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Vol. VI

JANUARY, 1915

No. 1

JACOBS' ORCHESTRA MONTHLY

A MUSIC MAGAZINE
for PROFESSIONAL and AMATEUR PLAYERS of

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ORCHESTRA



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ORCHESTRA NEWS

Under this caption we desire to refer to all Orchestra Leaders and their work

ANYOX, B. C., CANADA.—The 385 Social Club gave a dance here on October 12th, the music being provided by Moore's Orchestra under the direction of Frank X. Moore. Among the numbers we noticed on the dance program were: "He'd Have To Get Under" two-step, Abrahams; "He's a Devil in His Own Home Town" two-step, Berlin; "On the Banks of Lovelight Bay" waltz, Williams; "What D'ye Mean You Lost Yer Dog?" two-step, Daly; "Perfume of the Violet" waltz, Rolfe; "Row, Row, Row" two-step, Monaco; "Fleur d'Amour" waltz, Cobb; "On Desert Sands" two-step, Allen; "Sweet Illusions" hesitation waltz, Allen; "There's a Girl in Havana" one-step, Goetz and Sloane; and "Home, Sweet Home" medley waltz, arr. Hil-dreth.

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***"Valse Danseuse" (A Concert Valse) By Walter E. Miles
***"Eleanor" (A Melodie Serenade) By Jessie L. Deppen
***"Sparklets" (A Salon Number) By Walter E. Miles
"At Sunset" (A Meditation) By R. B. Brewer
"Dancing Leaves" (Dance Morceau) By Walter E. Miles
***"Basket of Roses" (A Novelette) By Fred G. Albers
"Bowl of Pansies" (A Novelette) By Jules Reynard
"Dream of the Flowers" (A Flower Song) By Chas. Cohen
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 "In Love's Garden Just You and I".....Hesitation Waltz

"Happiness".....Hesitation Waltz
 "Boston Stop".....Hesitation Waltz
 "Maori".....Tango
 "Buon Giorno".....Tango
 "When the Angelus Is Ringing".....One-Step
 "He's a Devil".....One-Step

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APPLETON, WIS.—The orchestra of J. Ralph Gibson furnished the music at a dance given in the Hortonville Opera House at Hortonville, Wis., on October 29th. Included on the dance program of twenty-six numbers we notice: "Step Lively" two-step, Allen; "Golden Butterfly" waltz, De Koven; "Big Ben" two-step, Story; "As the Years Roll By" waltz, Fox; "Tickle the Ivories" two-step, Herzer; "The Rose Maid" waltz, Granichstaedten; "Martial Echoes" two-step, Bergheim; "Barcarolle" from *The Tales of Hoffmann*, waltz, Offenbach; "Nights of Gladness" waltz, Ancliffe; "I'm On My Way to Mandalay" two-step, Fischer; "Merry Madness" valse hesitation, Allen; "Come To Me Love at Twilight" waltz, Fox; and "Ger-Ma-Nee" two-step, Weidt.

ATTLEBORO, MASS.—Recent engagements of the Foster-Elsbree Orchestra, Frank T. Foster, director, were the Seventeenth Annual Drill, Concert and Ball of the Attleboro Fire Department at the State Armory on November 19th, and the Annual Thanksgiving Dance of the Highland Country Club on November 27th. Among the numbers on the concert and dance programs played for these engagements we notice "Hungarian Fantasia," Tobani; "Three Star Polka," Bagley, trombone solo by Frederick H. Greene; "Bits of Remick's Hits, No 14," medley overture, arr. Lampe; "Thunder Cloud," Alford; "King Mydas" overture, Eilenberg; "Sari" waltz, Kalman; "By the Beautiful Sea" one-step, Carroll; "It's a Long, Long Way to Tipperary" Castle walk, Williams; "Dengozo" maxixe, Nazareth; "I Want to go Back to Michigan" schottische, Berlin; "Cecile" waltz, McKee; "The Futurist" hesitation waltz, Burch; "Some Baby" one-step, Lenzberg; "My Croony Melody" schottische, Goetz; "When It's Night Time Down in Burgundy" schottische, Paley; and "Valse June" waltz, Baxter.

BARTLESVILLE, OKLA.—At the present time Freiburger's Orchestra, Earl M. Freiburger, leader, is featuring the following numbers: "When It's Night Time Down in Burgundy" two-step, Paley; "California and You" two-step, Puck; "He's a Devil in His Own Home Town" two-step, Berlin; "My Croony Melody" two-step, Goetz; "By the Beautiful Sea" two-step, Carroll; "Hubby Hobby" tango, Zamecnik; "Chicken Tango," Stark; "Dynamite Rag," Biese; "Valse Noble," Lesser; "Valse June," Baxter; "Cecile" waltz, McKee; "Merry Madness" valse hesitation, Allen; "Hesitation Waltz," Cassella-Lake; and "Golden Youth" waltz, Rosey.

BATTLE CREEK, MICH.—At the Banquet given the Calhoun County Medical Association by the Battle Creek Sanitarium Faculty in honor of Dr. George W. Crile on October 6th, and the Banquet tendered the Synod of Presbyterian Churches of Michigan by the Sanitarium on October 15th, the music was provided by the Sanitarium Orchestra under the direction of William T. Drever. Among the numbers rendered by the orchestra were: "Lustspiel" overture, Keler-Bela; "Evening Star" from *Tannhauser*, Wagner; "Love's Fancies" waltz, Lincke; "Puppchen" intermezzo, Gilbert; "The Rose Maid" selection, Granichstaedten; "Spring Song," Mendelssohn; "Parfum d'Amour" waltzes, Henry; "Zamparite" characteristic march, Lake; "Morning, Noon and Night" overture, Suppé; "Barcarolle" from *The Tales of Hoffmann*, Offenbach; "Woman's Love" waltzes, Fahrback; "Hobomoko" Indian Romance, Reeves; "Cavalleria Rusticana" selection, Mascagni; "Humoreske," Dvorak; and "Sky Pilot" march, Rolfe.

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 One Horse Shay
 If She Comes from Old New England
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 To-Night's My Last Night Single
 Ragtime Eating Place
 Take Me Where They Do That Tango Glide
 Minstrel Show Parade
 Down Georgia Way
 Egyptian Glide
 Honeysuckle
 I Wonder Where My Easy Rider's Gone
 Just a Little Bit of Green
 That's a Plenty
 There's a Lonesome Little Girl in a Lone-
 some Little Town
 My Melancholy Babe
 Within the Law
 You Don't Have to Bring Me Violets
 Pink Poodle
 Let's Fill the Old Oaken Bucket with Love
 *What Do You Want With Me
 *He Was Always Fooling Around
 That Tango Band
 Down in Oyster Bay
 In the Garden
 *I Knew Him When He Was All Right
 *They All Had a Finger in the Pie
 *Don't Go Away
 *Baby Love
 Come On and La-La With Me
 *In the Valley of the Moon
 Manana (Mon Desire)
 *What a Wonderful Love
 Just for To-Night
 Way Down East To-Night
 *If It Wasn't For You
 I'm Coming Back to Dixie and You
 Meet Me in Blossom Time
 *Rose of the Mountain Trail
 *In the Town Where I Was Born
 I Wonder What Will William Tell
 Hands Off Barcelona
 *My Tango Man Here They Come
 Poppy Motor Bus
 *Don't Stop Rose of the Moonlight

MEDLEY WALTZES

Let the Whole World Know I Love You
 Where the Shandon Bells Are Ringing
 Intro.: Dear Old Ireland
 I Care Not What Your Past May Be
 The Story of a Rose
 Love Has Come to Live in Our House
 (The Hit of "Pretty Mrs. Smith")
 The Song That Stole My Heart Away
 As Long as the World Goes Round
 To Dream the Old Dreams Over
 Where Is My Wandering Girl To-Night
 You Are the Rose of My Heart
 Drifting in the Moonlight
 You're More Than the World to Me
 Good Night, Little Girl, Good Night
 On the Banks of Lovelight Bay
 If I Had My Way
 I Love You More Each Day
 *Dream Days
 Blue Birds
 If I Were the Ocean and You Were the Shore
 How Easy it is to Remember
 I'd Give the Whole World to Have You Back
 Again
 My Love and the Desert and You
 My Blush Rose
 Would You Take Me Back Again

HESITATION WALTZES

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 *Lincoln Centennial Grand March
 *The Home Coming
 *The Flashlight
 *The Race Course
 *Napoleon's Last Charge
 *Roaring Volcano (Descriptive)
 *The Carnival King
 *United Nations
 Dashing Cavaliers
 *The Storm King

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Nigger Blues Rag
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PIANO

After-Glow. <i>A Tone Picture</i>	Moose, The. <i>March.</i>
Baboon Bounce, The.	Monstrat Viam. <i>March.</i>
<i>A Rag-Step</i>	Myriad Dancer. The. <i>Valse</i>
	<i>Ballet.</i>
Bantam Strut, The. <i>A Rag-Step.</i>	National Emblem. <i>March.</i>
	On Desert Sands. <i>Intermezzo</i>
Barcelona Beauties. <i>Waltz.</i>	Our Director. <i>March.</i>
Dream Kisses. <i>Waltz.</i>	Pansies for Thought.
Dream of Spring, A.	<i>Waltz.</i>
<i>Morceau.</i>	Pussy Foot. <i>Fox Trot.</i>
Fleur d'Amour. <i>Hesitation.</i>	Perfume of the Violet.
Four Little Blackberries.	<i>Waltz.</i>
<i>Schottische.</i>	Persian Lamb Rag.
Four Little Pipers. <i>Schottische.</i>	Romance of a Rose. <i>Reverie.</i>
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Girl of Mine. <i>Ballad.</i>	When the Robin Sings
Give My Love to Dixie.	Again.
Glide Along, Silver Moon.	When Tomorrow Brings a
I Could Learn to Love You.	Thought of Yesterday.
I've Grown So Fond of You.	Yaquita.
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BOSTON, MASS.

which furnishes the music at the Tutwiler Hotel here, rendered the following musical program on Sunday evening, November 8th:—"Coronation March," Kretschmer; "William Tell" overture, Rossini; "Valse des Fleurs," Tschaikowski; "Fingal's Cave" overture, Mendelssohn; "Tristan and Isolde" selection, Wagner; "By the Sewanee River" southern sketch, Myddleton; "Pagliacci" selection, Leoncavallo; "Autoliebchen" selection, Gilbert; "Chanson d'Amour," Saar; and "The Merry Countess" selection, Strauss.

BOSTON, MASS.—In connection with the Thanksgiving Dinner at the Restaurant De Luxe on November 26th, the Orchestra under the direction of E. H. Foresman included the following numbers on the special musical program rendered:—"Salut à Pesth" Hungarian march, Kowalski; "The Crinoline Girl" selection, Weinrich; "Meadowbrook Fox Trot," Kraus; "Mississippi Cabaret," Gumble; "Meditation" from *Thais*, violin solo, Massenet; "Indian Suite," Woodforde-Finden; "When They Start the Victrola," Abrahams; "Madame Butterfly" selection, Puccini; "Naila" intermezzo, Delibes; "Maurice Glide," Haensch; "Cecile" waltz, McKee; and "Cathedral Chimes" reverie, Arnold and Brown.

The Ladies' Orchestra of Miss Eleanor Louise Schworer shared the honors with the Municipal Band of Havana at the Million Dollar Food Fair held at Mechanics Building from October 5th to 31st. Among the numbers noted on the daily programs of the orchestra were "Raymond" overture, Thomas; "Sextet" from *Lucia di Lammermoor*, Donizetti; "Orpheus" overture, Offenbach; "The Beautiful Blue Danube" waltz, Strauss; "After Sunset" a tone poem, Prvor; "Songs of Uncle Sam," Hosmer; "Carmen" selection, Bizet; "Hungarian Fantasie," Tobani; "In a Clock Store" descriptive, Orth; and "Step Lively" march Allen. This orchestra has recently returned from the Loch Lynn Heights Hotel at Mountain Lake Park, Maryland, where it has been filling a summer engagement.

BREDENBURY, SASK, CANADA.—A Concert and Dance for the benefit of the Saskatchewan Patriotic Fund was held here on November 13th, the music being provided by the Home Orchestra. The concert was opened by the orchestra with "Got 'Em" descriptive march, Allen, the remainder of the program consisting of songs, violin solos and recitations. A dance program of twenty-four numbers followed, on which we notice "The New Arrival" march, Brazil; "Ladv Rose" waltz, Stevens; "The Military Hero" two-step, Kenneth; "Bells of Moscow" three-step, Aletter; "Merry Madness" valse hesitation, Allen; "Virginia Reel" quadrille, arr. Hildreth; "The Social Lion" two-step, Hildreth; "Hev! Mister Joshua" schottische, Keith; "Pauline" waltz, Allen; "The Black Cat" quadrille, Saunders; "Sorority" three-step, Roat; "A Tintonner" two-step, Corev; "Good-bye Mister Greenback" schottische, Allen; "Stack of Fun" four-step, Rolfe; and "At the Wedding" two-step, Young. The personnel of the Home Orchestra is as follows:—Mrs. E. Jesse Mead-Briggs, leader and violin; C. H. Mead-Briggs, manager and drums; Mrs. Maurice Garet, piano; and Joe Rivard, clarinet.

