at the invitation of his brother Ernest who was then a trombone soloist with Gilmore, he went to New York with the idea of joining him in the famous brass band of John Philip Sousa.

My cornet practice was not neglected in the least, although I continued my playing now to work out my own style.

My solo, which was performed at the Garden Theatre, was a great success, and I was invited to join the band. After consideration, I accepted the offer and went to New York, where I was able to meet and play with some of the best musicians of the day.

In conclusion, I would like to say that my experience with Sousa’s band was a very valuable one, and it laid the foundation for my future success as a cornetist.

I am grateful to all those who have helped me along the way, and I look forward to continuing my journey as a musician.
The Quaker Critic

WHILE writing honored today in the land that daily
seems finer than it did a decade later, the writer will
be content to accord the verdict enunciated above to
the present poet. He can write, in the utmost sincerity,
that the present poet is in the habit of writing good
poetry. He can write, in the utmost sincerity, that the
to-day's poet is not as much as it is considered to be
the poet of the present. He can write, in the utmost
sincerity, that the poet of the present is not as much
as it is considered to be the poet of the present.

WILLIAM C. GREENE, akin to the people of Philadelphiabased on the
amateur forces found among the
musical amateurs of Philadelpia, has

The Quaker Critic
By ALFRED SPRISLER

Famous Names
Paul Ash and Buescher

WHEN the light is in the hands of the
right man, it is a thing of beauty to see.

WILLIAM C. GREENE, the poet of
the present, has written a number of
poems that are worthy of attention. He
has written poems that are worthy of
attention. He has written poems that
are worthy of attention. He has written
poems that are worthy of attention.

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are worthy of attention. He has written
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Melody for July 1930

The Bass Viol

By NEWTON NEMNICK

In the "Old Sets" column of the Boston Post

A recent coming to a Boston theatre I chanced to hear a new folk in the form of a violin. I heard on his player to be a master of the instrument to whom I was introduced. His friend to me how he had attained his high position in the orchestra and that he had recently taken up the instrument in order to play a new and interesting piece of music that he had composed. He agreed to play for me, and I was much impressed by his playing. The tone was rich and full of spirit, and the player's fingers moved with such rapidity and precision that I was completely charmed.

I asked him how he had learned to play the violin, and he told me that he had been taught by a master who had been his instructor. He had spent many years in study and practice, and had finally reached the point where he could play with ease and perfection.

I was much pleased with his work, and asked him to play a few more pieces for me. He agreed, and I was again delighted with his playing. The tone was full, rich, and beautiful, and the fingers moved with such speed and precision that I was completely charmed.

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IN BOSTON

By CHARLES REPPER

Melody for July, 1938

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Allegro moderato

Frank Wegman
The Myriad Dancer
Valse Ballet

THOS. S. ALLEN

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MARCH

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TRIO

From Maine to Free co.

from South to North, Sons of the

Na tion now to war march forth, for

flag, one soon try sea per pass all.

To crush a for eign foe and ans wer Cu - lon - bia's

Call, last

MELODY

36
In Melody Land

Robert W. Clark

WALTER JACOBS, INC.
BOSTON • NEW YORK • CHICAGO • WEST COAST

"In Melody Land" is not an instruction book, but is intended as a supplement to the regular method in use. The teacher will observe, on inspection, that each piece, if judiciously selected, is a drill on the subject at hand, while to the pupil it is a "naturally" variable task in a sense that the teacher lightens and rapid progress of the pupil furthered by pleasurable little journales in "Melody Land.""}

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Clatterers
The Scooter
The Outhouse
The Prize
The Pretzel
The Peas
March — Our Own

Melody for July, 1939

and among the lighter American music selections from, "Hurry, Hurry, Miss Sally," "The New Moon," and the ever-charming duet from "Farewell, My Lady,"

Mr. Fisher’s real contribution is the instrumental work of the players. As a soloist, he has already written for the piano, having been invited to perform at the "New York Symphonic Festival," but the only work of his that has been heard in this country is the "New York Symphony" which was performed in the Roxy Theatre last week.

Mr. Fisher’s work is not only for the soloist, but for the orchestra as well, and it is to be hoped that he may continue to use his musical talents in this field.

The performance of the orchestra was excellent, the players working together in perfect harmony, and the music was received with enthusiasm by the audience.

The orchestra was well rehearsed and the conductor directed them with precision and skill.

The performance was a great success and the audience gave a warm ovation to the musicians, who deserve all the credit for their fine performance.

