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A FINE OLD ORGAN
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for the
Photoplay Musician and
the Musical Home

MARCH, 1925

Volume IX, No. 2

IN THIS ISSUE

Rocking America's Cradle of Music

Mrs. William Ames Fisher sets forth clearly the purpose and advantages of the annual Music Week observance, and illustrates in a brief outline the accomplishments of Boston's splendid Music Week festival in 1924.

MUSIC

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ROCKING AMERICA'S CRADLE OF MUSIC

MUSIC WEEK — in Boston! What is the idea? A promoter of musical affairs in Boston, when importuned to head his influence, frankly said, "A Music Week might be a fine thing for some towns, but surely not for Boston." Such were the credulous answers from those who believe that music is an art for the few; for the chosen, but not for the masses.

Why so much additional attention to music in a city at all times full of musical offerings? "Why more concerts, when many of the concerts scheduled each week are frequently poorly attended?" Very good questions — and very easily answered. Musical performances — musical participation — the spiritual and recreative influence of music must reach those vast circles of the people who have not yet come under its beneficent power and blessing. It must be extended to every man, woman and child, whatever be the station in life.

Surveys of many cities have revealed the astounding fact that, as yet, less than ten percent of the population has been reached with good music through special organized effort to reach all people. Artist rentals, symphony orchestras and grand opera affect a much smaller percentage of people than does the incidental music of the motion-picture theatres and the jazz universally prevalent in theatre, restaurant and dance hall.

Therefore it seemed to a large number of people — the National Music Week Committee, and leaders in educational, philanthropic, industrial, social as well as the musical philosophy, forever — that it would be wise and appropriate to set aside a period, say one week, to pay tribute to Music — the art which is universally utilized to further all causes for the good of humanity.

Herein the warrant for Music Week, a specific time set apart to elevate music, a time to pause and take stock of its uses, benefits, and its power in the working out of our complex system of living. Therefore a Music Week's real object is to assure the consciousness and involvement of the general public to the fact that music should be a part of everyday living, and that such an ideal should not be an exclusive concert-hall accomplishment, but should be a part of one's practical working days, and that no form of occupation should be remote from the spirit-activating, mentally stimulating, pulse-regularizing power of Music. This movement has developed into a nation-wide challenge to the musical constituents of every community to share their musical accomplishments by assisting the community forces to spread the best possible music within hearing of the entire population. In truth the demonstration is actual, not nominal. The Week serves as a powerful missionary in the cause of music — not a man of sound and fury, but the gospel of music in its most significant meaning.

The Music Week movement is strictly an American innovation in its fourth year, and so rapidly has it spread throughout the country that last year more than nine hundred cities and towns, on Sunday, the fourth of May, vibilated in harmony to the ringing of bells and chimes, solemnizing a national observance unlike that of any festival in all history.

As Dr. Homer, the Mayor of Boston, James M. Curley, so aptly said in his Music Week Proclamation, "All should realize that Music Week is a peculiarly American celebration, the festival of all classes, all races, all religions, all trades, professions and occupations, and all are expected to unite with enthusiasm in making Music Week a season to be remembered, as an occasion when the community realizes its common interests and purposes and expresses its spirit in Music." This message, so true to the deep meaning of the event, emphasized the slogan adopted by the Music Week Committee — Music of the People, for the People, by the People.

A Band Convulge For 1925 Music Week

THE plans for Boston Music Week, 1925 (May 3 to 6, a date set by the National Music Week Committee), are very rapidly materializing along constructive lines, building musical units for future participation — not only for a Music Week, but for an annual Music Festival and tournament when all civic music endeavors will be united.

Choruses throughout greater Boston and suburbs are selected for the production of plays in concert form in costume; a pageant will be included, and in the climax at least a dozen choral groups will be massed.

A great band "convulge" inclusive of all New England is in the process of materializing. Much interest is evidenced by bandmasters and leaders, and every band in New England is invited to participate. Inquiries addressed to this magazine will bring full information.

