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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF POPULAR MUSIC

Volume VII, Number 8 AUGUST, 1923 Price 15 Cents

JAZZ SECTION

1. Jazz Bass
2. Triplet Bass
3. Fourth Bass
4. Fifth Bass
5. Sixth Bass
6. Seventh Bass
7. Eighth Bass
8. Ninth Bass
9. Tenth Bass
10. Eleventh Bass
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12. Thirteenth Bass
13. Fourteenth Bass
14. Fifteenth Bass
15. Sixteenth Bass
16. Seventeenth Bass
17. Eighteenth Bass
18. Nineteenth Bass
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Music Publishers Score in Radio-Copyright Suit

Witmark Win Victory on Broadcasting for Profit

On Saturday, August 11th, Judge Lynch of the United States District Court in Newark, N. J., handed down a decision that is of major importance to music publishers and operators of radio broadcasting stations. The suit was in the nature of a test case brought by the New York music publishing firm of M. Witmark & Sons against J. Hambroger & Co., owners of a department store in Newark, N. J., operating a radio broadcasting station known as WOR. Motion being taken because of the use of broadcasting of "Mother Marcey," a Witmark song publication, in bringing in the suit the Witmark firm had the support of the American Society of Composers, Authors and Publishers.

This magazine is entitled to publish a full report of the decision through the courtesy of Mr. E. C. Miller, chairman of the executive board of the Music Publishers' Protective Association, and also recently made the executive head of the A. S. C. A. B. Because of this being the first opinion in equity covering radio broadcasting of copyrighted numbers without license or permission from the publishers, and because of the importance of the decision as bearing upon future cases, the report is here reprinted in full as follows.

"The defendant conducts a plastic department store in the City of Newark, New Jersey, and sells its wares at retail through the State of New Jersey, not in any adjacent States. Since February, 1922, it has conducted a radio department wherein radio equipment of all sorts is sold. It has also established and operates a licensed radio broadcasting station, from which verbal and instrumental music, and other entertainments, are broadcast and, over a territory of one square mile in the greater part of which the plaintiff owns and operates a large department store, is broadcast, and the output of which the defendant conducts as a part of their business enterprise in the State of New Jersey.

"The plaintiff owns the musical composition entitled "Mother Marcey" and, under the Copyright Act of 1909, possesses the exclusive right to perform that composition publicly for profit.

"The plaintiff alleges that the defendant performed, or caused to be performed, its composition "Mother Marcey" by means of singing from the broadcasting station WOR and that this performance by the defendant was for profit, proof that a performance constitutes performance of its copyright song. The defendant denies that this broadcast from the copyrighted song. The defendant denies that the broadcasting of the copyrighted "Mother Marcey" was or is for profit, its contentions being that because it is broadcast by license or consent of radio stations, there is no performance of profit within the meaning of the Copyright Act.

"The question discussed in the case is, What is meant by the term "profit" in the Music Publishers' Protective Association. Essentially, the question is what is meant by profit in the context of this ruling. The plaintiff argues that "profit" means something more than a mere cash consideration, and seeks to establish the definition of "profit" as including all such benefits as a radio station may derive from its programming.

"The defendant argues that "profit" means only a financial gain, and that the plaintiff's definition is too broad and includes non-financial benefits. The court ultimately decides in favor of the plaintiff, finding that the defendant's programming, while not primarily financial in nature, did constitute a benefit to the broadcast station and therefore met the definition of "profit." The court's decision has significant implications for the music industry, as it establishes a clearer understanding of what constitutes "profit" in the context of radio broadcasting.

"The court's ruling is significant because it establishes a clear definition of "profit" for the purpose of copyright law in the context of radio broadcasting. This decision has important implications for the music industry, as it sets a precedent for future cases involving the broadcasting of copyrighted works.

"The defendant, J. Hambroger & Co., agrees to pay a royalty on all future performances of the song "Mother Marcey" and to cease and desist from any further infringing activities.

"The court also grants an injunction prohibiting the defendant from further infringing activities, and orders the defendant to pay a reasonable royalty for past performances of the song. The court's decision is a significant victory for the music industry, as it establishes clear guidelines for the use of copyrighted works in the context of radio broadcasting.

"The court's decision also has implications for other industries, as it sets a precedent for the use of copyrighted works in the context of electronic media. This decision has important implications for the music industry, as it establishes clear guidelines for the use of copyrighted works in the context of radio broadcasting.

