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Numbers may be used complete or in part; each one will be found expressive of a variety of meanings according to the interpretation of the player, and the character of each number is such that its possibilities and latent meanings are at once apparent to the organist or pianist.

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B. F. Wood Music Co.

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JUNE, 1925
Volume IX, No. 6

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"THE TALL CEDARS" (A March by A. J. Weidt)

OTHER FEATURES
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Estey Organ Company, Brattleboro, Vermont
An Appreciation of the Theater Organist

By GEORGE B. KEMP, Jr.

The writer of this article was one of the leading educators in the field of organ playing, as well as an outstanding performer. He has conducted a well-known organ school and has been a frequent speaker at various music conferences. His articles have appeared in many national magazines, and he has made several appearances on radio and television. He is considered one of the foremost authorities on the subject of organ music. His work in this area was widely respected and he was highly regarded by his peers. He passed away in 1952, leaving behind a legacy of knowledge and expertise in the field of organ music.
Among the Organists

**MEDLEY FOR JUNE NINETEEN-TWENTY-FIVE**

**VERMONT KNOUT**

*It is a fine thing to choose an attractive profession and then be successful in it. But it’s still finer to share the experience of becoming successful with others who are just starting out on the road you yourself traveled in, to accept the challenge, exciting them to cut their journey short and reach their goal more quickly and surely.*

**VERMONT KNOUT**

This is what Mr. Knout is doing. After thoroughly preparing himself for a musical career by studying with such masters as Fuget, and Casadesus, and other top-notch teachers, he has established himself at the Boston Symphony Orchestra and has continued to work under the tutelage of great teachers in Europe. His remarkable success in this field has made him popular and successful in all his musical activities.

**VERMONT KNOUT**

Mr. Knout’s every musical achievement is an inspiration to others who are just starting out in their careers. His dedication to his craft and his passion for music have set a high standard for all those who come after him. His success is a testament to the power of perseverance and hard work.

**MRS. NELL PAXTON**

EVERYTHING (this spring seems to be allowing the little dippings once a chance to see and be seen. With all the excitement of our own composer, Peter Maxwell Davies, and the International Council of Women, it is a perfect time to introduce a couple of our new talent women, both members of the Metropolitan Symphony Orchestra, Miss Vila Ablon, harpist, and Mrs. Nell Paxton, organist. Wish we could talk more about these little ladies, but that’s not our plan. Now that they’re here, let’s let them speak for themselves and the two organ concerts this little lady (Miss Paxton) is giving this evening. She has already given a recital at the Boston Symphony Orchestra and is soon to be appearing at the Wagner Festival in Bayreuth. She is the perfect heroine of the Wagner Festival and the perfect heroine of the Wagner music world."

**MRS. NELL PAXTON**

I would like to introduce you to Miss Vila Ablon, our harpist. She is an accomplished musician and a wonderful addition to our orchestra. Her playing is always a highlight of our performances. Miss Ablon has a unique ability to bring out the beauty of the harp in a way that is both musical and emotional. She is a true artist, and we are grateful to have her as part of our orchestra.

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The Photoplay Organist and Pianist
By L. G. Del Castillo

An enduring curiosity on the fate of life in general—I had follo wed the nutty lady but only indi cated the presence of another slide on the screen. If this were for the first time in the history of photography, I would have been surprised. I looked more closely, and then I noticed that there was another slide in the projector. I focused on this slide and then I noticed that it was also on the screen. I focused on this slide again and then I noticed that it was also on the screen. I focused on this slide one more time and then I noticed that it was also on the screen.

The last slide that I noticed was the final one in the series. It was a close-up of a flower. I focused on this slide and then I noticed that it was also on the screen. I focused on this slide one more time and then I noticed that it was also on the screen. I focused on this slide one more time and then I noticed that it was also on the screen. I focused on this slide one more time and then I noticed that it was also on the screen.

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2. Adagio—very slow; serene, tranquility.
3. Presto—very rapid; powerful, forceful.
4. Andante—moderate pace; confident, measured.
5. Allegro—very fast; energetic, vigorous.
6. Vivo—very lively; playful, animated.
7. Largo—very slow; expansive, reflective.
8. Vivace—very lively; active, spirited.
9. Presto—very rapid; dynamic, intense.
10. Andante allegretto—moderate pace; playful, lighthearted.
11. Adagio molto—very slow; contemplative, reflective.
12. Allegretto—moderate pace; Agile—very rapid; lively, spirited.
13. Adagio—very slow; flowing, calm.
14. Presto—very rapid; energetic, intense.
15. Andanteanta—moderate pace; playful, animated.
16. Vivace—very lively; dynamic, spirited.
17. Largo—very slow; expansive, reflective.
18. Presto—very rapid; active, dynamic.
19. Andante—moderate pace; sluggish, dull.
20. Vivace—very lively; energetic, spirited.
21. Largo—very slow; relaxed, calm.
22. Presto—very rapid; powerful, intense.
23. Andante—moderate pace; sluggish, slow.
24. Vivace—very lively; active, energetic.