CARROLLTON, MO.—In connection with the performance at the Star Theatre here on October 26th, the orchestra under the direction of John T. Elder rendered the following program:—"Poet and Peasant" overture, Suppé; "My Hindu Man" two-step march, Eugene; "Valse Tine," Baxter; "Light Cavalry" overture, Suppé; "Captain Betty" one-step, Baxter; "Cecile" waltz,

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The Land of My Best Girl
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*You're Here and I'm Here
*Smoother Me With Kisses
*When It's Moonlight on the Alamo
*When You Wore a Tulip and I Wore a Rose
*When It's Night Time Down in Burgundy
*By the Beautiful Sea
Just Around the Corner from Broadway
My Alsace-Lorraine
I Had a Gal, I Had a Pal
The Aba Daba Honeymoon
*Off With the Old Love
*Over the Alpine Mountains
*On the Island of Pines
*At the Ball, That's All
*That Wonderful Dengozo Strain
Red Man (One-Step)
*Who Paid the Rent for Mrs. Rip Van Winkle
Daddy Won't You Buy Him for Me
*When You're a Long, Long Way From Home
Since You Gave Those Kisses to Me
*Oh, My Love
*Poor Pauline
*You for Me—Me for You
La Petite Coquette
Doctor Brown
Davis Fox Trot
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Isle d'Amour
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*When You Play in the Game of Love
*Come Back to Me
Hesitate Me Around, Bill
On the Shores of Italy
My Chain of Memories
You Broke My Heart to Pass the Time Away
*Do You Remember
Echoes from the Snowball Club
When You Sang the Rosary to Me

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CHICAGO, ILL.—At the Kedzie Avenue Theatre, a vaudeville house here, where Chris. J. Smith directs the orchestra, the musical program in connection with the performances of October 1st, 2nd, 3rd and 4th included: "Mamselle Napoleon" selection, Englander; "Come Back To Me" waltz, Von Tilzer; "Love Me Like the Ivy Loves the Old Oak Tree," Remick; "I Want To Go Back To Michigan," Berlin; "Pussy Foot," eccentric rag, Hoffman; and "Oh! My Love" march, Monaco.

DUBUQUE, IOWA.—On a dance program rendered by Hesseling's Orchestra at Eagle's Hall here on October 22d under the direction of Walter J. Hesseling we notice "Dengozo" maxixe, Nazareth; "Just a Moment" waltz, Van Alstyne; "Buenos Ayres" one-step, Green; "Merry Madness" valse hesitation, Allen; "Valse Maurice" hesitation, Belmonte; "Just for To-Night" one-step, Cobb; "When It's Night Time Down in Burgundy" one-step, Daley; "First Love" waltz, Holzmann; "Minstrel Show Parade" one-step, Williams; "My Croony Melody" one-step, Goetz; "Nights of Gladness" hesitation, Ancliffe; "Laddie" one-step, Moore; and "Avec Moi" waltz, Luzernó. Banjos and mandolins were used for several of the tango and hesitation numbers on the program.

ELM GROVE, W. VA.—The Annual Concert of the "Stone" Presbyterian Sunday School Orchestra was held at the new Presbyterian Church on December 1st. The orchestra, which has a personnel of twenty-six and is under the direction of H. F. Gordon, rendered "The Commander" march, Hall; "Cavalleria Rusticana" selection, Mascagni; "Men of Harvard" march, Grey; "Romanie" march, Gounod; "Our Nation" patriotic medley, arr. Mackie-Beyer; and "Melody of Love" reverie, Englemann. The remainder of the program was made up of vocal and cornet quartets, piano, organ, cornet and vocal solos, and a piano duet.

ELMIRA, N. Y.—The Dale Orchestra of eight pieces, C. B. Dale, leader, provided the music for two of the big social events here the week of Thanksgiving. On November 26th the orchestra played for the Ball given by Company L at the Armory, and on November 27th for the Annual College Promenade given by the Junior Class of Elmira College in the State Armory. Among the numbers included on the dance programs of these engagements were "La Brulante" one-step, Winne; "Cecile" hesitation waltz, McKee; "I Want to go Back to Michigan" one-step, Berlin; "First Love" hesitation waltz, Holzmann; "Ha-za-zaa" one-step, Kalman; "Sari" hesitation waltz, Kalman; "It's a Long, Long Way to Tipperary" one-step, Williams; "Un Peu d'Amour" waltz, Silésu; "Some Baby" one-step, Lenzberg; "They're on Their Way to Mexico" one-step, Berlin; "You're Here and I'm Here" two-step, Kern; "On the Island of Pines" two-step, Carroll; "My Croony Melody" two-step, Goetz; "Along Came Ruth" two-step, Berlin; "Sweethearts" waltz, Herbert; "By the Beautiful Sea" two-step, Carroll; "The Girl From Utah" waltz, Rubens; "California and You" two-step, Puck; "I owe's Own Sweet Song" waltz, Malloy; "Dengozo" two-step, Nazareth; and "Barcarolle" from *The Tales of Hoffmann*, waltz, Offenbach.

FAYETTEVILLE, ARK.—In connection with the performance of "The Shepherd of the Hills" at the Ozark Theatre here on November 16th, the theatre orchestra, Henry Doughty

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*Adalid (The Chieftain). March	R. B. Hall	*Guest of Honor, The. March and Two-Step	Edwin F. Kendall
Adamant. March	E. E. Bagley	*Happy Hayseed, The. Char. March and Two-Step	Walter Rolfe
Aeolus. March	Arthur C. Morse	Harvard Spirit. March	Donald M. Payson
*A Frangesa. March	Mario Costa	*Hashed Brown. Novelty Two-Step	Thos. S. Allen
*African Smile, An. Characteristic March	Paul Eno	Hazers, The. March and Two-Step	A. J. Weidt
Aggravation Rag	George L. Cobb	*Heap Big Injun. Two-Step Intermezzo	Henry S. Sawyer
*Ah Sin. Eccentric Two-Step Novelty	Walter Rolfe	*Hero of the Game. March	George L. Cobb
*Allee Sammee. Characteristic March	S. Gibson Cooke	High Brows, The. March and Two-Step	George L. Cobb
Always Forward. March	Jean Missud	High Roller, The. March and Two-Step	Thos. S. Allen
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Assembly, The. March and Two-Step	Paul Eno	*Hoop-e-Kack. Two-Step Novelty	Thos. S. Allen
*At the Wedding. March and Two-Step	Chas. A. Young	*Horse Marines, The. March and Two-Step	Thos. S. Allen
*Aviator, The. March and Two-Step	James M. Fulton	Hugh de Payens. Templar March	Jean Missud
*Battle Royal, The. March and Two-Step	Thos. S. Allen	*Idolizers, The. March and Two-Step	W. A. Corey
Battling Line, The. March	Arthur C. Morse	*In Bugdom. An Insect Episode	Paul Eno
*Bean Club Musings. March Characteristic	Paul Eno	*Indian Sagwa. Characteristic March	Thos. S. Allen
*Behind the Hounds. March and Two-Step	Thos. S. Allen	*Indomitable, The. March	James M. Fulton
*Belle of Montreal, The. March	Fred W. Clement	*In Royal Favor. March and Two-Step	Bert Potter
*Bird Man, The. March and Two-Step	Whidden and Conrad	Inspection Day. March	Frank E. Herson
*Black Mascot, The. March Oddity	E. S. Williams	*In the Conning-Tower. March and Two-Step	Anthony S. Brazil
Blue Grass. Characteristic March	E. S. Williams	*In the Nick o' Time. March and Two-Step	Walter Rolfe
Bostonese. March and Two-Step	E. E. Bagley	*Intoxication Rag	Whidden and Conrad
*Bostonian, The. March and Two-Step	W. D. Kenneth	*Johnnie Raw. Scotch March and Two-Step	Frank A. Remick
*Boys of the Militia. March	Victor G. Boehnlein	*Jolly Companions. March and Two-Step	Al Stevens
*Breakers, The. March and Two-Step	John H. Bronson	*Jolly New Yorker, The. March and Two-Step	A. J. Weidt
*Buckling Broncho, The. Intermezzo Two-Step	Robert A. Hellard	Kaiser Friedrich, Op. 66. March (Arr. Hildreth)	C. Friedemann
*Cabaret Capers. Parisian March	Thos. S. Allen	*Kentucky Wedding Knot. Novelty Two-Step	A. W. Turner
*Call to Arms, The. March and Two-Step	Walter Rolfe	*Kidder, The. Characteristic March	Harry D. Bushnell
*Captain Goodridge. March	R. E. Hildreth	King Coal. March	P. W. Clement
*Captain in Command. March	Robert A. Hellard	Klasmussee. Intermezzo Two-Step	Michael Briglia
*Carrollonian, The. March	Victor G. Boehnlein	*K. of P., The. March and Two-Step	E. S. Williams
*Carronade, The. March and Two-Step	Arthur C. Morse	*Königslander (Ri-ra-rutsch). March	Arr. R. E. Hildreth
*Centurion, The. March and Two-Step	W. A. Corey	(On Melodies from the Opera by Humperdinck)	
Chorus Lady, The. March and Two-Step	Audrey Kingsbury	*Koonville Koonlets. Char. Cake-Walk and March	A. J. Weidt
*Circus Maximus. March	C. C. Samuels	*Laughing Sam. Characteristic March	Walter Rolfe
*Cloud-Chief. Two-Step Intermezzo	J. Ernest Phillie	Le Chic. Castle Walk or One-Step	Arthur C. Morse
*Commander, The. March and Two-Step	R. B. Hall	Little Hungary. A Musical Goulash (Two-Step)	Norman Leigh
*Convention City. March	Thos. S. Allen	*Little Magnet, The. March and Two-Step	Lester W. Keith
*Corobus. March	Victor G. Boehnlein	Lucky-Buck. Two-Step Intermezzo	J. Carroll Levan
*Cowboy Capers. Characteristic March	Thos. S. Allen	*Maestro, The. March	Rollin W. Bond
Cross-Country. March	H. Howard Cheney	Maine Capitol. March	R. P. Chas
*Cross the Rockies. March and Two-Step	Arthur C. Morse	*Majestic, The. March	Thos. S. Allen
Cupids on Parade. March and Two-Step	Geo. L. Lansing	*Manoeuvres of the Corps. March	Victor G. Boehnlein
*Curious Cornelius. Characteristic March	Sheppard Camp	*Marconigram, The. March and Two-Step	Thos. S. Allen
*Darkies' Drill, The. Two-Step and Cake-Walk	Agnes Melville	*Martial Echoes. March and Two-Step	Al Berghman
*Dashing Trooper, The. March and Two-Step	G. H. Wilder	*Masterstroke, The	J. Bodewalt Lampe
Dat Yam Rag. A Darkie Delicacy	A. J. Weidt	Military March and Two-Step	
Dengozo. Brazilian Maxixe	E. Nazareth	Me Melican Man. A Pigtail Rag	A. J. Weidt
*Dixie Rube, The. Characteristic March	Thos. S. Allen	*Men of Harvard. March and Two-Step	Frank H. Grey
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*Facing the Enemy. March	P. H. Loscy	*Naval Parade, The. March and Two-Step	Thos. S. Allen
*Fiddling Hank. Characteristic March	E. Mutchler	*New Arrival, The. March and Two-Step	Anthony S. Brazil
*Fighting Ninth, The. March	Fred'k T. Strachan	*New Faneuil Hall. March	Jean Missud
*For the Flag. Military March and Two-Step	J. Bodewalt Lampe	*New Rochelle, The. March and Two-Step	Billee Taylor
*Friars, The. March	Victor G. Boehnlein	Nickersonian. March	J. C. M. Fulton
*From Private to General. March	Victor G. Boehnlein	Night Before, The. March and Two-Step	Lester W. Keith
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Tovey, manager, included the following numbers on the musical program:—"Doctor Brown" fox trot, Paley; "The Davis Fox Trot," Davis; "Castle Perfect Trot," Stern; "When It's Night Time Down in Burgundy" one-step, Daley; "You're Here and I'm Here," Kern; "Captain Betty" one-step, Baxter; "Got 'Em" descriptive march, Allen; "Follow the Crowd" one-step, Berlin; "Vous Pour Moi—Moi Pour Vous" one-step, Von Tilzer; "Oh My Love" one-step, Monaco; and "By the Beautiful Sea" two-step, Carroll.

FLINT, MICH.—On November 8th and 9th the attraction at the Orpheum Theatre here was the photo-play "The Spoilers" by Rex Beach. The musical program by the orchestra under the direction of Phil H. Aldrich was as follows:—"Stars and Stripes Forever" march, Sousa; "Entr'acte Valse," Helmesberger; "The Serenade" selection, Herbert; "The Bohemian Girl" selection, Balfe; "Candle Light" intermezzo, Brown; "Wedding of the Winds" concert waltz, Hall; "Fireflies" idylle, Lincke; "L'Estudiantina" waltzes, Waldteufel; "La Fontaine" idylle, Lysberg; and "Martha" selection, Flotow.

LA JUNTA, COLO.—At a Baseball Dance given here on July 4th, the music was furnished by Wonderly's Orchestra, Frank Stangl, director, the dance program of eighteen numbers including:—"Rebecca of Sunnybrook Farm" two-step, Gumble; "Nights of Gladness" waltz, Ancliffe; "All Aboard for Dixie" two-step, Cobb; "Meet Me in Blossom Time" schottische, Forster; "Dream Days" waltz, Johnson; "Pepper Pot" two-step, Ivers; "Valse June" waltz, Baxter; "High Jinks" waltz, Friml; "Pupochen" waltz, Gilbert; "The Horse Trot" two-step, Davis; and "You're the Girl That I've Been Longing For" schottische, Fox.

MARION, VA.—The Pendleton-Workman Orchestra of five pieces, which furnishes the music at the Court Square Theatre and the Pastime Theatre with pictures and vaudeville has the following personnel:—C. A. Workman, violin; J. S. Pendleton, flute; E. E. Workman, clarinet; R. E. Workman, trombone; and Ruth Pendleton, piano. This organization recently played for a dance given by the Elks' Club at Pulaski, Va., the program including "The Firing Line" two-step, Pond; "The Devil" waltz, Ascher; "Do the Funny Fox Trot," Carroll; "Le Poeme" waltz, Romberg; "Chérie" waltz, Edwards; "All Aboard for Dixie" one-step, Cobb; "Merry Madness" hesitation waltz, Allen; "Ger-ma-nee" one-step, Weidt; "Dreaming" waltz Joyce; "The Rose of the Mountain Trail" one-step, Brennan; "Cecile" hesitation waltz, McKee; "By the Beautiful Sea" one-step, Carroll; "Nights of Gladness" waltz, Ancliffe; "The Bantam Strut" a rag-step intermezzo, Morse; "A Dream of Heaven" waltz, Bauer; and "Who Paid the Rent for Mrs. Rip Van Winkle?" one-step, Fischer.

MARRICKVILLE, N. S. W., AUSTRALIA—Included on the musical program at the Empire Picture Palace the week of October 26th, where the orchestra is directed by George A. King, we notice "Saddle Back" galop, Allen; "Wig Wag Rag," Thompson; "La Barcarolle" waltzes, Waldteufel; "At the Hamlet," Godard; "Love in Idleness," Macheth; "Pussy Foot" eccentric rag, Hoffman; "Demi-Tasse," Lodge; "Snookey Ookums," Berlin; and "Resilient," Hall.