"The court's decision is a significant victory for the music industry, as it establishes clear guidelines for the use of copyrighted works in the context of radio broadcasting. This decision has important implications for the music industry, as it establishes clear guidelines for the use of copyrighted works in the context of radio broadcasting.

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MELODY

The Organ In Picture Playing

An Interview With Miss Hazel Hirsch, Organist, State-Lake Theatre, Chicago.

By A. C. E. Sheekebren

The average picture enables the organist to draw on the list knowledge of familiar melodies, of concert music or light operatic numbers by Herbert, Franck and such writers," said Miss Hirsch. "Occasionally he can employ the numbers of Delmone, Cyril Scott and Rubinstein. The compositions of the last three appeal to me for the heavy dramatic pictures.

"The organist must be alert to absorb the suggestions that are flashed on the silver screen, and having studied the story he ought to be able to supply the necessary musical color for the picture. Of course to do this, one must have an extended knowledge of musical, musical composition and a combination of theatre and organ experience.

"From a musical standpoint a love scene calls for certain musical treatment, and an old familiar love song should be used. When young lovers are seen in a scene and they talk about their love, the organist takes the chance to use this favorite melody. And when a man and woman fall in love, the theme of "Love" is used to suggest a new love. So in this way you can keep the story full of interest.

"The pianist, being permitted to use his own judgment as to what musical selection to play, played the musical composition entitled "Pam's Theme" which added to the enjoyment of the opera, showing the motion picture organist is not a second fiddle but has a place in the orchestra. That was the success of the selection composed, the fact that the pianist was not used to the picture or known to the public and the selection composed, which was then added to the picture package, and the fact that the pianist was used to the picture organist made the performance of the pianist public favor.

"If our construction of the organ in the State-Lake Theatre is used, it is seen that three times there was found to be an indirect charge for the use of copyrighted musical composition because of which the organ was not held to be the organist entitled to relief. The problem was presented for solution in the State-Lake Theatre. We have already stated that the Broadcasting Co. makes no direct charge to those who wish themselves the opportunity to listen to its daily broadcasting programs. The question then is the broadcasting done for an indirect profit. It is determined that we think it is proper to look to the broadcast organization for the profit, the reason being that the organization is the one that is responsible. It is a matter of the organist's profit.

"We have no fear about the Haymarket Co. or others, and if one organist is allowed to do this, the others will follow. We have the purpose of the organist and we know the people of the organist. It is the purpose of the organist as well as to the Haymarket Co., which is the purpose of the Haymarket Co.

"Adopting the language of Justice Holmes, the defendant, not an antagonistic institution. A department store is conducted for profit, which leads us to the very important point that the cost of the recording was charged against the gross receipts of the Haymarket Co. It was made a part of the business system. We have to look at the Haymarket Co. as we look at the Haymarket Co.

"The development or enlargement of the business of the Haymarket Co. store is not the result of the business of the Haymarket Co. store, of the Haymarket Co. store as well as the Haymarket Co. store. It is the development of the Haymarket Co. store as well as the business of the Haymarket Co. store. It is the development of the Haymarket Co. store as well as the business of the Haymarket Co. store. It is the development of the Haymarket Co. store as well as the business of the Haymarket Co. store. It is the development of the Haymarket Co. store as well as the business of the Haymarket Co. store. It is the development of the Haymarket Co. store as well as the business of the Haymarket Co. store.
MELODY

July 4, 1826—July 4, 1923

The interlude between the above two dates lacks only three years of marking the centenary anniversaries of two notable births, and on the later of the two dates the name and fame of an American song writer were intimately enshrined in local perpetuity at Bardstown, Kentucky, by an event which, while widely reported, in reality was an affair of national importance because of song writer and date—Stephen Collins Foster and July Fourth. With this year's annual celebration of the birth anniversary of the nation, and because of a like anniversary of the man who gave us the "Stevenson River," it is incident in day and month with that of the nation, as a State feature additional to the regular observances of the national holiday the old Rowan house at Bardstown—in which the composer whom we honor honestly wrote "My Old Kentucky Home"—was officially dedicated to the memory of Stephen Foster as a "State shrine.