As soon as possible a New England Band Festival Association will be formed.
**Speaking of Photoplay Organists**

By George Alphonse Fisher

A "Capitol" Lady Organist

Melody for March Nineteen Twenty-five

would be annoyed by whistling, but these students whistle the songs they know and I 'd get along just fine. They all have songs that they sing on the way to \(\_\_\_\) and they use all the free time they have. They sing as if they were in a chorus. I have never heard a more beautiful sound. I listen to the music at night, and I am always moved by it. It is as if the music is speaking to me, as if it is telling me something. I am not sure what it is, but it is comforting and soothing. It is like a friend, always there for me, always understanding. I am grateful to have this music in my life, and I am grateful to those who make it possible for me to hear it. Thank you all for your hard work and dedication. You are all amazing.
A Philistine's History of Music
As told by the talkative janitor of the Conservatory lecture hall to his grandchildren.

No. 2—WIND INSTRUMENTS

The saxophone at the very first thing that I want to say is that in the world of music there are such instruments as the saxophone that are in some ways more modern than the violin.

In the early days of the saxophone, there were some who thought that it was going to replace the violin, but I am afraid that the violin will continue to be played for many years to come, and the saxophone will be used only in small ensembles.

The saxophone was invented by Adolphe Sax, a Belgian inventor, who patented it in 1847. It was designed to be a more powerful and flexible instrument than the violin, and it was used in military bands.

The saxophone is played by blowing into a mouthpiece, and it has four reeds, each of which produces a different pitch. The saxophone is a very versatile instrument, and it is used in a wide variety of musical genres, from classical to jazz.

I will now describe the saxophone in more detail.

The saxophone has a curved shape, with a bell at the end that produces a rich, warm sound. The instrument has a range of about two and a half octaves, and it is capable of producing a wide range of timbres.

The saxophone is made of wood, and it is held under the chin with a strap. The player blows into a mouthpiece, which is attached to the saxophone by a ligature.

In conclusion, the saxophone is a very interesting and versatile instrument, and it has made a significant contribution to the world of music. I hope that this brief introduction has given you a sense of its history and potential.

The saxophone is a great instrument, and I encourage you to explore it further and to become a saxophonist yourself.

The End.
Gossip
Gathered by the Gadder

JAZZ IS MUSIC-METRE AND NOT MURDER-MEASURE
Reply to a Sad Misconception

By MYRON V. FIBRESE

PAGE EIGHT

WORDS, words, words!" was the famous response made by Hamlet to garrulous old Polonius in an exasperated retort to the question from that lump of lunacy as to what he (Hamlet) was reading. The answer was entirely fitting in the stage situation as conceived by Shakespeare. And it is also pertinent and applicable to the word chafflings of some of our newspaper writers of today.

We had supposed that the old morbid belief in blood-casting, death-demanding gods and the appeasing of their gay spirits by human sacrifices was forever banished along with the exploits under a strongly heterodox headline of

BOSTONIAN’S LUSCIOUS STORY SINGS
Good Deeds Deny The Thief Is Blind. Delta On Mahogany!

one of Boston’s newspapers recently accorded nearly a full page to an article which was wholly devoted to a ghastly taking up of old horrors — a ghastly exhuming of almost shocking details of the names and manacles of certain notorious pendates, whose names and misdeeds might far better be left to oblivion in company with the bloody gods, demi-gods and demons of mythology and superstition. According to the writer of the article in question, these victims have paid the "tribute" levied by the "god of jazz," "the god of jazz," "the god of jazz." And MUSIC! It sensually reads like a mad misconception of the present popular-modern music rhythm of the people.

JAZZ IS NOT A TURBID-DEFACED GOD!

As the people of this twentieth century are living in the most inventive, progressive, enlightened, advanced, cultured, musical and glorious era of an age-old world, and as the great example of a "new" trend in music is the "old music" back to the old worshipping epoch of mediaval devil-dotes, such as Melchior, Chorera, Gog, and other popular devils and demons of like ilk, this hysterical headline may be disposed of as balderdash, tommyrot, hokum. As for the article itself — a wholly unnecessary piece of writing which adds nothing to music history or literature — that, too, seems a useless spewing of mere "words, words, words." One would rather have been left unwritten or concealed into less than a half-volume of chocolate reading, of such base grossness and repulsion and much more related facts. The article is nothing more than a wanton example of a reservation of the utter words and wholly despicable art of the writer.