MERIDEN, CONN.—The Grand Annual Concert and Ball given by the Meriden Fire Department was held at the Auditorium here

on November 25th. The music was provided by Sturmer's Orchestra of fourteen pieces under the direction of Leo Sturmer. The concert program was as follows:—"Triumphal March" from *Aida*, Verdi; "The Beautiful Galatea" overture, Suppé; "Let Us Have Peace," Ball, cornet solo by Mr. Sturmer; "Serenade," Herbert; and "The Debutante" selection, Friml. Among the numbers on the dance program which followed were "Cecile" waltz, McKee; "I Want to go Back to Michigan" two-step, Berlin; "When They Start the Victrola" two-step, Abrahams; "Suzi" waltz, Kalman; "It's a Long, Long Way to Tipperary" one-step, Williams; "The Girl from Utah" waltz, Rubens; "Same Sort of Girl" two-step, Kern; "Valse Noble" waltz, Lesser; "Schmalz" two-step, Sturmer; and "Amelia" waltz, Sturmer.

MIAMI, FLA.—The Stanage Orchestra, Charles L. Stanage, director, furnished the music in connection with the fall opening of the E. B. Douglas store here on October 26th, rendering a program of sixteen numbers, among which we notice "Triumphal March" from *Aida*, Verdi; "Giannina Mia" from *The Firefly*, Friml; "The Spring Maid" selection, Reinhardt; "Coronation March" from *The Prophet*, Meyerbeer; "A Shower of Smiles," Bailey; "Bits of Remick's Hits, No. 14" medley overture, arr. Lampe; "Captain Betty" march, Baxter; "Cecile" waltz, McKee; "Sunbeam" intermezzo, Powell; "Sing Me the Rosary," Klickman; "A Perfect Day," Jacobs-Bond, with trumpet by Joseph J. Orr; "Spring, Beautiful Spring" waltz, Lincke; and "Airs of Our Country," arr. Recker.

NEW BRITAIN, CONN.—Among the attractions presented at the Lyceum Theatre by the Lyceum Stock Company during October and November were "A Man of Honor" week of September 28th, "The Virginian" week of October 5th, "The Rejuvenation of Aunt Mary" week of October 12th, "The Dairy Farm" week of October 26th, "Old Heidelberg" week of November 2d, and "Beverly of Graustark" week of November 9th. In connection with these performances the theatre orchestra under the direction of H. J. Zahnleiter included the following numbers on the musical programs:—"The Horse Marines" march, Allen; "Ballin' the Jack" trot, Europe; "When It's Night Time Down in Burgundy," Paley; "Trumpeter of the Fort" overture, Gruenwald; "Parfum d'Amour" hesitation, Henry; "Sari" selection, Kalman; "Beaux Esprits" one-step, Tompkins; "Cecile" waltz, McKee; "Maxixe Briquette," Luzernó; "The Ultimatum" march, Allen; "Queen of the Nile" overture, Aletter; "Knock-Knees" one-step, Cobb; "Matin de Septembre" valse, Marshall; "Old Folks Rag," Sweetman; "Captain Betty" one-step, Baxter; "Special Delivery" march, Friedrich; "Raymond" overture, Thomas; "Farmer Bungtown" march humoresque, Luscomb; "Adele" selection, Briquet; "The Joy Riders" galop, Sargent; "The Return of the Scouts" tone picture militaire, Clement; "Devotion" valse lente, Ward; "College Yell" march, Zamecnik; "The Little Café" selection, Caryll; "Parade of the Dolls," Gruenwald; "The Mystic Rose" waltz, Morse; "Flight of the Birds" ballet, Rice; "They're on Their Way to Mexico" march, Berlin; "The Drill-Master" march, Boehnlein; "The Eagles' Nest" overture, Isenman; "Serenata," Moszkowski; "Got 'Em" descriptive march, Allen; "The Lady and the Slipper" selection, Herbert; "At the Mississippi Cabaret" one-step, Gumble; "To a Wild Rose," MacDowell; and "That Whistling Rag" one-step, Macklin.

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of recent concerts given here by Williamson's Orchestra, S. W. Williamson, director, were the following:—"Faust" selection, Gounod; "Rosa-mund," Schubert; "Rigoletto" selection, Verdi; "Toy Symphony," Haydn; "Pikante Blatter" valse, Czibulka; "On Desert Sands" intermezzo, Allen; "Indian Sagwa" characteristic march, Allen; "Pauline" waltz, Allen; "Barcelona Beauties" waltz, Hildreth; "A Night in June" waltz, Morse; "Barcarolle" from *The Tales of Hoffmann*, Offenbach; "La Traviata" selection, Verdi; "Il Trovatore" selection, Verdi; "Poet and Peasant" overture, Suppé; and "William Tell" overture, Rossini. This orchestra has five first violins, seven second violins, flute, cornet, drums, bass, piano, two cellos and trombone.

PHILADELPHIA, PA.—The week of October 26th the attraction at the Liberty Theatre here was "Rebecca of Sunnybrook Farm," in connection with which the theatre orchestra under the direction of H. Hassler rendered the following musical program:—"March Laurentian," Laurendeau; "The Chocolate Soldier" selection, Straus; "Sandy River Rag," Allen; "America" selection, Klein; "Aisha" intermezzo, Lindsay; "Just a Moment" waltz, Van Alstyne; and "The Ragtime Dream," Piantadosi.

PITTSBURGH, PA.—The Y. M. C. A. Sum-mernight Festival Orchestra is giving a series of Mid-winter Concerts this season on Nov. 12th, Jan. 7th and Feb. 11th. At the first concert on November 12th the orchestra was assisted by Miss Ruth Cameron and Russell Kirk, vocalists, and the program included "Triumphal March" from *Aida*, Verdi; "Orpheus" overture, Offenbach; "Tannhauser" excerpts, Wagner; "Salut d'Amour," Elgar; "The Goddess of Night" overture, Allen; "Captain Betty" march, Baxter; and "Poet and Peasant" overture, Suppé. Miss Cameron rendered "Eleger," Massen-et; "With You, Dear!" Scott; and "In the Valley of the Moon," Brannen; and Mr. Kirk sang "Toreador Song" from *Carmen*, Bizet; "Somewhere a Voice Is Calling," Tate; and "In the Hills of Old Kentucky," Collins. Offenbach's "Oh Lovely Night" was also rendered as a duet. This orchestra, with Henry J. Volz as conductor and Joseph Durish as concertmaster, is the Volz Symphony Orchestra, playing under the name of the Y. M. C. A. for the season.

PITTSFIELD, N. H.—The personnel of the Elite Orchestra here is as follows:—C. C. Cilley, leader and violin; J. V. Adams, cornet; I. A. Yeaton, trombone; Iva Tasker, piano; and F. W. Prescott, drums. This organization furnished the music for a Social Waltz Party at the Grange Hall on November 25th, the dance program including "My Love and the Desert and You" waltz, Lawler; "Ger-Ma-Nee" two-step, Weidt; "Merry Madness" hesitation waltz, Allen; "Sweetie" schottische, O'Connor; "I Love the Ladies" two-step, Schwartz; "I'd Give the Whole World to Have You Back Again" waltz, Tracy and Harriman; "In the Garden" one-step, Lang and Fletcher; "Everybody Snap Your Fingers With Me" schottische, Kalmar and Puck; "Dengozo" maxixe, Nazareth; and "You're Here and I'm Here" two-step, Kern.

POUGHKEEPSIE, N. Y.—In connection with some of the recent first class attractions at the Collingwood Opera House here the past few months including "Along Came Ruth": Miss Billie Burke in "Jerry"; "Bringing up Father": "Stetson's Uncle Tom's Cabin"; "The Old Homestead": "Billy, The Kid"; "Potash and Perlmutter": "Peg o' My Heart" and "A Pair of Sixes" the orchestra under the direction of F. Bub has rendered the following numbers:—

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"The Lady and the Slipper" selection, Herbert;
"Rose of the Mountain Trail," Brennan; "Car-
nival Bingo" march, Cohen; "High Jinks" waltz,
Friml; "Floral Suite," Bendix; "Cowboy Capers"
march, Allen; "Zephyr" a western episode,
Trinkaus; "The Darktown Follies" excerpts, arr.
Lampe; "Sympathy" from *The Firefly*, Friml;
"In the Candle Light," Brown; "Peg O' My
Heart," Fischer; "In the Conning-Tower" march,
Brazil; "My Best Girl" selection, Crawford;
"Love's Confession" waltz, Witmark; and "He
Was Always Fooling Around" march, Green-
berg.

PROVIDENCE, R. I.—The orchestra at the
Shepard Company Restaurant under the direction
of Emmie J. Angell has included the following
numbers on the programs played in connection
with The Dansant, which is held three times a
week there: "Special Delivery" march, Friedrich;
"Little Boy Blue" selection, Bereny; "The Davis
Fox Trot," Davis; "Butterfly Ballet," Schultz;
"Please" waltz canter, Gourard; "Chinatown,
My Chinatown," Jerome and Schwartz; "I Want
to Linger" march, Marshall and Cooke; "At the
Mississippi Cabaret" march, Gumble; "Orpheus"
overture, Offenbach; "Mi Amada" danza de la
manola, Leigh; "Delectation" waltz, Rolfe;
"Sweethearts" selection, Herbert; "Valse June,"
Baxter; "Got 'Em" descriptive march, Allen;
"Unrequited Love" waltz, Lincke; "Saddle Back"
galop, Allen; "Pussy Foot" eccentric rag, Hoff-
man; "The Girl from Utah" selection, Rubens;
"Dance of the Moths" caprice, Weidt; "Saints
and Sinners" waltz, Davson; "Captain Betty"
march, Baxter; "Made in the U. S. A." march,
Santos; "The Kiss Waltz" selection, Ziehrer;
"Nymphs o' the Sea-Wold" waltzes, Hildreth;
"Operatic Rag," Lenzberg; "Ballin' the Jack"
fox trot, Europe; "Charme d'Amour" valse
lento, Kendall; "Two Little Brides" selection,
Kerker; and "By the Beautiful Sea" one-step,
Carroll.

READING, PA.—The following numbers were
among those on the program played for the
opening dance of the Odd Fellows by the Im-
perial Orchestra, J. Harry Longacre, leader:—
"Chain of Daisies" waltz, Weidt; "Nights of
Gladness" hesitation waltz, Ancliffe; "On the Is-
land of Pines" two-step, Carroll; "Pert and
Pretty" waltz, Weidt; "California and You" one-
step, Puck; "Too Much Jinger" tango, Buck and
Lowney; "My Croony Melody" two-step, Goetz;
"The Futurist" waltz, Burch; "On the Banks of
Lovelight Bay" waltz, Rossiter; "I'm On My
Way to Mandalay" two-step, Fischer; and "Très
Moutarde" tango, Macklin. This orchestra will
furnish the music for these dances throughout
the season.

ROCHESTER, N. Y.—A program played by
Oliver Vallee's Harp Orchestra under the lead-
ership of Albert A. Cirotzki here on December
5th was as follows:—"The Ultimatum" march,
Allen; "Norma" overture, Bellini; "Cathedral
Chimes" reverie, Arnold and Brown; "Adele"
selection, Briquet; "Under the Harvest Moon" a
tone poem, Ball; "Sari" waltz, Kalman; "High
Jinks" selection, Friml; and "Bits of Remick's
Hits, No. 14" medley overture, arr. Lampe.

The Rockwell Orchestra, Julia Brizee Rock-
well, director, has opened its third season at the
Rochester Club, where music will be furnished
every evening during the winter season. The
programs will be made up of classical, operatic
and high grade chamber music, popular music
being interspersed on request by members of the
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delssohn; "Naila" intermezzo, Delibes; "Pique Dame" overture, Suppé; "Bits of Remick's Hits, No. 14" medley overture, arr. Lampe; "Rigoletto" grand selection, Verdi; and two duets for cornet and trombone—(a) "Crucifix!" Faure, (b) "The Lost Chord," Sullivan. The personnel of this orchestra at the second concert was as follows:—Gould B. Curtis (solo), Elmer J. Hemp-hill, James A. Nichols, Frank H. Osborne, Lewis B. Herrick, Oscar Wegman, Jr., W. A. Nichols, and Edward B. Gaylord, violins; George G. Herrick, cello; James L. Fagan, flute; Berton W. Elliott, clarinet; Harold F. Loomer, cornet; Charles W. Elliott, trombone; James Malone, drums and bells; and W. Clayton Simmons, piano and business manager. Fred B. Bower is the director of the orchestra. Windsor is a suburb of Hartford and this orchestra is made up entirely of local talent, which is somewhat unusual for a town of only 4,500 inhabitants.

BAND NEWS

CHICAGO, ILL.—The Fourteenth Annual Reception and Ball given under the auspices of the Chicago Ice Wagon Drivers and Helpers, Local No. 702, was held at the 2nd Regiment Armory on November 7th, the music being furnished by Bramhall's Band, John Bramhall, conductor. A dance program of twenty-five numbers was rendered by the band, among which we notice the following:—"Imperial Tetiques" two-step, Losey; "First Love" waltz, Holzmann; "Co-ed" two-step, Fox; "The Rose Maid" waltz, Granichstaedten; "Some Baby" two-step, Lenzberg; "Chinatown, My Chinatown" two-step, Jerome and Schwartz; "Pass the Pickles" one-step, LeBoy; "My Croony Melody" two-step, Goetz; "Cosette" waltz, Winne; "Beaux Esprits" one-step, Tompkins; "Imp" two-step, Alford; "The Passing of Salome" waltz, Joyce; "Dynamite Rag" two-step, Klickman; "Just Like the Rose You Gave the Iceman" waltz, Keithley; "When the Angelus is Ringing" two-step, Grant; "How Happy I'd Be With Either" waltz, Burkhardt; "Shawana" trot, Lears; "Just a Moment" waltz, Van Alstyne; "Rose of the Mountain Trail" two-step, Brennan; and "I Want to go Back to Michigan" two-step, Berlin.