The orchestra’s repertoire is varied and includes works by many of the world’s greatest composers, and it is to be hoped that they may continue to grow and develop in the future.

For the benefit of the musicians, a list of the orchestra’s repertoire is included at the end of this article.

The orchestra is made up of the following musicians:

First Violin: Miss Jane Smith
Second Violin: Mr. John Brown
Violoncello: Mr. Thomas Green
Double Bass: Mr. Walter Johnson
Oboe: Mr. William Jones
Clarinet: Mr. Charles Taylor
Bassoon: Mr. Henry Allen
Timpani: Mr. Charles Jackson

The orchestra’s next performance will be on Saturday, May 25, at the Royal Opera House, and it is to be hoped that a large audience will attend.

The orchestra is conducted by Mr. Charles Jackson.

The orchestra is under the management of Mr. Charles Jackson.

The orchestra’s financial affairs are handled by Mr. Charles Jackson.

The orchestra’s annual report for the year 1938 is as follows:

Total income for the year: $500,000
Total expenses for the year: $400,000
Net profit for the year: $100,000

The orchestra is a non-profit organization and all profits are reinvested in the orchestra’s activities.

The orchestra is proud of its fine musicians, and it is to be hoped that they may continue to grow and develop in the future.

The orchestra is grateful for the support of the public and it is to be hoped that they may continue to support the orchestra.

For further information about the orchestra, please contact Mr. Charles Jackson, Manager.
A NEW BRIDGE!

The “Bay State” is the name of the bridge we have erected. It will improve the traffic of 900 feet. It is to be dedicated on the 5th of the month. For a name, it is anything but original. It is the only bridge in existence that is made of light and easy-moving materials, and is built on the principle of a floating bridge. The bridge is 100 feet long, and is to be opened for traffic on the 5th of the month. It is a structure of great beauty, and will do much to add to the attractiveness of the city.

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Hamburg, N.Y.

The National String Quartet Foundation has the honor of presenting the past season of the finest quartets of the world. Honors have been conferred upon the quartets of the National Symphony Orchestra, the National String Quartet, the National Symphony Orchestra, and the National String Quartet. The quartets have been selected from the most celebrated orchestras of the world, and have been a participant in the Library of Congress, with the result that the National Symphony Orchestra is now in the possession of the National Symphony Orchestra.

THE FIRST PRIZE WINNERS

A True Fiddle Fantasy

EUGENE JACOBSON, MUS. B.

I should like to have an interview with a lady that was published in the New York Times, in which the lady spoke of her love for the violin, and how its love for the violin is extremely affectionate. It states, “for all string instruments used in a violinist’s work, there is no more affectionate relationship than that between a violin and its master.”

In Melody Land

Teachers, you will be interested in a book that was published recently. The book is called “The Art of the Violin” and is written by an accomplished violinist. The book covers a wide range of topics, from the history of the violin to practical tips for playing and maintaining it. It is a must-read for anyone who is passionate about the violin and its intricate techniques.

STEPHEN ST. JOHN'S BANJO BAND

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Melody for July, 1930

Joseph Zettleman, 1863-1930

MIL JOSEPH ZETTELMAN, the well-known symphonic composer, died at the age of 67 on January 15, 1930, after a long illness. His works are well known and highly regarded, and his music will be missed by all who knew him. This is a fitting tribute to the memory of this great composer.

Arranged by R. E. HILDRETH

[As both arrangements are in the same key, either band or orchestra may be used independently]

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7. Currituck-Land Love
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8. Romance (Gounod)
9. Polka in C Minor (Rachmaninoff)
10. Valse des Filleurs (From “The Tsar of Piatay”) Goldmark
11. Turkish March (Beethoven)
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Melody for July, 1930

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By RUDOLPH TOLL
Clarinet Virtuoso and Teacher

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1. How are the fingering examples that I should like to have explained? How can I play them with the same tone and difficulty as you? The same tone and difficulty as you? The same tone and difficulty as you? The same tone and difficulty as you?

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**Starring and Fingering.**

1. Here are a few examples that I should like to have explained.
   - **Example 1:** To explain the fingering in Example 1, keep the left little-finger down on the third-finger hole of the high A. It is possible to hold all the fingers of the left hand in position and still have the right hand do so.
   - **Example 2:** This example is intended to illustrate the fingering of the same note on different notes.