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2. Full orchestra

Extra parts:
1. Full orchestra
2. Piano solo

Walter Jacobs, Inc. — Boston, Mass.

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Gossip
Gathered by the Gadder

Facts and Fancies Gleaned from the Field of Musical Life

By MYRON V. FREEME

A CALENDAR CANTICule

JUNE

JUNE! Bicentennial! Enthusiasts everywhere have put this month on their list of travel plans. It will be a month of music, art, and culture. The month of the Bicentennial is celebrated with concerts, exhibitions, and festivals across the country. The music scene is vibrant, with classical, jazz, and contemporary music all taking center stage. Whether you're a music lover or a casual listener, there's something for everyone this month.

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The Jacobs's Music Magazines: Band, Brass, and Orchestra Editions

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MUSICAL BALANCE

We are told that, as one grows in years, one is more balanced, more practical. Some unkindly call it "being old," or "in a state of senile stability," to say the least. Of course absolute equilibrum would be the only state anyone commonly called equal, but since in the outside world, everything always moves in some form or other, just so in the opposition called the head is not to be ignored. Some even say this is impossible, but just impossible. While others say the answer is death by transmutation.

Popular music is just what it claims to be - an adjunct for the daily round of affairs, but does not pretend to anything as crude as "art for art's sake."

We are told that the great virtuosi have to practice their pieces two or three years before they dare "execute" them publicly. We have even heard of a case where a certain "brill" was worked on for twenty years before it was brought to anything approaching perfection.

It should be noted here. Music does not take long to learn - and without any dispensation to the so-called "serious" or "emotional" music, one is as good as the man in the orchestra.

Licht, who, as he said, practiced for ten years on ten hours a day on "cavetos," even has a program of his own, and has often been heard on the "trolley" line, in its own right.

I have often been ultra and extreme, and, of course, this is not the kind of music that is often found in music halls, but this is just the kind that gets up a lot of enthusiasm and is the kind that is enjoyed by the masses. This is the kind that lives longest, that appeals to the majority. And if a man while he may be placed for a rest on the shelf, it is asked for again and again, constantly resurrected. It is the kind that "never dies," and thus is immortal.

The aria may be very simple in construction - just a lifting rhythm, if there are words, or notes, but it is all of the kind they are like the point, and understood by the people; but if it hits the right spot it never wears out.

Sometimes, such a melody and song is never changed by a single note or word. In other cases, certain changes or possible improvements may be made. And there are still others where, superficially, there may be a definite, but a closer observation shows that the chrysals has turned into a butterfly, and the "branch of the same old ditty of our grandmother's. Only the scenery is changed - the dress a modern - in accord with the passing vogue.

So is repeated the perpetual recurrence, in the main, of music is as old as, and everything looks towards becoming, for the music of Dunsan and his Inferno; at other times and places, our senses are soothed by an opium of insensations, like mere whispers from the tomb. Such variations do not serve their purpose, but at rare intervals, now and then, a melody may be heard that is the result of a great and profound interior joy. Some one having given into the feeling of the sweet sounds with utmost balance that last longest. This is called for by the popular and it is not without its effect.

NEECESSITIES AND LUXURIES

Give me the luxuries, and I can do without the necessities.

The above is a consideration of a luxury for the favored few. It is now recognized as indispensable - entering every home, its minutest a luxurious necessity as well as a necessity of music. In street and factory, at home and in the city, music is the answer to the question. Few things of greater use than music, and the music must not be forgotten, and that music must be a part of our lives.

Music is used by all nations, and our own country, for it is the answer to the question. Few things of greater use than music, and the music must not be forgotten, and that music must be a part of our lives.

The use of music in the making of the most beautiful of all - the music of the masses - is in its favor. And the long, and long time

Licht, who, as he said, practiced for ten years on ten hours a day on "cavetos," even has a program of his own, and has often been heard on the "trolley" line, in its own right. But even popular music, or some of it, has been getting off the track lately. In its own right, it has often been ultra and extreme, and, of course, this is not the kind of music that is often found in music halls, but this is just the kind that gets up a lot of enthusiasm and is the kind that is enjoyed by the masses. This is the kind that lives longest, that appeals to the majority. And if a man while he may be placed for a rest on the shelf, it is asked for again and again, constantly resurrected. It is the kind that "never dies," and thus is immortal.

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Among the Washington Organists

THE SECOND ANNUAL CONVENTION OF THE AMERICAN WOMEN COMPOSERS

The American Women Composers held their second annual convention in this city during the week of May 16th. The meeting was held at the historical and beautiful Washington Carillon at National Park, and the installation of officers was followed by a delightful program of music. The convention included a variety of works by leading women composers, including Madeline Charles, Frances Joubert, and Emily Flora. The convention also featured a lecture by Barbara Hearn on the history of women composers.