COLLEGE SPRINGS, IOWA.—Under the direction of J. Ross Pollock, the College Springs Band gave a band concert at Braddyville on September 26th, the program including "Manhattan Beach" march, Sousa; "Two-in-One" overture, Southwell; "The Winning Fight" march, Holzmann; "Hey! Mister Joshua" song medley, Keith; "Superba" medley overture, Dalbey; "First Regiment Band" march, Atkisson; "Roamin' in the Gloamin'" schottische, Lauder; "Twilight Echoes" serenade, Miller; and "The Whip" march, Holzmann. This band had a very successful summer season playing several outside engagements, the one just mentioned being in connection with a three day carnival at Braddyville.

HOWE, IND.—The Howe School Band, C. E. Miller, director, gave a band concert here on October 11th with the following program:—"National Emblem" march, Bagley; "Woodland" selection, Luders; "Aisha" intermezzo, Lindsay; "Soldiers" march characteristic, Chapin; "Wienlied," Muller, solo for French horn by M. Leeming; and "Love Sparks" waltz, Holzmann.

NEWARK, N. J.—Field's Military Band gave a band concert at Watsessing Park, East Orange, on July 4th, the program including the following numbers:—"Invercargill" march, Lithgow; "Adele" waltz, Briquet; "Garden of Roses"

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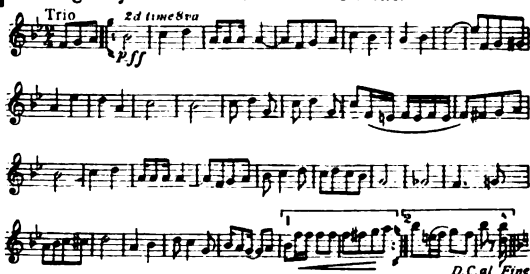
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intermezzo, Pratt; "Bits of Remick's Hits, No. 14" medley overture, arr. Lampe; "Schmerchil-katzchen" caprice, Eilenberg; "Plantation Songs" medley, Conterno; "Heather Rose" caprice, Lange; and "Poet and Peasant" overture, Suppé.

NEW YORK, N. Y.—At the Commandant's House at the Navy Yard on October 15th, the Navy Yard band under the direction of C. C. Schultz, bandmaster, gave a concert, on the program of which we notice "20th Century" march, Losey; "Stradella" overture, Flotow; "Sweet-hearts" selection, Herbert; "Tickle Toes" trot, Penn; "Captain Betty" one-step, Baxter; "Puppchen" waltzes, Gilbert; "Dengozo" Brazilian maxixe, Nazareth; "Yo Te Amo" tango Argentine, Rolfe; "Echoes from the Metropolitan Opera House," arr. Tobani; "By the Beautiful Sea" two-step, Carroll; and "Valse June" hesitation waltz, Baxter.

PALO ALTO, CAL.—The Palo Alto Municipal Band of thirty-two pieces, E. G. Bradley, conductor, furnished the music for the reception tendered the members of Local No. 570, A. F. of M. by Mrs. Robert G. Smith at her home at Mountain View on November 14th in commemoration of her birthday anniversary. Included on the program were "The Carrolltonian" march, Boehnlein; "After-Glow" tone picture, Cobb; "Yo Te Amo" tango Argentine, Rolfe; "Tannhauser" march, Wagner; "Faust" selection, Gounod; and "Saddle Back" galop, Allen. This band will give outdoor concerts all winter in and about Palo Alto.

TAYLOR, PA.—The Taylor Band, an organization chartered in 1890, and which for the past few years has been an inactive, has come to life again and been reorganized under the leadership of Dr. D. E. Jones. The program is now being prepared for the first concert, the proceeds from which will be used for the purchase of new uniforms. Taylor is a suburb of Scranton and shares in the musical prestige of that city.

TERRELL, TEXAS—The following program was rendered by the Terrell Municipal Band at its bi-weekly free concert at the Lyric Theatre, on Sunday, September 20th:—"The Orpheum" march, Mutchler; "Evening Shadows," Stubblebine, horn solo by Mr. Walsh; "Wang" selection, Morse; "Impassioned Dream" waltz, Rosas; "Alma, Where Do You Live?" selection, Briquet; "Dance of the Skeletons" descriptive, Allen; "Romance of a Rose" reverie, O'Connor; and "Down the Mississippi" medley overture, Laurens. Edwin Booth is the director of this band.

TRENTON, N. J.—Winkler's Band, Albert Winkler, leader, furnished the music at the Trenton Inter-State Fair of New Jersey the week of September 28th. On October 2d, in connection with the Second Annual Automobile Meet of the Fair, the band program included "Aisha" Indian intermezzo, Lindsay; "He'd Have to Get Under" two-step, Abrahams; "That International Rag" two-step, Berlin; "Pullman Porters' Parade," Abrahams; "Très Moutarde," Macklin; "Maurice Glide," Haenschén; "They're on Their Way to Mexico" march, Berlin; and "I'm Crying Just for You," Monaco.

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TO THE YOUNG VIOLIN PLAYER

Stirred by the European war, the agitating question of the moment is the probable permanent effect upon America in her arts, science and industries. The indications are strong that in the future this country will practice a greater conservation of her internal resources, and become more self-dependent in all forms, branches and lines. If this holds true with music, it means less importations of players for orchestral work which, in turn, must create the demand for more broadly educated players. Many young violinists who are unable to study abroad through lack of resource and opportunity are too prone to drop into the mercantile rut and lose all sight of their artistry. Apropos we reprint from *The Musician* some very healthful advice to young players by Ray G. Edwards:

Take two lessons a week during the first two years if you can possibly do so. No sacrifice of time or money is too great at the beginning if you have serious intentions of mastering the violin.

Do not get in the habit of missing lessons; even if your teacher does not charge up the lessons (which he should) you cannot afford to get into careless habits. When a pupil misses lessons he is on the down grade, and after a time will drop out entirely.

Get the best violin and bow you can afford, and keep them in good condition. A cheap bow is even worse than a cheap violin.

Practise any finger gymnastics that will strengthen the fingers without straining them. One of the best exercises is to bend slightly the fingers and then spread them apart. Shaking all the joints loose from the wrist is also helpful.

Hear all the good music possible; attending concerts frequently is almost as important as taking lessons. Keep your programs and make notes of the performance and of the compositions, in this way becoming familiar with the compositions of various grades and styles. Your analysis will be interesting to look back upon, and in time you will acquire a habit of looking deep into the compositions for things you would not otherwise notice. Your estimates of the performers may be wrong at first, but in this too you will learn to distinguish proper relations. If you are in a large city you can compare your notes the next day with the newspaper reports by mature critics. With these you may not agree, but hold to your ideas and opinions just the same, until you can honestly change them.

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standing is necessary, and this will come by the analysis of smaller musical forms. This should be done in your own way, the main thing is to do something. Make notes of whatever seems interesting or important.

This understanding and appreciation of music will come more rapidly if encouraged by some slight knowledge of harmony and composition, and of musical history and the lives of the masters.

This suggests that a dictionary of musicians, and one of musical terms, and a short history of music should be purchased and referred to frequently. The next purchase should be a musical encyclopedia of several volumes. After that books may be added on special musical topics.

Unfortunately the law allows anyone to attempt to teach music, whether prepared to give valuable advice and instruction or not. This is the greatest problem for young players and their parents. The latter are often poor judges in such a matter. It is only by careful inquiry among disinterested persons whose opinions are worthy of consideration, that a young player can have any reasonable assurance that he is choosing wisely in the selection of an instructor in music. Usually the best way, if you have to depend upon yourself, is to hear the pupils of different teachers.

After studying a term or two with a teacher, if you have not acquired a comfortable position with the violin, ease in drawing the bow straight across the strings, and accurate intonation of a few scales, it will be just as well to stop taking lessons; either the teacher is not capable of imparting knowledge or you have not the required talent. In either case further study with the same teacher will be an utter waste of time and money.

If at the end of a term or two your teacher plays duets with you, and you are able to keep your part going to the end, without glaring faults of intonation, you may be justified in going ahead with your musical education.

Do not attempt difficult music when called upon to play before people. Confidence is not easily regained after a failure in public. Do something easy and do it well to begin with, there will be other occasions for displaying your ability.

When you find young players of your own age and ability do your best to establish friendships, and when there are several such players have a time appointed for meeting at each other's houses to spend a musical afternoon or evening. Such meetings may result in the exchange of much valuable information about art matters and continue through long years of musical study.

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second violin part if you can get it. Others will be anxious to take the first, but you will have a part from which there is much to learn, and at the same time you will become important and necessary to the ensemble.

TEMPERAMENT AND DIAMONDS

An interesting anecdote by Helen Ware in the *Etude* serves as an additional example of the erratic temperament of virtuosi, and accentuates the fact that diamond studded violin bows should not be used as batons of temper.

She writes:

There have been books and books written about the pioneers of all professions and trades in America, but about the pioneers of musical art there has been very little said in comparison to the vast amount of material that would reward the collector of these fascinating tales, so rich with pathos and humor.

Not long ago this fact was forced upon me recently when I played for an old Canadian one evening not long ago. Following our impromptu musicale, he asked for permission to tell his tale, and that he did in a simple, hearty manner.

"While you were playing," he said, "my thoughts wandered back to 1866, when as a youngster I was just commencing to eke out a scant living independently, in Toronto, Canada. That winter Ole Bull came to town to give a concert. I saved my pennies long before he came, but with all my stinting I could not scrape together the price of the admission fee. The night of his concert a terrible blizzard blew up. I lounged about the entrance of the concert hall, waiting for Goddess Fortuna to perform some miracle in my behalf. The street was almost totally deserted; only here and there could one see a drenched straggler battling his way homeward through the blinding snow storm. It was long past the hour of beginning, and the poor manager peeped up and down the street every now and then to see whether there was a sign of hope anywhere in sight. His prayers were answered by the howling wind.

"Meanwhile the meager audience inside became very impatient and called out loudly for the artist. The manager rushed back of the stage and implored Ole Bull to begin his program, but on learning that there was scarcely any audience outside Ole Bull refused to step out. As a last attempt the frantic manager came out and without much ceremony took myself and a few more brave but rather shabby lovers of music by the arm, and, *nolens volens*, we were made a part of the audience.

"I could hardly realize that they would allow me to hear this great artist absolutely

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free, so I insisted that I hadn't enough money to pay for my admission. But I was soon assured that this was 'a treat on the manager.'

"At last Ole Bull came out and in a very ugly mood commenced to play his program. The pocket edition of an audience became very restless after listening for four or five minutes, and finally they insisted that they wanted 'another piece!'

"Evidently they did not find the composition as interesting as its title. It was the *Devil's Trill*, by Tartini. Ole Bull battled with the angry elements for a minute or so, then with disgust struck his bow against the piano, and scoffing at the audience, abruptly turned and left the stage. Only after the longest persuasion could his manager convince him that all would be well if only he played some compositions of less gray matter. Ole Bull was not to be pacified, and I believe it was only his desire of revenging himself on his unsophisticated audience that brought him back. This time he played *Home, Sweet Home*. It is needless to say that soon he held his audience spellbound under the sway of his beautiful tone and magnetic personality. One by one he played for them the melodies of old, and after each number his listeners gave him a louder ovation of cheers and applause.

"Ole Bull worked on their emotions craftily. He realized that, once his power over them became absolute, they would listen to the most classic of classics enraptured. And so it happened. Without any explanation whatever he commenced to play the very composition he was hissed for. He played through *The Devil's Trill* from beginning to end, rising to such glorious heights in its spirited rendition that when he ended it his handful of audience rushed to the stage and begged him to play it once again (no mean encore). Ole Bull faced them, bowing and smiling good-naturedly over his triumph.

"Suddenly his smile vanished and his features reflected a great fright. Upon being asked the cause of this, he replied that he had just discovered that the precious diamond which had been set in the point of his bow was missing. All helped to look for the gem, but after a lengthy search we gave up in vain. The diamond was lost, not to be found. At least, not by Ole Bull. That was the price he paid for the victory he won while fighting for the recognition of Tartini's wonderful composition.

"We had seen the sparkling glitter of it when he first commenced to play, but it was never again seen after his angry rapping for attention."

See **CADENZA** Ad Page 6

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Page

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BELLINGER MUSIC CO., THE ARTHUR	Dept. B.	BATTLE CREEK, MICH.	11
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BROADWAY MUSIC CORPORATION	145 West 45th Street	NEW YORK, N. Y.	99
BUCK & LOWNEY		ST. LOUIS, MO.	98
CARLSON & COMPANY, M. L.	1133 Masonic Temple	CHICAGO, ILL.	16
CHAPPELL & CO., LTD.	41 East 34th Street	NEW YORK, N. Y.	4
CHURCH COMPANY, THE JOHN	39 West 32nd Street	NEW YORK, N. Y.	69
CUNDY-BETTONEY COMPANY, THE	56 Hanover Street	BOSTON, MASS.	12
DANIELS, CHARLES N.		SAN FRANCISCO CAL.	76
FILLMORE MUSIC HOUSE, THE	528 Elm Street	CINCINNATI, OHIO	18, 86
FISCHER, CARL	Cooper Square	NEW YORK, N. Y.	81, 84, 96
FORSTER, F. J. A.	529 So. Wabash Ave.	CHICAGO, ILL.	76, 101
FOX PUBLISHING COMPANY, SAM	340-344 The Arcade	CLEVELAND, OHIO	2
FREEMAN COMPANY, HAROLD		PROVIDENCE, R. I.	71
FREY, E. H.	306 West 7th Street	OKLAHOMA CITY, OKLA.	36
GORDON, ESTATE OF HAMILTON S.	141 West 36th Street	NEW YORK, N. Y.	97
HERZER, WALLIE	241 Sansome Street	SAN FRANCISCO, CAL.	84
JABERG MUSIC COMPANY, THE GEORGE	523 Elm Street	CINCINNATI, OHIO	82
JACOBS, WALTER	8 Bosworth Street	BOSTON, MASS.	9, 13, 21
KAUFMAN, MEL. B.	140 St. Nicholas Place	NEW YORK, N. Y.	18
KREY MUSIC COMPANY	361B Washington St.	BOSTON, MASS.	5, 7
KUSSNER, L. C.	Lincoln Park Station	CHICAGO, ILL.	20
LA SALLE MUSIC COMPANY	145 North Clark Street	CHICAGO, ILL.	70
MALECKI AND COMPANY, LOUIS B.	337 So. Wabash Ave.	CHICAGO, ILL.	24
McKINLEY MUSIC COMPANY	1501-1513 East 55th St.	CHICAGO, ILL.	15
MEINARDUS, E.		KIEL, WIS.	12
NEILSSON, H. F.	9126 Commercial Ave.	CHICAGO, ILL.	23, 35
PANELLA MUSIC COMPANY	5615 Harvard Street	PITTSBURGH, PA.	22
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RICORDI & COMPANY, G.	8 East 43rd Street	NEW YORK, N. Y.	8, 10, 101
ROAT MUSIC COMPANY, CHAS. E.		BATTLE CREEK, MICH.	22
ROSEY PUBLISHING COMPANY, GEORGE	24-26 East 21st Street	NEW YORK, N. Y.	100
ROSSITER, WILL	136 West Lake Street	CHICAGO, ILL.	100
STASNY MUSIC COMPANY, A. J.	408-10 West 44th Street	NEW YORK, N. Y.	91
STERN AND COMPANY, JOSEPH W.	100½ West 38th Street	NEW YORK, N. Y.	23, 24
STORY	218 Tremont Street	BOSTON, MASS.	86
THOMPSON, HANS	330 Maple Avenue	CLINTON, IOWA	18
VANDER COOK, H. A.	1734 W. Madison Street	CHICAGO, ILL.	81
VICTOR MUSIC COMPANY	1132 Masonic Temple	CHICAGO, ILL.	20
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MARTIN BAND INSTRUMENT COMPANY		ELKHART, IND.	81
STAHL, WM. C.	211 Grand Avenue	MILWAUKEE, WIS.	22
VEGA COMPANY, THE	62 Sudbury Street	BOSTON, MASS.	83
WURLITZER COMPANY, THE RUDOLPH	(Dept. 2341) East 4th St.	CINCINNATI, OHIO	16