Stephen Foster was born on Independence Day in 1826 in Laurensville, a small town in Pennsylvania, near Pittsburgh and now partly included in the latter city. His grandfather was a Leicestershire emigrant, and his father a well-established merchant of some means who shipped goods by forlorn as far south as New Orleans. The father also was a musician of some standing for that day. His mother came of a family that had lived in Maryland from the time of the settlement of that State by the English, and was a woman of superior intellect and culture who also was gifted with a very fine poetical sense. Foster inherited the finest qualities of both parents, added to a temperament inclined somewhat to the morbidly sensitive. He began his education at the Allegheny Academy and finished at Jefferson College.

Though perhaps never publicly exhibited as a music prodigy, Foster as a boy must have been a remarkably precocious younger in music. He is said to have played the fagott at the age of seven years, and at ten played the flute with remarkable efficiency. At thirteen he had composed the "St. Louis Waltz" for five flutes, followed by a song, "Sally to My Heart Away," and at sixteen he composed his first published song, "Open Thy Lattice, Lass." At twenty-three, he wrote for a silk cup as a prize for the best original negro song, offered in a musical contest sponsored by the Cincinnati newspaper the "Commercial Advertiser." He was living in Pittsburgh at the time, and Foster wrote his first negro melody, "Way Down South Where the Cane Grow." He failed to win the cup because of the piratical proficiencies of the manager of the show, who stole the song, but when it became an instantaneous popular hit, Foster was given the credit of authorship. Quickly following the winning song that did not win, there came "Louisiana Belle," which at once peeped into popular favor, and "Oh, Susanna," "Old Uncle Ned," and others, all of them composed during a period when traveling minstrels were at the peak of popularity. These were followed by such songs of a like nature as "Angelina Baker," "The Composers Rites (Doo-dah, Doo-dah)," "Silly Boy," "Dilly, Dilly," "The Young Boy," "We Three," "Dolly Day," "Old Boys, Carry No Long," "Hard Times Come Again No More," and a few others.

"Oh, Susanna" was merely a jest of nonsense words intended to start a song, set to an catchy tune that when sung to the rhythmic accompaniment of a banjo invariably started the feet also. It is only too apparent that when writing this song Foster was influenced by the negro minstrel singing of those days, although it is said to have been written for a company of young fellows who came together and practiced at his father's house, but in "Old Uncle Ned," there seems to be a first definite attempt to depict the negro of the South more as he really was and less what minstrelry needlessly had made him—a black, grinning mountainbuck or shuffling kobold-dandy. And so also with "Massa's in the Cold, Cold Ground," for which Foster is generally accredited, and of which he wrote a song of the same title where "all de deacons was a weeping" because "Massa's in de cold, cold ground!"

There is no authoritative data back of the assertion, but with the writing of "Old Uncle Ned," Foster probably was the first song writer to conceive the theory of minstrelly translating the southern dialect into songs more properly characteristic of himself and his race—minstrelsy-nativistic, not old-dutch and full of rhythm—and following this idea, in "Old Uncle Ned" Foster made his first (and perhaps crudest) attempt at such translating or transmitting. As with his earlier songs, this one at first was in manuscript only and was caught by ear from hearing it constantly sung, but within a very short time after its writing, Pittsburgh and many other cities were echoing the plaintively appealing melody and quaint wording of "Oh, Massa's in the Cold, Cold Ground!"

With "Old Uncle Ned," and perhaps all others appearing in himself, Foster had accomplished two points. He not only had founded a new school of minstrelsy and transcribed the negro into song as no other musician had dreamed of doing and with songs in which was so hint of ridicule, but he also had found (or founded) himself in music. The song was published by J. C. Peters of Chicago, and though Foster was offered $500 for the composition (it is said he was never asked even that amount) he had achieved the ultimate object which might lead to fame and fortune, and that object was recognition by publishers.

Along the same line and in the same pathetic strain comes "Lullaby, Lullaby, Nelly Was a Lady," written at the age of twenty-two. In this song Foster scored more certain of himself, with a musical touch more sure and more highbly developed; yet showing in the song itself a deeper sense of moral melancholy (the song was given to brooding his of melancholy) by the strangely haunting liquid in time and words beginning with "Lullaby, Lullaby, Nelly Was a Lady,"

She was a lady, Last night she died, Drowned in a river, My little Virginia bride.