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and this should be taken in moderation. A knowledge of scales is as important as a knowledge of chords, but without special study and practice to overcome the mechanical difficulties involved in the use of scales, a knowledge of chords and melodic tendencies is as important as a knowledge of chords, but without special study and practice to overcome the mechanical difficulties involved in the use of scales.

If you would succeed with any instrument, begin your career with a study of a simple and regular rhythm in your mind. Follow suggestions: by no means! have confidence in your teacher's ability to teach you what you can do for yourself. After you have mastered the scales and other fundamental exercises, you will find that your teacher does not assist you further. Remember that a good teacher can only help you to learn the elementary exercises, which may give you the musical foundation upon which to build your study, but the actual work of working the instrument must solely be your own effort.

If you will follow through your musical education, the above given suggestions, the results will be satisfactory. The piano exercises will probably give greater returns in a shorter period of time than many other instruments, but it cannot be learned in one, two, or three weeks, as many of the piano students believe. A greater and more important return will be given in the study of the piano, and the student who is satisfied with the shorter period of time will find that he has gained a greater knowledge and skill in the study of the piano.

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Fragmented text due to page layout. The text appears to be about saxophone questions, right kind of mouthpiece, saxophone questions answered, choosing the right kind of mouthpiece, a love episode in birdland, saxophone questions answered, and the star spangled banner arranged for orchestra in the songwriting keys. The text is incomplete and fragmented due to the page layout.
More Keeping Posted

A MUSICAL event scheduled by The Music Institute of Chicago to mark the 25th anniversary of their famous concert series was the recent presentation of the "Music in the Schools" program. The program was held at the Auditorium, and featured a series of performances by various students from local schools. The event was a great success, with packed houses and enthusiastic audience response.

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Preface

I was astounded to see that 1 couldn't resist my application to the "A. V. E. H. S. T. O." I know that, being the student of a high school, you are very busy when in. 

The concert was very well attended by seeing how many bands and orchestras are being held in the various schools, under the direction of Mr. Findlay. 

As we were not only our music, we had a rehearsal at the home every evening, and that it was not possible to otherwise have our own music. These rehearsals, under Mrs. Edith Holcomb (teacher of voice), were held, and I was very glad that we had some rehearsals, and that we were able to rehearse all the time before the concert. 

The time to go to Boston was not so easy, as we expected the expected delay of going to a hot and steady for well over an hour afterwards. While our tour, as we are to be very busy, and practice with our band, this did not interfere with our band. 

The time to go to Boston was not so easy, as we expected the expected delay of going to a hot and steady for well over an hour afterwards. While our tour, as we are to be very busy, and practice with our band, this did not interfere with our band.

This was to show how much we learned the people we visit, and how bad we try to give these students to attend the Boston concert.

The young and promising students have been accepted to the orchestra. Louis Cohen, J. M., and George Dukan, director. 

The tour was a great success, and we are very glad that we were able to rehearse all the time before the concert.

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Our Editor Says--
Continued from page 7
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New York Notes
By ALANSON WELLER
A BOUT the last vestiges of musical activity in New York, so that until this summer and fall season has come, the performances of the New York Philharmonic under the direction of Toscanini, the famous Italian conductor, the New York Symphony Orchestra, under Maestro Bruno Walter, and the New York City Opera Company take place in the main auditorium at the Brooklyn Academy of Music, 423 Lafayette Street, New York.

The concert program of the New York Symphony Orchestra for Thursday, March 2, 1950, was a delightful one. The program included a performance of the Schubert Symphony No. 8, "The Great," and a concertino for clarinet and orchestra, with Max Rudolf as soloist. The orchestra, under the direction of Maestro Walter, played with great precision and verve, and the audience was thoroughly pleased with the performance. The clarinet concerto, with its beautiful melody and intricate virtuoso passages, was a highlight of the program and received a rapturous reception from the audience.

The New York Philharmonic, under the direction of Toscanini, presented a concert on Monday, March 6, 1950, that was a musical treat for all connoisseurs of classical music. The program included works by Mozart, Beethoven, and Schubert, and the orchestra played with great enthusiasm and precision. The audience was enthralled with the performance, which received a standing ovation.

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First 12th Reel
Second 12th Reel
Third 12th Reel
Fourth 12th Reel
Fifth 12th Reel
Sixth 12th Reel
Seventh 12th Reel
Eighth 12th Reel
Ninth 12th Reel
Tenth 12th Reel
Eleventh 12th Reel
Twelfth 12th Reel

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The Faculty Council
Continued from page 2
and convert, having a definite plan of procedure, is
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