WILLIAM PERRIN, popular arranger for WCPAC, composed a musical setting of "Washington Carillon," which was performed for the first time by a male quartet on May 16th.

L. E. NANCE, formerly vocal director of the Capitol Club, was named new director of high school music in the city.

SUSAN ALTMAN, child prodigy of exceptional ability, is giving many concerts in the city. She is only eleven years old and plays with remarkable brilliance and assurance.

MRS. DAVID A. CAMPBELL reports that the household of the American Women Composers is a large and lively one. By the time of the next meeting, the number of members had increased to thirty, including several prominent women composers. The convention included a variety of works by leading women composers, including Madeline Charles, Frances Joubert, and Emily Flora. The convention also featured a lecture by Barbara Hearn on the history of women composers.

HARRY LUTZ, noted pianist, is touring next fall with his accompanying chorus, at the various railheads in the city. He and his orchestra are introducing many new numbers among the old favorites of the great American composers. His new program is a real novelty, and the audiences are looking forward to his appearance.

CHARLES MARSTENFIELD, composer-pianist, and Frances Joubert, a noted mezzo-soprano, have introduced many new numbers among the old favorites of the great American composers. He is experimenting with new styles of music, and the audiences are looking forward to his appearance.

J. HARRY LOTT, well-known cellist, is touring next fall with his accompanying chorus, at the various railheads in the city. He and his orchestra are introducing many new numbers among the old favorites of the great American composers. His new program is a real novelty, and the audiences are looking forward to his appearance.

MRS. C. M. DODDY has recently been added to the staff of the Washington Organist, a new position she assumes at the Robert Morton Organ in Baltimore.

WALTER JACOBS, an advanced pupil of the American Organist, is appearing daily as the appointed organist at the Central Presbyterian Church.

KATHERINE HIGGIN, brilliant young concert pianist, appeared at the Washington Organist, grand opening of the new Robert Morton Organ in Boston.

RUTH FEATHER, organist, who has charge of the organ at the Metropolitan Opera House, was heard at the Washington Organist on May 16th.

ELEANOR GLYN, noted pianist, has established a new position at the Metropolitan Opera House, where she will continue to give concerts for the remainder of the season.

MRS. FRITZ HAUER, recognized as a master-class soloist by the music critics, was heard at the Washington Organist on May 16th.

MRS. N. B. PAXTON has been added to the list of subscribers of the American Women Organists, and is announced as an associate with the Washington Organists. She is a noted teacher and performer, and her performances are always highly appreciated.

RUTH FARMER, assistant organist at the York Theater, has been appointed organist at the Holy Trinity Episcopal Church.

Among the Washington Organists

Second Annual Convention of the American Women Composers

The American Women Composers held their second annual convention in this city during the week of May 16th. The meeting was held at the historic and beautiful Washington Carillon at National Park, and the installation of officers was followed by a delightful program of music. The convention included a variety of works by leading women composers, including Madeline Charles, Frances Joubert, and Emily Flora. The convention also featured a lecture by Barbara Hearn on the history of women composers.

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MRS. DAVID A. CAMPBELL reports that the household of the American Women Composers is a large and lively one. By the time of the next meeting, the number of members had increased to thirty, including several prominent women composers. The convention included a variety of works by leading women composers, including Madeline Charles, Frances Joubert, and Emily Flora. The convention also featured a lecture by Barbara Hearn on the history of women composers.

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RUTH FARMER, assistant organist at the York Theater, has been appointed organist at the Holy Trinity Episcopal Church.

Among the Washington Organists

Second Annual Convention of the American Women Composers

The American Women Composers held their second annual convention in this city during the week of May 16th. The meeting was held at the historic and beautiful Washington Carillon at National Park, and the installation of officers was followed by a delightful program of music. The convention included a variety of works by leading women composers, including Madeline Charles, Frances Joubert, and Emily Flora. The convention also featured a lecture by Barbara Hearn on the history of women composers.

WILLIAM PERRIN, popular arranger for WCPAC, composed a musical setting of "Washington Carillon," which was performed for the first time by a male quartet on May 16th.

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The Brickyard

The Brickyard, now of Melody, dares not align the movies, but must get it off as soon as it'll send it along just the same. Why? D. P. told us he have some agreement to use of the accid-ental in their published maps. Some use them one way; none another; for instance, one publisher, he has in accidental B flat in one measure, has a accidental B natural in the next to correct it. Another publisher will omit the B natural, taking if for granted the acciden-tal flat applies only to the measure it is in. He may be right, but how is the pianist or organist who is using music from several pub-lishers to know? It's a nuisance to have to try number over a few times and then remember how the accidentals are used, especially when he is using several hundred numbers. Why not agree on some one system? It would help a lot. When a player "hears with his eyes" as he does when he reads a number the first time, he may have an accidental flat or sharp firmly enough fixed in his mind he'll play it after he shouldn't, unless it is corrected with a natural. So for one, I favor correcting accidentals even though, strictly speaking, they may not need correcting. — Mrs. S. —

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