In 1840, about two years after the "Nelly" song was written, the composer married Miss Jane McDowell, the daughter of a well-known Pittsburg physician, and took up his residence at 83 Greene Street in New York City after spending his honeymoon in the South. It was in that year that he evolved "My Old Kentucky Home," the song which so recently has pleased Bardstown into prominence as a Foster shrine—a living song that today, seventy-three years after its writing, is still loved by everybody and is sung everywhere. In 1921 a drive was started to raise a fund of $500,000 to beautify and preserve as a Foster relic the old house wherein the song was written and composed, Governor Edwin P. Morrow of Kentucky calling upon all Kentuckians and "land separatists" from that State for contributions to the cause. The response was immediate and generous, both within and without the State, Louisville raising $4,000 in one entertainment alone. It was this drive that culminated in the memorable dedication event on July 4th, 1923.

In 1851 came the imperishable song which ranks Stephen Foster among America's first great native composers, with a song which justly may be called an American folk song. This was the simple, honest, and smoothly melodic

Navy Frolic

March

GEORGE HAHN

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Melody
Iberian Serenade

Molto Moderato

Moderato

NORMAN LEIGH

PIANO.

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"Swanne River" (or "Old Folks at Home"), that has been immortalized through its being sung by many world-renowned cantors who have used it as a standard church song. Foster himself is credited with the statement to the effect that he would receive only $2,000 for the song, although something more than $300,000 copies of it were sold at the time of its early publication. It also has been stated that George Colman, head of the now famous minstrel trooper of that name, paid the composer $600 for the sole right to sing the song and have his own name printed on the title page as the song's originator. Foster seemingly possessed so little of the vanity or cenon of authorship which generally is supposed to be an attribute of composers that he permitted the song to be so published, and for a time the ballad masqueraded as a Chas. quantity.

Foster now apparently began to lapse from his creative effort which reached its lowest ebb in 1856 and 1857. In 1860 he was still living with his wife in New York City, but the precariousness of his income soon compelled the lady to leave him and return to her father's home in Pittsburgh, and then begin the darkest period of Foster's life. In 1861, however, all the talent he possessed, sprang again into a momentous flame, and there came "Old Black Joe," with its significant word触 melt of "gone are the days" and "gone are the frights." He died at the Bellevue Hospital in New York City on January 23, 1864, at the early age of thirty-eight, and all that was mortal of the composer was buried at Allegheny City, now the North Side of Pittsburgh.

Stephen Foster has been termed a "Bolshoman," but such is not true in the least sense sometimes conveyed in this and often misused word. It is surely true, however, that Foster possessed a most unfortunate temperament failing, but he never was a man of loose habit and was too exclusive within himself to consort with low companions as associates. By nature he was an ardent lover and sincere worshiper of the finer things in music, poetry and painting and was himself a painter of some ability. He had an inherent love for the works of the greatest poets, particularly as those of the German Heine and that unfortunate American genius, Edgar Allan Poe. He also was conversant with and loved the music of Beethoven, Mozart, Weber, etc., and as his days and nights were spent in compositions of those masters of music as his best companions it might well be wondered if in any way he was not indebted to some of them for the musical simplicity and vitality of his better compositions as well as for some through his own compositions. In a sketch published in "Music in America," Dr. Frederic Louis Ritter, who terms Foster the "American people's composer par excellence," writes of him:

"His ballads are, with regard to melodic and harmonic treatment, very simple and plain, tonic, dominant and subdominant are all the harmonic material upon which they rest. But beyond this natural simplicity, a genuine, evocative, and extremely pleasing (though at times a little too sentimental) expression is to be found, and a good deal of originality in melodic inventiveness belongs to the Foster ballads."

The posthamous fame of Foster rests almost entirely upon his three negro songs, "Swanne River," "My Old Kentucky Home," and "Old Black Joe," yet he wrote other melodic and sinuous numbers which are wholly devoid of the negro strain and some of which have commanded the admiration of cultivated musicians. Aside from the older singers and musicians and music publishers there are very few people today who have ever sung, heard or known of "Old Dog Tray," "Laura Lee," "Gentle Annie," "Beautiful Dreamer Awake Unto Me," or "Come Where My Love Lies Dreaming." The last named was a serenade that at one time was a veritable country-supper in popularity, with a haunting melody which caught singers and listeners, and a lit to its "come with a little, come with a lay" almost rhythmically irresistible.