VIOLINS

BEEBE & SON, BYRON E.	J 136 Clinton Street	MUSKEGON, MICH.	35
BEEBE, E. W.		MUSKEGON, MICH.	34
BENDER, E. M.		NEWMAN, ILL.	33
FRIEDRICH & BRO., JOHN	279 5th Avenue	NEW YORK, N. Y.	33
GEMUNDER AND SONS, AUGUST	141 West 42d Street	NEW YORK, N. Y.	33
NITZ COMPANY, CHAS. G. W.		WAUWATOSA, WIS.	34
STAHL, WM. C.	211 Grand Avenue	MILWAUKEE, WIS.	33

FLUTES

CUNDY-BETTONEY COMPANY, THE	56 Hanover Street	BOSTON, MASS.	73
HAYNES CO., WM. S.	61 Hanover Street	BOSTON, MASS.	74
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Literary Editor

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We do not hold ourselves responsible for the opinions of contributors. Our columns are open impartially to all competent writers on matters concerning the Orchestra, both Professional and Amateur, but we must reserve the right to condense articles and to reject such as are found unavailable or objectionable.

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VOL. VI JANUARY, 1915 No.



VALE AND SALVE !

With this issue of the JACOBS' ORCHESTRA MONTHLY comes a goodbye and greeting in a double sense—Farewell to the Old Year and the old "Monthly"! Hail to the New Year and Volume VI!

Volume V is dismissed with but one regret, that we were not quite able to fulfill our own anticipations of bigger improvement along broader educational lines. Yet if "we have not done those things which we ought to have done," it must be laid at the door of inauspicious times and lack of forthcoming opportunity, while if "we have done those things which we ought not to have done," let it be ascribed to inadvertency rather than denominated as intentional.

Thanks to its supporting constituency, the career of the magazine has been one steady onward march from its very inception as almost an experiment. Beginning as a small paper of but 48 pages and, comparatively speaking, with wholly inadequate reading matter and but half indifferent music supplement, there has been a steady increase and growth to the present publication of 96 pages (104 in the December issue), with 32 pages of full orchestrations and a piano solo. One by one, and under competent conductors, there have been added educational departments to care for special instrumentalists and their musical needs, New York and Chicago columns from correspondents in close touch with matters musical in those cities, and with the new Volume VI there comes an added Boston column, conducted by Mr. Henry F. Harding, who knows music matters in the "Hub" from the inside out and vice versa. Of other intended improvements and advancements for the coming year the publisher makes no loud promises, preferring to let the forthcoming issues speak for themselves. He may say, however, that, in so far as possible, he purposes to make the "Monthly" a bigger, better and broader magazine than ever before, and the best of its kind in the band and orchestra field.

A Happy New Year to ALL, with best wishes for peace and prosperity! To the old and outgoing—Vale! To the new and incoming—Salve!

It may not be known to the general readers of this magazine that its publisher also issues "The Cadenza."

Aside from its interesting text matter concerning the orchestra and pianist of the "movie" theatre, etc., the magazine named contains each month two new piano solos and two new complete mandolin orchestrations, and the publisher believes that these "arrangements" for the modern mandolin orchestra (if brought to the notice of the regular orchestra leader) will surprise by their perfect adaptability to the use of the regular orchestra of the smaller combinations. The first mandolin is a perfect part for the first violin; the second mandolin is an alto part far superior to the second violin vamp; the mandola carries a tenor obligato—not merely the "oom-pah" as with the viola; the mando-cello is practically the same as the violoncello—an obligato part, and even the obligato banjo can be effectively utilized for saxophones in C. The guitar accompaniment (if played an octave lower) gives the complete harmony and bass for piano.

This editorial should not be misconstrued as advertising, but read as helpful information, for the publisher is confident that the modern mandolin orchestra arrangements, as published

(Continued on page 31)

MUSICAL ECHOES from THE HUB



*If you want to know
the who, where, what,
when and why regard-
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PHONE OR WRITE

With the coming of the New Year prospects seem brighter for business all along the musical line, and these pleasant indications are more than welcome after the long dull stretch of last fall. May it be A Happy New Year for Us All!

Moving pictures on a big scale—in the form of high-class photo-plays with fine orchestras and good music—are holding the boards in Boston. The Boston Opera House was the first to start on the big scale, with fine pictures and an orchestra made up of opera musicians under the direction of Ralph A. Lyford, whose splendid programs have been pleasing big houses nightly. The Boston Theatre was the next to fall into line, with an orchestra under James M. Fulton, and now comes a new and bigger venture with the opening of the new Park Theatre.

The old "Park" has been completely remodeled, and is a duplicate of the Strand Theatre in New York City, the same management controlling both houses. To make the new house a leader, nothing has been overlooked in the way of magnificent furnishings, beautiful decorations, artistic effects in lighting, a big \$50,000 organ and a splendid orchestra, and today this house stands as the most complete, beautiful and up-to-date moving picture theatre in New England.



Charles Frank

A word about the musical director of the new Park and his orchestra. Mr. Charles Frank has been appointed to this most exacting position, and in securing "Charlie" the management has made a ten-strike. Although a young man of only thirty years, Mr. Frank has made a great reputation as performer, arranger, composer and musical di-

rector, and he also possesses the happy faculty of arranging his musical programs to fit the pictures and please his audiences. But Mr.

Frank is more than mere musical director, for he also holds the responsible position of artist-manager. He has complete charge of every performance; engages all the acts, musicians, soloists, chorus, etc.—in short, lays out the whole show.

To the young and ambitious musician Mr. Frank should be a shining example, as proving what hard work and determination will do. Away back in 1901, Charlie came to the old Music Hall (now the Orpheum), playing 'cello. One year later he went to Keith's, where he remained for six years, and then went to the Park as director for the Lillian Lawrence Stock Company. He remained at the Park for one year, and then withdrew to assume the directorship of the Orpheum, which position he retained up to the opening of the new Park. While Charlie was at the Orpheum Harry Lauder came along with his act, and was so well pleased with Charlie's leading that he engaged him as traveling director for the balance of his tour, claiming that his act never went so well before. Harry Lauder may be a tight-wad, but he loosened up well to get Charlie for his tours every time he came to this country.

In selecting his orchestra for the new theatre Mr. Frank has shown that rare, good judgment which marks his every move, each performer being an artist thoroughly experienced in theatrical and concert work. The personnel is as follows: Charles Frank, conductor; Victor S. J. Whitcomb, pianist and assistant conductor; James Lees and Bart Silberman, violins; Geo. Jones, 'cello; Wm. Mumler, bass; P. Troiano, oboe; P. De Modina, flute; Wm. Herrick, clarinet; Max Krulce, trumpet; Frank Glassman, trombone; Archie Messenger and M. De Yeso, French horns; Carl Gardner, tympani and drums; Walter E. Young and Ernest Harrison, organists. Some team, that! Every man a live wire, with a human dynamo leading. It costs money, but the results justify the expenditure.

A novel society function was held on board the Argentine battleship *Rivadavia* at the Charlestown Navy Yard on Friday evening, November 13. The occasion was a farewell reception and dance given by the officers of the ship, and the after-deck was enclosed in heavy canvas and decorated with palms, transforming it into a great ball room. The music for dancing was furnished by the U. S. Marine Band of the Navy Yard and Teel's Band of Boston, the two alternating, and Teel's Orchestra of nine men played promenade music in the Admiral's quarters below.

It is not often that sailors get an opportunity to watch the musical manipulations of a good, live trap-drummer at close quarters, and the band men enjoyed the amusing antics of the Argentine sailors who camped at the back of Frank White, the trap-drummer of Teel's Band. Evidently they never before

seen a drummer work his traps and get his effects, so whenever Frank worked up a good climax, they would laugh and pound each other on the back. Of course drummers do not like to be admired—no? Therefore all Frank did was to work every trap from a bird whistle to a gatling gun. The orchestra relieved the band at 3 A. M., and when Frank Dodge came on with double drums—well! the sailors thought surely he was a magician, because if there was anything which White by chance missed, Dodge put it in.

The subject of drummers recalls an incident that occurred at the Globe Theatre a while ago, and one which proves how much a drummer really can do. The drama on this particular night was "Dr. Jekyll and Mr. Hyde," and between the acts the orchestra went below and played pinochle. Just before the end of the second act the boys were at the entrance ready to go back into the pit, and the leader, Charles Lebe, cautioned the drummer, who enters first, with "Careful, Bill. Go easy!" The house was pitch dark, the audience sitting on the edges of the chairs, with eyes riveted on the leading lady in a tense situation, and in the deathly silence one could hear a pin drop. The scene was where the girl enters and finds the body of her murdered father. As she enters and discovers the body she emits a blood-curdling shriek, which came at the moment when Bill was sliding along the rail in the dark to find his place; the girl runs across the stage, kneels at the side of her dead father, and slowly turning her agonized face to the audience whispers, "Dead!"—when CRASH! in the orchestra pit. Bill had stepped on the bass drum pedal in the dark. The actress jumped up and burst into a laugh, and even the dead man raised his head and smiled. Quick curtain.

The Third Grand Orchestral Concert, under the auspices of the Boston M. M. R. S., was given at Mechanics Hall on Sunday evening, November 22d, and proved to be the most successful, artistically and financially, of any heretofore. The big orchestra of nearly 300 musicians was under the skillful direction of Emil Mollenhauer, and Lambert Murphy, tenor soloist from the New York Metropolitan Opera Company, was the assisting artist.

The instrumentation was as follows: 60 first violins, 50 second violins, 40 violas, 40 'cellos, 35 basses, 2 harps, 8 flutes, 2 piccolos, 8 clarinets, 4 oboes, 4 bassoons, 2 bass clarinets, 4 trumpets, 4 cornets, 8 trombones, 2 tubas, 2 tympani, 4 snare drums, cymbals and bass drum. The following program was given: March, "Vanguard" (Bagley); Overture, "William Tell" (Rossini); "Walter's Prize Song" from "Die Meistersinger" (Wagner); Mr. Murphy; Waltz, "Emperor" (Strauss); "The Lost Chord" (Sullivan); "The Ride of the Valkyries" (Wagner); Aria from "Grise-lidis" (Massenet), Mr. Murphy; "Humores" "Dvorak"; "I'm Chambre Searree"

(Heuberger); Hungarian March from "The Damnation of Faust" (Berlioz).

The wonderful effects that Mr. Mollenhauer produced with this orchestra are beyond description, and the great audience of over 4,000 people was stirred to a pitch of the wildest enthusiasm. The receipts of this concert, as well as those from the monster band concert to be given on Sunday evening, February 4, will be devoted entirely to the relief of the sick and needy members and to the \$100 death benefit of the members of Local 9. In a later issue of the J. O. M. I will give a detailed account of what the Boston M. M. R. S. has done, is doing, its future plans and a synopsis of the big band concert to be conducted by John Philip Sousa, and I'll guarantee it will make the members of other big Locals sit up and take notice. We are not asleep here in Boston.

The big event on December 2d was the Second Annual Moving Picture Ball, given at the Arena by the Motion Picture Exhibitors' League of Massachusetts. As guests, they had the leading "movie" actors and actresses, whose faces are so familiar to the public. The guests were met at the South Station, and with music from Stone's Military Band were escorted to the Copley-Plaza Hotel for supper. After supper they were escorted to the Arena, where they were personally introduced to the capacity audience, and each responded with a clever little speech. Alexander's Orchestra of 25 pieces furnished the music at the Arena, and made its usual hit with the big gathering. Besides playing for the concert and dance, the orchestra played for 10 or 12 vaudeville acts that were sent in by the leading theatres, and which went with the same ginger and vim that characterizes everything done by Alexander's team.