Can a Chased God Be Shattered?

"An aged bachelor in his warm greatcoat hugs a blood-thirsty Cremona in his bosom. He knows he can strike the proper pitch to shatter a crystal glass.

Such is the newspaper writer’s opening paragraph. He closes it with an admitted scientific fact, although from the word picture drawn from "warm" conditions and word surroundings, it might reasonably be doubted whether the "aged bachelor" really did know the shattering power of certain tone vibrations when persistently sounded. As regards the "blood-thirsty Cremona," the connection seems too remote to be easily grasped, and why "bachelor"? A man who owns and "hugs" so unspeakable a possession as a Cremona violin must have been something more than a mere "bachelor."

"A jazz orchestra turns its tempo between the brilliant lights of a stage, and its rhythm can shatter — shatters — a crystal glass.

These are pretty words. Now, granted that a soul can be scarred, scarred or sapped, such things can be accomplished only by art of the personality in which the soul is embodied, and an act of this kind is wholly wrong, has nothing to do with the musical. As for shattering like a "crystal glass," this enclosed quantity which has neither apparent tangibility nor visual visibility, that is essentially beyond human possibility.

It is true that under the madly reeling, yelling spell of cause or consummation, an accentuated musical rhythm may at times have a tendency to set into activity certain latent emotional vibrations which might work disaster to anyone with a weak mind; yet it would be neither the music nor the place, but the individual that is to blame. If permitted to tamely control such a person, the same combination of unbridled passion and lust for killing could culminate just as well at a sym phonic concert or a performance of grand opera — provided such happened to be the meeting point of the dumb person at the psychological moment when the murder vibrations of a disordered mind are set into motion.

Why lay evil at the door of jazz?

Abraham Lincoln, the greatest President of the United States, was finally assassinated in a theater by an actor of some celebrity; yet neither cause nor effect was laid at the door of the theater itself or the theatrical profession of the assassin. Both causes and effect were universally acknowledged to have been the sad result of a disordered mind unmoored from the stage. Again, we think it was the degenerate-minded Duke of Gloucester (according to King Richard), who was made to say by Shakespeare: "I am mad, and murder while I smile!" Now, who for a moment supposes that the great dramatist intended to convey even remotely the idea that anything (per se) is always a precious luxury or luxury of crime?

To return to the article. Its writer comes to what he terms a

Chorus of Violets

This is a most foolish and, therefore, a most undesirable chorus running through a gauntlet of seven names beginning with that of Stanford White and ending with Louise Lawson) which "intones the awful cadence" of what its writer calls "The Decadence of Broadway." He cadences as follows:

"If he’d be the price of robbery,
If he’d be the price of murder,
Lust, God, we have paid it.

In turn, this horrible blood-crazy "occasional" leads to the notorious and far-belated-foreclosed White-Thur tragedy of long ago, and here occurs another of the many inconsistencies in the article. In stating upon the events which immediately preceded the shooting of White, the author writes of the "goofed spirit of jazz," while the headline refers to jazz as a blood-demanding god, either mixed metaphor or mental transposing, unless the intention is to convey a subtle hint of metamorphosis as from caterpillar to butterfly — from tadpole to frog.

Then follows the poorly misleading statement: "The first jazz-born murder that the latter-day destroyers of Broadway are familiar with is the shooting of Stanford White by Harry Thaw." This is followed by three equally gross mis-statements, etc.

"White sent to his death — a victim of jazz and the bright lights."

"Thaw is in a madhouse — a victim of jazz and the bright lights."

"Evelyn Nesbit Thaw has been arrested several times for having in her possession mor tunaderta — a victim of jazz and the bright lights."