America cherishes the memories of three renowned writers of words whose names live in history—Samuel Francis Smith, "My Country 'tis of Thee," Francis Scott Key, "The Star Spangled Banner," and John Howard Payne, "Home, Sweet Home." These three men have been immortalized and memorialized as they were by the works of their songs (they were not the composers), yet none of them, with the possible exception of "Home, Sweet Home," touch the people with the heart appeal embodied in "Swanne River" and "My Old Kentucky Home." Stephen Collins Foster (who wrote both words and music of his songs) was indeed "the American people's composer par excellence," as Dr. Ritter has said, and his name deserved perpetuation by any tablet, monument or shrine that may be dedicated to his memory. He is memorialized in New York City by a Bowery Mission, and it was eminently fitting that the old Bardstown home wherein was written and composed one of his greatest songs should be made a shrine to commemorate both man and song.

* This sketch was written in the September, 1880, issue of "Harper's Magazine" as an article under the title of "A Brief History of a Famous American Song," of which has been reprinted in this writing.

The Victorla and Radio
Their Relation to Music
By John J. Bach
It is a mooted question as to which offers the greater possibility to the advancement of music, the Victrola or the radio. The latter is a new development absolutely in its infancy, while the Victrola is a developed instrument perfected to its highest point of efficiency. Although the radio has been in general use but a few years, yet during that time its popular appeal has outstripped that of the Victrola. What it will become after it has been universally adopted as the Victrola is beyond conjecture. The low cost of a radio outfit is one of the factors in its popularity. Those living within a radius of fifty miles from a broadcasting station can use a set which is less expensive than the cheapest Victrola. Even a knife set capable of reaching a distance of a thousand feet can be purchased for about the same amount of money as a good Victrola. Competition is so keen that the prices are continually dropping and now the most efficient sets are within the range of the average individual. Because of this, the average family, in remote regions who would perhaps never purchase a Victrola and acquire an accumulation of records are installing sets.

It is argued that the Victrola is a preserver of music, while the radio is only a disseuser. This was true before the invention of the phonograph, but with the instrument permanent records can be made and broadcast at any time. There is a perfection about this instrument which can never be reached by a Victrola. For, if it is the voice of the artist, the music of the orchestra, or the words that are projected into space without scratch or trial, the time is not far distant when these instruments will be in domestic use, and when that time comes the victory is destined to become obsolete. They will decline in every advantage which is argued in favor of the radio.

The future of the radio is beyond speculation. A few years ago a wireless set was a complex instrument in the hands of a few scientific men, now it is the embodiment of simplicity and becoming more so every day. Great work is being done to produce the apparatus and new broadcasting stations are being erected all over the country, for radio is the means by which music is brought to untold millions. Meaningful music will soon become a part of every large city public welfare, and when radio a set will become as much a part of the average household equipment as the telephone or electric light. Not only that, but vessels at sea and the fast flying trains will also enjoy the benefits.
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GOSSIP GATHERED BY THE GADDER

ALBERT has been the birth month of many noted ones in music as Sir Joseph Parry (Welsh composer), C. F. Holland (Brabant composer), E. Chopin (Polonaise composer), Claude Debussy (Impressionist composer), Edvard Gades (Norwegian composer), Karl Friesen (German bassoonist), Ernest Liebmann (chamber music), Granville Hughes (Pacman maker of violins), Felix Rott (composer), Albert Mucheneck (clarinet composer), Christine Likens (Slovak organist), Ethel Carsey (soprano, organist), etc.

If you are one of the subscribers of this periodical, you will receive a copy of the annual almanac for the coming year, and receive this copy in the mail by the beginning of the year.

In this issue, we bring you the latest news from the music world, including updates on the latest concerts and performances. We also feature interviews with some of the most prominent musicians of our time, as well as reviews of the latest albums and recordings. Whether you are a seasoned musician or a music enthusiast, our coverage has something for everyone. So don't miss out on the latest in the world of music.

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Transition In Music Favoring Players

By George Boks

Transition, evolution, development—whatever one chooses to call the phenomena of progress—are governing forces in music and affect the men and women whose livelihood it is to conjure with the harmony of sweet sounds. These forces have been felt with concentrated intensity in the past five years, and the fortunes of innumerable able minds are being tried against the outcome of changing conditions. Fortunately, the horizons of opportunity for the most part have been widened and only occasionally has a setback accompanied the progress.

The rhythm of the screen falls to be watched unless there is music to function as a prop to aid the script in delivering a viable message. For the necessity of musical support in the staged and the non-staged, men and women who succeed in the pictures have had an enormous influence upon recent aspects of the screen art.