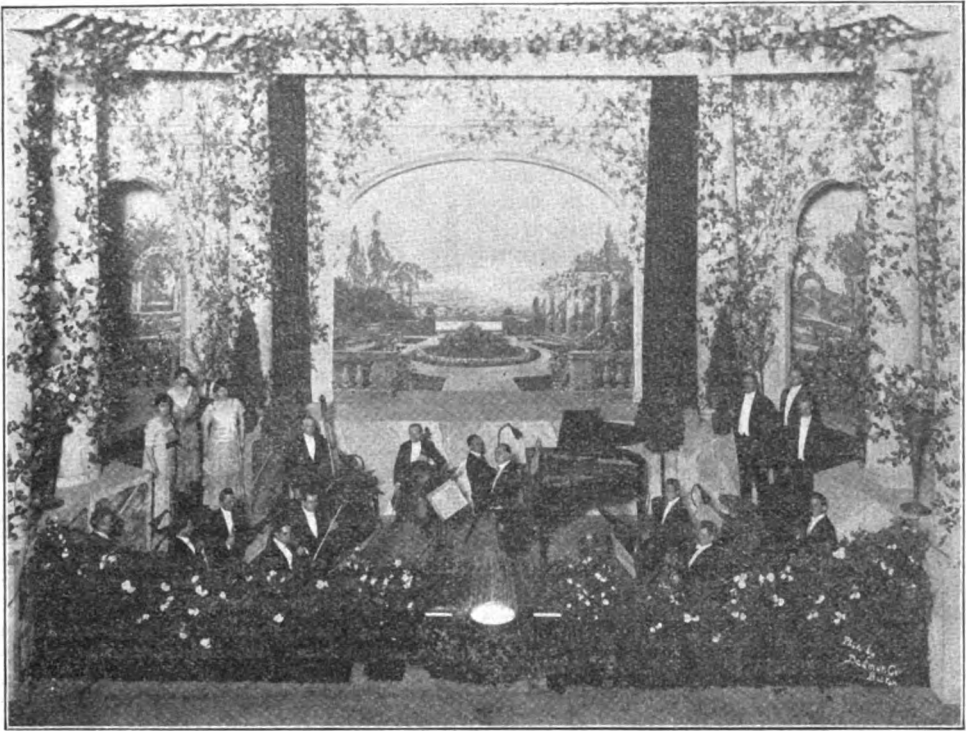
"Izzy" Alexander has accomplished the same remarkable success in the dance line that has marked the career of Charles Frank in the theatrical field, by careful attention to details—giving the dancers a good steady tempo, keeping up-to-date with his music, knowing just what to play and when to play it, and with the last waltz at 2 A. M. the



I. Alexander

dancers still applaud for more. There is no secret about Mr. Alexander's success in his chosen line. It has been accomplished by the same specializing, study and perseverance that always bring results and reputation in all branches of the musical profession. He has only worked a little harder to bring his business up to its present standing, than have some others with the same opportunities.

The summer season always finds Alexan-



Proscenium Perspective of the New Park Theatre, Boston
Charles Frank and His Big Symphonic Orchestra and Soloists

der's Orchestra at the famous beach resorts; Ocean Pier Ball-room, 1910-1913, and from there to the new Winthrop Casino, 1914. In the fall and winter seasons he furnishes music for the Elysium Club, nearly all the ball engagements of Mutual Benefit Associations connected with the big stores and many of the big balls held at the Mechanics and Symphony Halls. He recently played for the K. of P. Golden Jubilee, with an orchestra of 50.

On December 10th Mme. Evelyn Scotney, the eminent coloratura soprano, assisted by her husband, Howard White, and both of the Boston Opera Company, appeared at the Tremont Temple in the second Temple Course concert. The gem of the evening was the aria from the famous "mad scene" in "Lucia," which Mme. Scotney sang by request, and the accompanying flute obligato was played by Charles K. North, the flute soloist of the Boston Opera Orchestra.

Talk about hard luck! Bert Dow handed me this one yesterday. We all know that the choice little dance jobs have not been coming any too thick and fast this season, so last Friday evening Bert, in great glee, took five men out to a private house in Brookline, and after a three-quarter of a mile walk from the car reached the manor, only to be informed by the hostess that there was a mistake in the date, that the party was to have been held the evening previous, and as no musicians showed up they had held a whist party. She sincerely regretted the incident, it was most unfortunate, etc., etc. To make the fiasco even more

complete, the pianist, while waiting at the Park Street Station for the car, had his pocket picked of \$5.00. Curses! said some of the boys, or words to that effect.

The annual election of the B. M. P. A. Local No. 9 resulted in the election of the following members: President, Fred C. Kingman; Vice-President, Wm. Barrington Sargent (re-elected); Secretary-Treasurer, Edw. J. Spring (re-elected); Trustee for three years, G. Urquidi; Finance Committee for three years, George Bryant; Executive Board, Fred Bryant, George Lee, A. Pasquale, J. J. Smith, Walter M. Smith; Delegates to National Convention, Wm. Barrington Sargent and Wm. G. Dodge.

The officers of the M. M. R. S. for the coming year will be: President, Wm. MacKinley (re-elected); Vice-President, R. S. Brownell; Treasurer, H. P. Liehr; Clerk, Wm. G. Dodge; Trustee for three years, F. S. Doten; Librarian, Wm. Hill; Committee on Claims, A. B. Corry, A. E. Harris and W. S. Hudson.

EDITORIAL

(Continued from page 28)

monthly in "The Cadenza," will be of practical service to both the professional and amateur orchestra of small instrumentation, and particularly for the smaller string combinations. However, as "seeing is believing," the publisher will send gladly and gratis to any subscriber of this magazine a sample copy of "The Cadenza" for January.

THE VIOLINIST

(Continued from page 27)

The principal characteristics of his violins are the high model, the scooped edges rising abruptly to the flattened table, and the short, awkward F holes. The scrolls are odd and uncouth in outline, and can hardly be considered artistic. In regard to the labels, it is thought that those signed and dated from Cremona are not genuine. How gladly would we welcome more extensive information concerning the lives of the masters! And yet unfortunately for us there remains, as a rule, only a very unsatisfactory mass of fiction. The statement is made that Stainer's violins were at one time (prior to the nineteenth century) more in favor in England than those of the Cremonese masters. In 1658 he was appointed one of the "Archducal servants" by the Governor of the Tyrol, and in 1669 "Violin Maker to the Count." He at one time was suspected of being a Lutheran and was accused of the crime of heresy, for which reasons he was thrown into prison for six months. This misfortune, coupled with continuous pecuniary difficulties, had a direct bearing upon his gradual breakdown, loss of sanity and final death. He left a widow and eight children. His property was sold for the benefit of his creditors and his large family was left in the most abject poverty.

G. H. S., Salt Lake City, Utah.

Q. Will you please give the definition of "Chaleursment"? It is a musical term.

A. Chaleur is the French for heat or warmth. Chaleursment, then, may be used as a term to indicate the nature of a musical composition, i.e., with zeal, ardor, fervor, warmth, eagerness, earnestness, or animosity.

J. J. K., New York City.

As an enthusiastic reader of your monthly column, I would appreciate it very much if you would shed some light on the following questions:

Q. 1. What care should be taken of an old Italian fiddle in regard to case, polishing and coverings?

2. What should be done when the strings start to wear grooves in the fingerboard?

3. In what position should the sound-post be?

4. Is it good to have hard-calloused finger tips? I have contracted the habit of playing on the side of my first finger—that is, my finger is at a slant when playing and consequently the calloused part is on the side of the finger tips. This also has resulted in a groove in the finger nail, caused by the pressure on the strings. Is this good?

5. Will you please recommend some works on conducting or orchestra leading?

In a past issue of the J. O. M. a violinist

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complained of a rash on the neck, which you stated was caused by contact with the rubber chin-rest against his neck. This has been my trouble, but since I have used a soft silk handkerchief, as you suggested, the rash has disappeared. I thank you for your kindness.

A. 1. An old violin generally requires better care than does a new one, for with the former the wood is liable to be very brittle and fragile, while the top may be weakened from cracks and it possibly may be worm eaten. A new violin should of course be strong, healthy and firmly glued.

The care of any violin brings forth two important considerations: first, its preservation from all blows or knocks which might mar the varnish, injure the wood or part the glue; and second, the protection of the instrument and strings from an uneven temperature (sudden extreme draughts) and a humid atmosphere. It may seriously be questioned whether the coverings now in vogue protect a violin to any appreciable extent, yet, upon second thought, we may say with reason that the principal contributing factors toward cracked wood, parted glue, ruined strings and a poor playing and sounding violin are the lack of requisite

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air circulation and insufficient ventilation, resulting from continuous confinement in a case. Neither will the usual materials for covering the violin when in its case absolutely exclude heat and cold, dryness and dampness, while, on the other hand, if the violin is put away and wrapped up when it is either damp or too cold, the coverings will seriously retard its return to a normal condition. Again, I am sure that our attention more than once has been called to the most unsatisfactory manner in which strings will break on a violin that has been packed away for even only a short period of time, and we may venture to state that this is a direct result of its exclusion from the open air. It also may be surmised that the extra materials wound around a violin may either collect or retain dampness to the detriment of both violin and accessories.

The real reason for placing a violin in a case should be to guard it against accidents and draughts. We all are aware that when an article is shut up in a tight compartment it soon becomes musty and stale. For example, all of us probably have noticed the condition of a house or a room after having been closed for even a few days, and we recall how quickly we have rushed to open the windows and doors to regain ventilation; therefore I am a firm believer in plenty of good, fresh air. Always make it a point to wipe and clean your

violin thoroughly before tucking it away in its case, but do not feel it is necessary to bundle it up. If the case closes sufficiently well to exclude dust, rain and wind, it is filling its mission very well. If the violin does not fit tightly in its case, a small covering of silk or wool may be used—not so much to act as a safeguard against the inclemencies of the weather, but more as a protection from sudden jars and a dangerous shifting about.

2. The fingerboard should be carefully finished off with sandpaper until the grooves have disappeared.

3. The usual position of the sound-post is approximately one-eighth of an inch back of the bridge. It should be understood, however, that this place is accepted as a central one only, for experiments may reveal a variation of this position which will greatly improve the tone and playing qualities of an instrument. It might be found necessary to move the post a sixteenth of an inch or more away from its normal position, usually either towards or away from the foot of the bridge. If the wood in the top of the violin is too thin, the post should be advanced to a point nearer the bridge. It also is of prime importance that the post shall fit with perfect pressure at its two bearings. As a rule, too, it should be poised in a perpendicular position, although it sometimes happens that a slight

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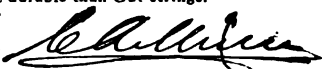
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variation from this may be beneficial to a violin that is not working satisfactorily because of imperfect contact.

4. Deep ridges in the finger tips will interfere with the requisite ease, when shifting the fingers lightly and accurately along the surface of the strings in passing through the several positions. It is possible that you have not used the finger in a sufficiently upright position, and also may have exerted too great a pressure on the strings. Have you kept the nail closely trimmed? It is absolutely essential that all nails be kept as short as possible, in order that they never touch or interfere with the strings. Please see reference to this subject in these columns for November, 1913.

5. "Handbook of Conducting" by Carl Schroeder (translated and edited by J. Mathews and published by Augener of London) is in considerable demand, and is a concise, practical and up-to-date little work. "The Orchestral Conductor, Theory of His Art," by Hector Berlioz (published by Carl Fischer of New York), is perhaps the most famous of all works on conducting, and it would be well for every musician to study its contents. Both of these works contain a supplementary section, explaining the important things a conductor should understand concerning orchestral instruments. "On Conducting," by Felix Weingartner (translated by Ernest Newman and published by Breitkopf and Hartel) is another interesting little work, con-

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taining anecdotes of celebrated conductors and musicians, as well as personal experiences and reminiscences by its distinguished author. "On Conducting, A Treatise on Style in the Execution of Classical Music," by Richard Wagner (translated by Edward Dannreuther and published by William Reeves of London), also may be read with profit.

R. G. B., Little Rock, Ark.

Q. I have a 'cello bearing the following inscription: "Fabrique de Charlotte-Millot, A Mirecourt (Vosges)." It was purchased about thirty years ago from an Italian member of an itinerant orchestra. Please tell me something about these instruments.

A. Joseph Charlotte-Millot worked in Mirecourt (1810-1848) and was a pupil of Aldric of Paris, which information he often printed on his labels. He also sometimes added the words, "A la ville de Cremona." His violins are commonly fashioned after the Stradivarius model and possess considerable merit. The varnish usually is of a lightish tint. He made some very good, easy-playing 'cellos and basses.

F. C., Brooklyn, N. Y.

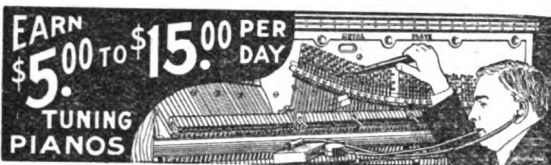
Q. 1. Does Mischa Elman play the first strain of "Humoreske" by Dvorak, in the Victrola, an octave higher than written?

2. What key does he play it in?

3. In your estimation, which is the best

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arrangement of "Humoreske" for violin and piano?

4. What part of the bow would you use in playing the first strain of "Humoreske"?

A. 1. According to the Victrola record which I heard recently, Elman played the opening measures of "Humoreske" as they are written. He did, however, play the final repetition of the first strain in harmonics, which is at the return to the original signature (sixteen measures from the end of the piece). By this method of playing the tones would sound two octaves higher than written.

2. At the factory, the speed of the revolving disk of the Victrola is set at seventy-eight revolutions to the minute when receiving the record of the performing artist. Consequently it naturally would follow that any machine would give a perfect record, if the thumb-screw indicator was adjusted to seventy-eight. Unfortunately, however, dry bearings, faulty weight of the arm that carries the needle, and other often unnoticed conditions caused by thoughtless inattention, all unite to disturb the normal speed, and as a result the pitch of a record is changed—raised as the speed increases, and vice versa. I recently adjusted a machine to the correct speed by my watch, and then took the pitch of the Elman record and several others. The "Humoreske" sounded between G flat and G, therefore the key could not be determined, but the experiment proved that the piano which accompanied Elman, and to which he of course tuned, was



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not at standard pitch. The tempo, by the metronome, was approximately at 76, and few measures were rendered in an even rhythm, a rubato style prevailing. The other records gave the exact key, such as the Meditation from "Thais" in D. Perhaps the Victrola would have a record of the tonality of the Elman record to give you should you write them.

3. The arrangement by Fabian Rehfeld appeals to me as being the most satisfactory, as regards the correctness of the melody, the harmonization, bowings for the violin, fingerings and the key—G (the original being G_b). You will understand, of course, that I have made this summing up only as an average, for there are certain points which are better in other arrangements. It has suited my fancy to make one or two corrections and changes.