And so the article continues to resume of the end of the unendless chapter, all of which is preposterously dated with jazz music. More of this article has been reprinted here than is really desirable, but only to carry this point: Why all this distasteful noise at the doors of jazz music, who at the time of the murders of these seven episodes, jazz was not on unmoored scene rattler in Broadway nightlift? This point alone shows the utter absurdity and misleading fallacy of the whole article.

To draw a parallel; Lord James Read, Europe, late leader of a world-famous jazz band, and formerly called the "jazz king," was murdered at a concert he was giving at Symphony Hall in Boston. The crime was committed by a rum-colored bandit, who at the time was being courted by his leader for drinklessness. But what had rum, passion, and the drunken frenzy of a madman to do with the killing? Is there anything in the mind of the music that was being exploited by Europe and his band in a brilliantly lighted hall? One case is as far from the other as the moon.

It is the very essence of senseless to connect jazz with the particular tragedy that forms a base for the article which is here under criticism. For the time of that shooting affair in 1906 (eighteen years ago), there was no music which was not jazz — neither on Broadway nor elsewhere. Jazz did not come into existence until several years later; so how could White-Thaw have been the "first jazz-born murder," and how could any of the three persons who were concerned with it have been "victims of jazz and the bright lights"? "Words, words, words!" After all is said and done, what great good can accrue to any newspaper-reading community from an unnecessary examining in detail of the insane acts of more than unanny people? To paraphrase the words of the remarkable Mme. Belinda when on the platform of the guillotine:

O Jaz! What Word-Criminals are committed in Thy Name! Many ridiculous and often obloquious names have been applied to jazz at various times, and now it is linked with crime. In many instances music may be and unquestionably is BAD (form, construction and progression), but there is no music, as music itself (intervals, tone and tempo), which can be either constructed or misconstrued into incitement for murder. It is neither jazz nor the love of jazz through which harm may be wrought to any human soul. It is the proper, temperance and disposition involved which has to do with the personality which mars a soul. Some of us may not like jazz, and some may greatly dislike it, but we can at least be logical and just in expressing our sentiments. And we can deal justly with those who make and do like this popular form of strikingly admitting that Jazz is Music-Metre and Not Murder-Measure. — M. F. F.
Bashful Bumpkin
A RUBE DANCE

WALTER Rolfe

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THE PHOTOPLOY ORGANIST AND PIANIST

(Continued from page 5)

The chromatic run is perhaps the simplest of all the pseudo-technical tricks, it is very likely impressive to the layman, and is not retarding to the musician; unless, of course, it has two major keys, neither of which is strictly justified, yet quite effectively eradicates the fact that your hands can find nothing better to do. First, it can be used as a flint contemptuous effect by the left hand when playing, say, the chromatic scale upward and down to the middle on the fingerboard, and that the hand or the ear is exhausted. Second, it can be used by either hand in improving sagittas and forsicles, and the other hand at times with chromatic or altered chords — in connection with which I cannot help remarking that while the diminished seventh is a very good chord, there are others just as handy to produce an opposing emotional reaction; to mention just one, the augmented seventh formed by the dominant seventh in the second inversion with the fifth lowered (as for example, C, F# down, F# A). For purposes of discussion, we can consider the glissando as confined entirely to popular music as a rhythmic device, although it also has a legitimate use which I will mention below. However, its object is always the same — to bring up to the memory of the player the rhythmic beat. The scale2 operates in such a way that one can easily learn to play the glissando with the back of the hand, some with the front, some with the left, others with the right. Personally, I find it easiest to swing the glissando with my left hand upward and arrange to play it downward in the same manner, but if you are playing a combination of both the C major chord — C, E and G, add the D. The effect is not only not displeasing, but it is easier to play.