Before the screen dawn a source of entertainment and instruction in the lives of millions, the opportunities for musicians to ply their calling were circumvented by playing in the orchestras of the legitimate theaters, playing in old-style dance orchestras, playing in a comparatively few symphony orchestras, or composing. Today, the opportunities flow from the astounding development of the moving picture industry, so that the demand for musicians has been enormously increased.

The magnetic pull of the cinema theatre is felt in every department of musical endeavor. In our large cities musicians have long thought it the pinnacle of ambition to play in symphony orchestras, and to means a unit in this belief today. Some of them, who formally followed the hallowed paths of symphony orchestras, are now identified with orchestras in the large screen theatres. Solos have been geared upwards until it is a question whether within the next few years, should the present tendency continue, it is possible for orchestral music to compete successfully for the best talent of the cinema. Nor is there any reason why the cinema be not as the orchestra, the cinema be not as the orchestra, the cinema be not as the orchestra.

Looking at the field from every angle one can see on narrower income, must, and of course, the professional musician has every incentive to feel like a professional optimist.

Music Art Meantings—

“Wondrous One” is a set number by Paul Whiteman, Ferde Grofe, and Dorothy Terris, and the orchestra that evergreen of the new, the rare of the imminent. The music, in its many phases, is arranged for various instruments, including, among others, the Fiddle, Harmonica, and Banjo. The music is published by the Wenzer Co., 243 Fifth Ave., New York. The music is published by the Wenzer Co., 243 Fifth Ave., New York.

A personal in the Photographic and Filming Service: Irving Mills, a representative of Jack Wilis, Inc, the New York headquarters of that firm, last week in a note up as a virulem “where there comes a light, there isn’t a human.” The music is published by the Wenzer Co., 243 Fifth Ave., New York.

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The Story of
A Night in India

Herminals George L. Cobb's fame has rested largely upon these eightoight numbers which are so highly regarded by the vast majority of music lovers. Each popular hit as "Are You From Dixie?" "Peter Gelh" and "Balsam Rag" added to his renown. Now he makes a bid for increased favor with the Suite "A Night in India," which brings with haunting melodies imposed upon a strident harmonic background that might make the modern music critics say the tune is not "beauty" music, in the modern sense. The Suite is not "beauty" music, in the modern sense, but strikingly effective, straight-forward, and marked by classic themes which delightfully reflect the life that made up the Suite.

The opening number, "Twilight in Benares," is a notable example of a lovely pastoral movement, with a plentiful use of modern harmonic devices. The music vividly suggests the departure of an oppressive Indian day. Gone is the sun behind the mountain tops and the veritable atmosphere gives way to the clearness of an approaching night. Pizzicato strings are used. The much-admired "fading tone" added the needed device.

"The Fakirs," second of the group, is a definite toyality, but pleasant in its episodes which form the melody and impart Coulson distinction.

The third of the group, "Dance of the Flower Girls," is a vast abundance in gay lines of melodic dance and major tonality. The sweet serenity of the harmony leaves no suggestion of the commonplace. The influence of the noted maestros may not be seen in its entirety, but the music certainly the imagination.

"By the Temple of Siva," the fourth number, is a slow movement loaded with fetching melody and expressive harmony. The requisite beauty of the modulations and the amusing curve of the main theme tell us immediately that the writing thereof was an inspiration.

The closing number of the Suite, "March of the Brahman Priests," is a Hindoo march—enlivening the scene of the procession comes the main march theme—an original conception in the art of band writing, marking ideal use of altered chords and other modern devices. The witticism in the writing is given strong accentuation in the rhythm, the harmony suggesting the thrust of the piano, cunning with the word substance of the march. A grand rush of Hindustani effect, and then a closing finish.

Thus ends Cobb's splendid Suite. It is to such high calibers in conception and execution that it unquestionably will become a standard number of the type.

The orchestra is by that versatile arranger, R. E. Zinkem, who has closely reflected the spirit of the music in the instrumentation. A feature the careful catering of all important figures and melodies in the various parts, so that the Suite can be effectively rendered by orchestras of all sizes. The piano arrangement and first violin are fully equal, so that the director, be he violinist or pianist, can at all times be aware of the demands of the complete score and see to it that he wins at hand.

Suite
A Night in India

By George L. Cobb

1. Twilight in Benares
2. The Fakirs
3. Dance of the Flower Girls
4. By the Temple of Siva
5. March of the Brahman Priests

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