4. Middle and lower half, and never slurring more than two notes together. This style, in my opinion, has its advantages over that of playing at the upper half, or using whole bows and perhaps including a whole measure to each stroke of the bow. For anyone who wishes to study this composition thoroughly and conscientiously, it would be an excellent plan to examine the several arrangements by Rehfeld, Kreisler and Wilhelmj.

See Cadenza Ad on Page 6

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A. R. C., Lewiston, Idaho.

Q. Can you tell me where the trouble lies with the G string on my 'cello? It is very hard to make it vibrate, and, when it does, it bellows like a bull. I have tried many different strings, and also have another 'cello which has the same trouble. I will thank you to help me out.

A. You evidently have discovered a "wolf" in your 'cello, i. e., the vibrations of a tone (or tones) are false or imperfect, having no definite pitch—that is, vibrating first sharp and then flat, or vice versa, and sounding rough and generally disagreeable. "Wolves" infest some of the finest string instruments, are extremely difficult to soothe and are seldom removed, unless it be to some other tone. A reliable repairer should be consulted who, after a thorough examination and skillful experimenting, may succeed in remedying a possibly faulty construction and correcting any imperfect adjustment. This will assist in taming the "wolf" and perhaps, if he is not a thoroughbred, may succeed in driving him away.

Exercise care in the selection of strings that are best suited to the playing qualities of your 'cello; this concerns the proper gauge of the strings, as well as the grade used. Also learn to appreciate the importance of treating the stubborn tones with the exceptional care which they require. When a tone does not respond easily and naturally to the usual normal pressure of the bow and the instrument plays "hard," you should ascertain the most advantageous method by which the tone can be successfully attacked and held, and you may further subdue the "wolf" by noting at what distance from the bridge you would best draw the bow, in order to purify the tone. By thoughtful attention, to every detail of tone production, you may happily overcome many

of the inequalities in the voice of your 'cello. For additional notes on this subject please see L. C. B., in the June (1913), and J. W. F., in the March (1914) issues of the J. O. M.

Mrs. J. D., Davis, Okla.

Q. 1. Will you please tell me how to wash a violin bow?

2. I am using Wichtl's "Young Violinist." What shall I study next? What should follow easy exercises in the third position?

A. 1. The stick can be easily and quickly cleaned by rubbing gently with a soft cloth saturated with sperm oil, and with the additional application of a little grain alcohol. The latter should be used sparingly and with due care that it is not allowed to cut into and injure the varnish. Pure grain alcohol may be used for cleansing the bow-hair, and it can be applied freely until every particle of the rosin has been dissolved and all foreign substances have been removed. If the hairs adhere, continue the washing until they are separated. After the hairs are thoroughly dry the rosin should be applied very carefully. In applying the rosin, allow plenty of time by drawing the hair slowly across the rosin cake, and with a light pressure in order to obtain the finest dust, as large particles of rosin are very injurious to tone production. If the stick is but slightly soiled, you may find that a little lukewarm water and a good quality of soap will clean it, after which, rub in a little olive oil and polish off with a piece of chamois skin. Should the finish of the wood be somewhat worn, it may be brightened with a touch of shellac.

2. Your choice of studies to follow those of Wichtl should depend upon the extent of your musical knowledge, as well as the degree of proficiency you have acquired in your work

(Continued on page 69)

Swedish Fest March

1st VIOLINALBERT PERFECT
Arr. by R. E. HILDRETHMaestoso
8va ad lib.

The musical score is for the 1st Violin and Trio of the 'Swedish Fest March'. The 1st Violin part is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 'Maestoso' tempo marking and an '8va ad lib.' instruction. The Trio part is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It includes parts for Clarinet and Horn (mf pizz.), Bass (mf p), and Flute and Clarinet (f). The score features various musical notations including triplets, slurs, and dynamic markings.

1st VIOLIN

Mona Lisa

VALSE

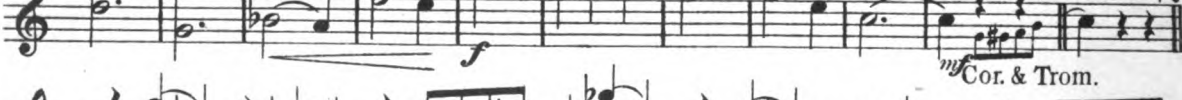
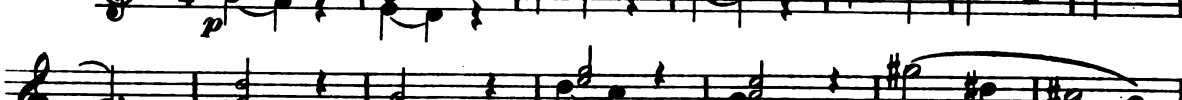
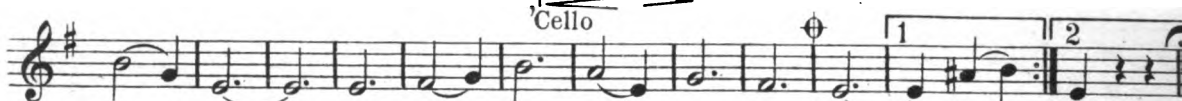
Andante

GEORGE L. COBB

INTRO



VALSE



CODA



Swedish Fest March

2^d VIOLIN

ALBERT PERFECT

Maestoso

ff 3

p Viola

f 3

1 Bass

2 Bass

D.C. al C.

TRIO

mf pizz.

1 arco

2 arco

f 3

ff 3

mf 3

ff 3

mf 3

1 2

Mona Lisa

2^d VIOLIN

V A L S E

GEORGE L. COBB

Andante

INTRO *f* *ff* *f*

VALSE *mf* *f* *mf* *D.C. al.*

TRIO *p* *mf* *f* *ff* *D.C. Trio al.*

CODA *f poco a poco cresa* *ff* *ff*

Mona Lisa

VIOLA

VALSE

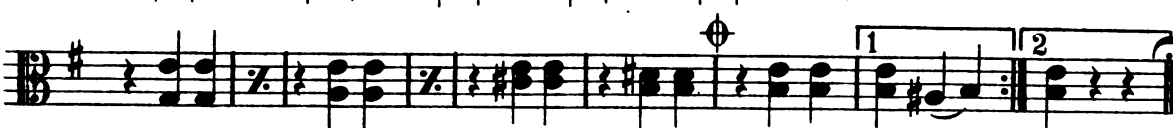
GEORGE L. COBB

Andante

INTRO



VALSE



D.C. al C.

TRIO



D.C. Trio al C.

CODA



'CELLO

Swedish Fest March

Maestoso

ALBERT PERFECT

The musical score is written for Cello and a Trio section. The Cello part begins with a *ff* dynamic and features several triplet markings. The Trio section, marked *TRIO*, includes parts for Horn, Viola, and Cello. The Horn part is marked *mf* *pizz.* and the Viola part is marked *arco*. The Cello part in the Trio section is marked *arco* and *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff*, *mf*, *p*, and *f*. There are also first and second endings marked with '1' and '2'. The score concludes with a *D. C. al.* marking.

Mona Lisa

'CELLO

VALSE

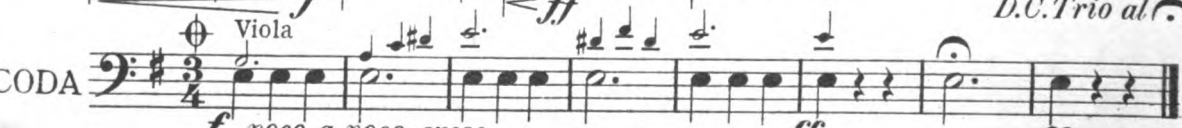
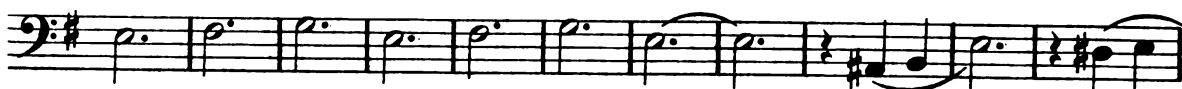
GEORGE L. COBB

Andante

INTRO



VALSE



CODA

*f poco a poco cresa**ff**ff*

BASS

ALBERT PERFECT

Violin Concerto in D major, Op. 35, Johannes Brahms

First Movement

First Violin Part

Measures 1-10

Key: D major (two sharps)

Time: Common time (C)

Dynamics: *ff*, *p*, *mf*, *f*

Articulation: *pizz.*, *arco*

Performance Instructions: *Drum*, *D.C. al.*

First Violin Part

Measures 1-10

Key: D major (two sharps)

Time: Common time (C)

Dynamics: *ff*, *p*, *mf*, *f*

Articulation: *pizz.*, *arco*

Performance Instructions: *Drum*, *D.C. al.*

Mona Lisa

'CELLO

VALSE

GEORGE L. COBB

Andante

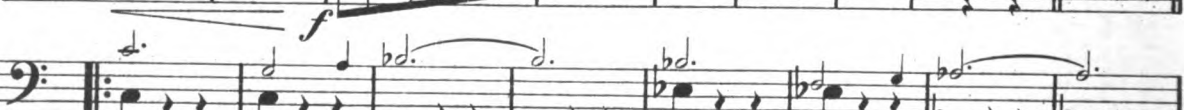
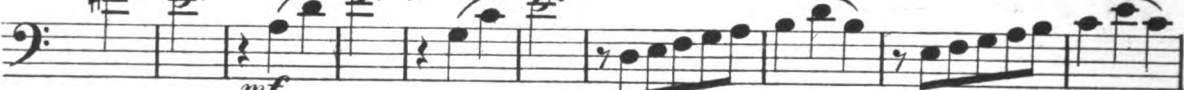
INTRO



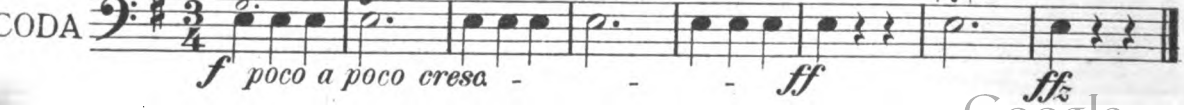
VALSE



TRIO



CODA



Mona Lisa

'CELLO

VALSE

GEORGE L. COBB

Andante

INTRO



Mona Lisa

'CELLO

VALSE

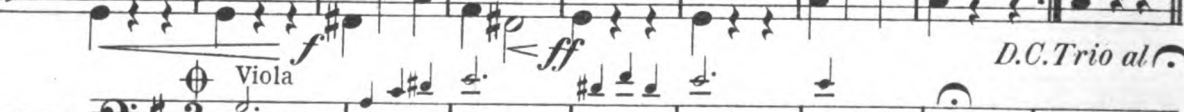
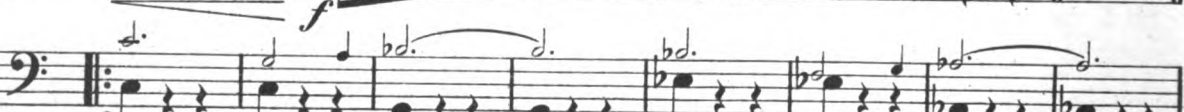
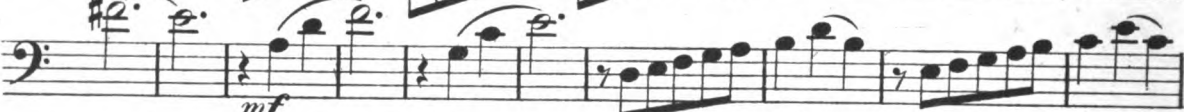
GEORGE L. COBB

Andante

INTRO



VALSE



CODA



BASS

Swedish Fest March

Maestoso

ALBERT PERFECT

BASS

ff *Drum*

p *last* *f* *p* *D.C. al C*

TRIO *pizz.* *mf* *arco* *f* *ff* *mf* *f* *ff* *mf* *f*

Cello

1 *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Mona Lisa

'CELLO

VALSE

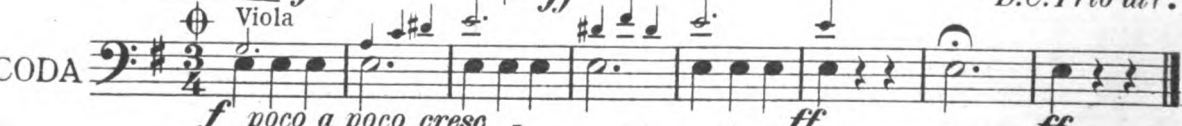
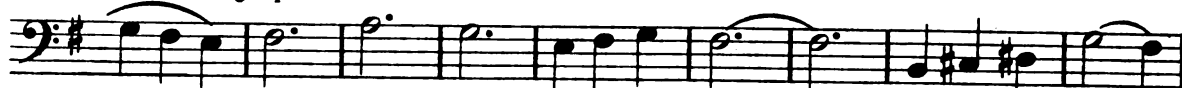
GEORGE L. COBB

Andante

INTRO



VALSE



CODA

*f poco a poco cresa**ff**ff*

Mona Lisa

'CELLO

V A L S E

GEORGE L. COBB

Andante

INTRO

VALSE

mf pizz.

arco

TRIO

Viol

D.C. at 6.