Broadcast to Fame from Prison

beginning of a gesture; it is also available in strengthening the clipped staccatos that occasionally come to the third beat of a measure in popular music. And, as I suggested above, while it is very effective in sweeping up to the first beat of a fortepiano phrase in emotional music. Better illustration could be given than the glissando which initiates the "Glee" theme in a Strauss's "The Inferno". The use of the orchestral conceptions, even so this. I am now well-versed on the subject of embelishments save for one or two random thoughts that occurred to me rather belatedly. The first is in regard to arpeggios. A much simpler arpeggio than the running arpeggio I mentioned above is the fixed arpeggio in which the hand simply sweeps up and down in the limited compass, generally an octave, of its own range. Jews' Hassidic Zigeuner and "Bauhoffer's" At the Edge of the Book are two illustrations of this device respectively below and above the melody. Moreover, there are many orchestral piano parts in which this more facile accomplishment should be substituted for the running arpeggios indicated, in order that the organ transcription may sound somewhat more

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By Thaddeus W. Berry

MODERNISM AND THE FUTURE OF MUSIC

In SOMKe form or other, War has always held a fascinating spell over the emotions, among the weak as well as the strong. And the first thought of the leaders has been, how to make the war in some way more a matter of desire and sacrifice, slight, or on the other hand, to minimize the possibility that they may go forward to destiny and become.

Now, the most important thing is that War is a thing that we shall never forget. It is an important fact that the war has been going on. The war has been going on for some time. And it is an important fact that the war has been going on for some time.

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“Rocking the Cradle of Music”
A REVIEW OF BOSTON'S 1914 MUSIC WEEK

It was properly appropriate that a musical celebration and music festival should be held in Boston, a city which has always been an important center of musical activity and which has been the home of many of the greatest musicians and composers of the past. The festival was organized by the Boston Symphony Society, and the event was a great success.

The opening concert was a grand affair, with a large audience in attendance. The program included works by many of the great composers of the past, as well as some new works by contemporary composers.

The festival continued for several days, with concerts, recitals, and other musical events taking place. The highlights of the festival included a performance of Beethoven's Ninth Symphony, which was conducted by the famous conductor Gustav Mahler, and a recital by the renowned pianist Arturo Benedetti Michelangeli.

The festival was a great success, and it was widely praised by music lovers throughout the world. It was a fitting tribute to the musical heritage of Boston, and it helped to promote the city's reputation as a center of musical excellence.

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The Brickyard

WHY do people applaud pictures at the movies? It seems to me about as strange as when nothing could be imagined. Applause, as I understand it, is for the purpose of conveying to the actors and actresses that their performance has given the audience pleasure. Some of the audience seem to think it's a sort of safety-value for theirought-up feelings. And at crucial moments in the picture, they burst into loud but violent applause. When the audience enters the theatre, it is the expression of their emotions—of their reaction to events in the picture. When they open an interesting and well-drawn bit of acting, they burst into applause. Evidently not, or there would be an increase in our murder rate. Yet it is just as sensible as applauding a moving picture.

Of course you can say it doesn't need any art—

that I don't have to applaud if I object to it. But it does mean something to me, and no other form of applause is always as painless as when I see or hear them, whether I'm mixed up in them or not. It seems to me that a good, clean, and effective reaction picture theatre management would eliminate this. It would certainly add to the tone of their theatres, and consequently increase their patronage.

Consider this a "bark" and see if you can't start something with it. —One-Way-Downes'

It must be the influence of the theatrical atmosphere. We've never been quite as quick to applaud a movie, and we never will, as long as we're in our right minds. And when we are, we're taught to keep our mouths shut, and let the audience express their emotions through applause. So it's a "barking," "clapping," "shouting," or a "sensational" effect, and it shouldn't be expected to last, but to be replaced by the expected applause.

I AM very much annoyed by people being seated or leaving seats in the middle of a picture, and interfering with the view to such an extent that I have to imagine what's taking place during the time the picture was being made. Sometimes I've completely lost the thread of the story and the picture was spoiled for me. Why couldn't the management refuse to seat patrons except between pictures? Then if the audience changed every time a new show or a new picture started, they'd stay until it was finished and not interfere with others who came in later. —S. D. DANDY.

There are two sides to this question all right. It seems to me that if we allow our intermission to be a party of ladies and gentlemen and their friends to leave the auditorium while we're watching a picture, we're allowing the pictures to be run Consumers' products are not always considered best, and already recommended.

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