Trom.	last
-------	------

D.C. Trio at 

CODA

Viola

f poco a poco cresa.

ff

ff

BASS

Swedish Fest March

ALBERT PERFECT

Maestoso

BASS

ff *Drum*

p *last* *f* *D.C. al.*

TRIO *pizz.* *mf* *arco* *f* *ff* *mf* *f*

Cello

Mona Lisa

'CELLO

VALSE

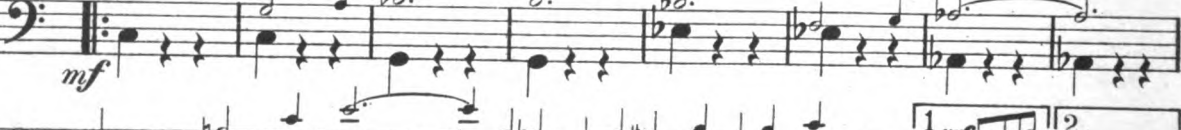
GEORGE L. COBB

Andante

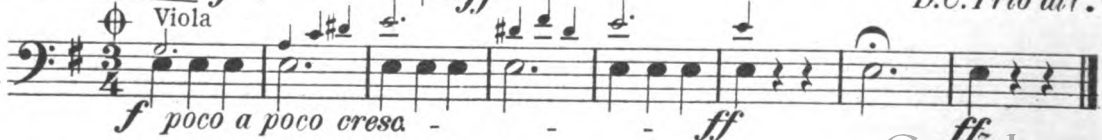
INTRO



VALSE



CODA



BASS

ALBERT PERFECT

Maestoso

ff

Drum

1 last 3

p

3

f

3

p

D.C. al

TRIO

pizz.

mf

arco

arco

Cello

f

ff

mf

f

1 3 2 3

BASS

Mona Lisa

VALSE

GEORGE L. COBB

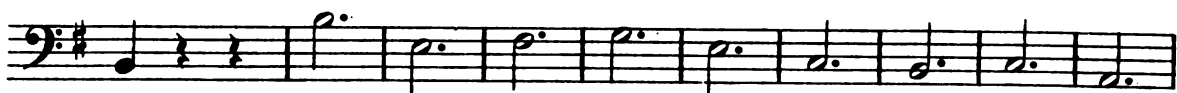
Andante

'Cello

INTRO



VALSE



D.C. al

TRIO



D.C. Trio al

CODA



FLUTE

Mona Lisa

VALSE

GEORGE L. COBB

Andante

INTRO



VALSE



Play when only one Clarinet

TRIO



D.C. al.

CODA



f poco a poco cresa

D.C. Trio al.

Swedish Fest March

1st CLARINET

in A

Maestoso

ALBERT PERFECT

1st CLARINET

ff 3 3 3

p *f*

D.C. al C.

TRIO

mf *f* *ff* *mf* *f* *ff* *mf*

Viola or Cello

1st CLARINET

in A

Mona Lisa

VALSE

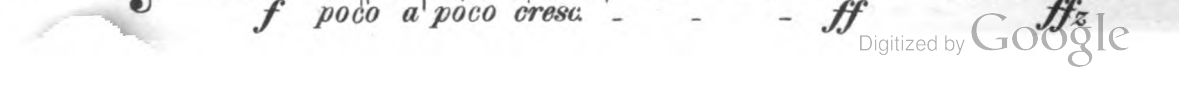
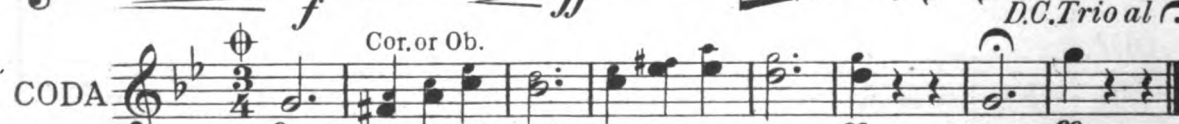
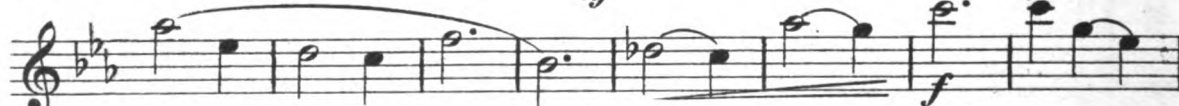
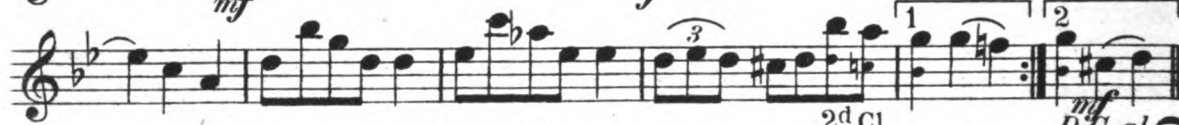
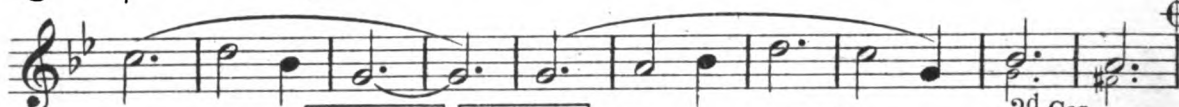
GEORGE L. COBB

Andante

INTRO



VALSE



CODA



mf *D.C. al.*

TRIO

p

mf

mf

mf *last*

mf

p *D.C. Trio al.*

CODA

f poco a poco cresc. *ff*

Swedish Fest March

PIANO

ALBERT PERFECT
Arr. by R. E. HILDRETH

Maestoso

The musical score is written for piano and consists of seven systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The tempo is marked 'Maestoso'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a 'last' marking.

TRIO

The musical score is written for three parts: Trio, Flute (Fl.), and Piano. The Trio part is in the upper system, starting with a *mf* dynamic. The Flute part enters in the sixth system with a *f* dynamic. The Piano part provides harmonic support throughout. The score includes various musical notations such as treble and bass staves, clefs, time signatures, and dynamic markings. The Trio part features a melodic line with some triplets. The Flute part has a more active, melodic role. The Piano part includes chords and arpeggiated figures. The score concludes with a double bar line and repeat signs.

Fl.

Mona Lisa

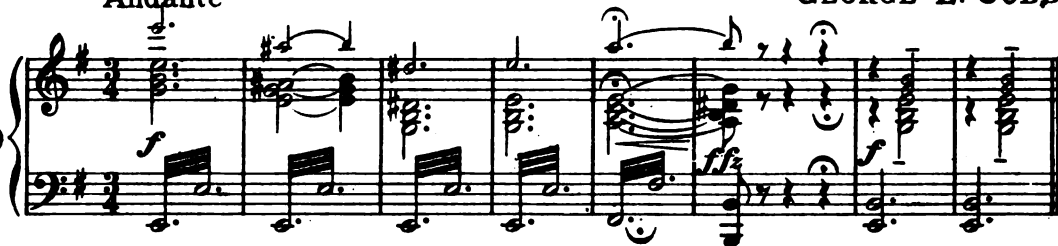
PIANO

VALSE

GEORGE L. COBB

Andante

INTRO



VALSE



Swedish Fest March

2^d CLARINET

in A

ALBERT PERFECT

Maestoso

ff 3

D.C. al

This section contains the first six staves of the 2nd Clarinet part. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is marked 'ff' (fortissimo) and 'Maestoso'. It features several triplet markings (indicated by a '3' over a group of notes) and a repeat sign with first and second endings. The section concludes with the instruction 'D.C. al'.

TRIO

mf

2^d Violin

ff *mf* *f* *ff* *mf*

This section contains the remaining staves of the 2nd Clarinet part and the beginning of the Trio and 2nd Violin parts. The Trio part starts on a new staff with a treble clef, key signature of two flats, and common time, marked 'mf'. The 2nd Violin part begins on a staff below the Trio, also with a treble clef, key signature of two flats, and common time. The music includes various dynamic markings such as 'ff', 'mf', and 'f', and continues with triplet markings and repeat signs.

2^d CLARINET
in A

Mona Lisa

VALE

GEORGE L. COBB

Andante

INTRO 

VALE 

TRIO 

CODA 

f poco a poco cresc. - - - *ff*

Mona Lisa

OBOE

VALSE

GEORGE L. COBB

Andante

INTRO

Andante

INTRO

VALSE

TRIO

CODA

f *ff* *mf* *p* *Cor.* *2d cl.* *f* *ff* *f poco a poco* *ff* *ff*

8 4 1 2d cl. 1 2 D.C. al 4 1 1 Cor. 2d cl. D.C. Trio al

Swedish Fest March

BASSOON

Maestoso

ALBERT PERFECT

The musical score is written for Bassoon and Trio. The Bassoon part begins with a *ff* dynamic and a *Maestoso* tempo. It features a series of eighth and sixteenth notes, often beamed in groups of three. The Trio part enters later, marked *mf*. Both parts include first and second endings, marked with '1' and '2' respectively. The score concludes with a *D.C. al.* instruction. Dynamics range from *ff* to *mf*. The key signature has one sharp (F#), and the time signature is common time (C).

BASSOON
Maestoso
ff
p
f
p
D.C. al.

TRIO
mf
f
ff
mf
f
ff
mf

1 2 1 2

ff *mf* *ff* *mf*

Mona Lisa

BASSOON

VALSE

GEORGE L. COBB

Andante

INTRO *f* *ff* *f*

VALSE *mf* *f* *mf* *f* *D.C. al*

TRIO *p* *mf* *f* *1 Trom. mf* *last* *mf* *f* *ff* *D.C. Trio al*

CODA *f poco a poco cresa.* *ff* *ff*

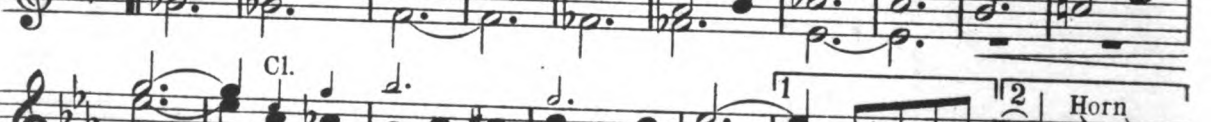
Mona Lisa

CORNETS in A

VALSE

GEORGE L. COBB

Andante



Swedish Fest March

HORNS in F

ALBERT PERFECT

Maestoso

2^d Cor.

ff 3 3 3

p f

1 2

D.C. al.

This section contains the first five staves of the Horns in F part. It begins with a forte (ff) dynamic and features triplet rhythms. The tempo is Maestoso. The key signature has one flat (F major). The notation includes various musical symbols such as notes, rests, and dynamic markings.

TRIO mf 7 7 7 7

1 2

Bass'n f ff mf

1 2

This section contains the Trio and Bass'n parts. The Trio part starts with a mezzo-forte (mf) dynamic and features a 7-measure rest. The Bass'n part starts with a forte (f) dynamic and features a 7-measure rest. The notation includes various musical symbols such as notes, rests, and dynamic markings.

HORNS in F

Mona Lisa

VALSE

Andante

GEORGE L. COBB

2^d Cor.*f poco a poco cresa -*

Swedish Fest March

TROMBONE

ALBERT PERFECT

Maestoso

ff

1 *p* 3 last

Bass'n & Cello

1

2

D.C. al C.

Detailed description: This block contains the first five staves of the Trombone part. The first staff begins with a forte (ff) dynamic. The second staff has a first ending bracket. The third staff is marked for Bass and Cello. The fourth staff has a first ending bracket. The fifth staff has a second ending bracket and ends with a 'D.C. al C.' instruction.

TRIO

Bass'n

mf

1

2

f

ff

mf

ff

Bass'n

2

Detailed description: This block contains the musical score for the Trio part, consisting of six staves. The first staff is marked for Bass and begins with a mezzo-forte (mf) dynamic. The second staff has a first ending bracket. The third staff begins with a forte (f) dynamic. The fourth staff has a fortissimo (ff) dynamic. The fifth staff has a mezzo-forte (mf) dynamic. The sixth staff has a fortissimo (ff) dynamic and a first ending bracket. The seventh staff is marked for Bass and begins with a mezzo-forte (mf) dynamic. The eighth staff has a second ending bracket.

Mona Lisa

TROMBONE

VALSE

GEORGE L. COBB

Andante

INTRO *f* *ffz* *f* Bass'n

VALSE *mf* *mf* *f* 'Cello & Bass'n

mf *f* 'Cello

mf *f* 'Cello & Bass'n

mf *f* Horn 1 2 *D.C. al.*

TRIO *p* Bass'n *mf* 'Cello

f *mf* 1 last

f *ff* *mf* *D.C. Trio al.*

CODA *f poco a poco cresc.* *ff* *ffz*

DRUMS

Swedish Fest March

Maestoso

ALBERT PERFECT

ff

Tympani in C & G or Bass Drum
p

f Dr's

D.C. al C.

TRIO

16

f

ff *mf* *f*

mf *ff* *mf*

f

1 2

DRUMS

Mona Lisa

VALSE

GEORGE L. COBB

Andante

INTRO 

VALSE 









TRIO 

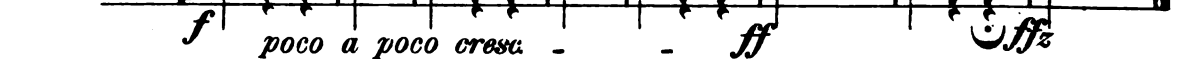










CODA 

poco a poco cresc.

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THE VIOLINIST

(Continued from page 36)

at the present time; also, you should take into consideration the points in your technical equipment which are in the greatest need of immediate improvement, and then select studies which are best suited to supply and correct your deficiencies. Examine the violin methods by such musicians as Tours, Laoureux, De Beriot and Alard, and at the same time apply yourself diligently to the study and practice of scales and the easier arpeggi. Unless you are thoroughly grounded in the fundamental essentials of violin playing, it would be better not to attempt much, if any, work in the positions.

The "Young Violinist" has been revised, is now published in two volumes as Opus 10, and comprises 100 studies. You might find pleasure and profit in the following works: Fifty Easy and Melodious Studies by Franz Wohlfart, Op. 74; "School of Violin Technics," Section 1, by Henry Schradieck; "School of Violin Technics," Op. 1, Part 1, by O. Sevcik; One Hundred Studies, Op. 20, the first book in the first positions, the second book in the first to the fifth positions, by Friedrich Hermann.

V. G., Ben Lomond, Cal.

Q. 1. I have an old violin labeled "Johann Stephan Thumard, Lautten und Geigen-

macher, Straubing, 1803." It is hand made. Can you tell me something of its maker?

2. Could you tell me what is the matter with my bridge? When I put on a new E string the bridge seems to bend over, and if I am not careful it falls. Do you think the fault lies with the strings? There seems to be a big strain at the bridge.

3. The first bridge I had on my violin was very thin, and my instrument appeared to have a clearer sound. Could you tell me where I can find another bridge of that sort?

A. 1. Johann Stephan Thumhardt was born in 1749 and died in 1817. He resided and worked in the old city of Straubing on the Danube River, where he established his workshop when he was twenty years old and labored industriously until a few months before his death, when he gave over the house and business to his son and pupil, Gottlieb Alois. This son carried on the work until his own death in 1830. His friend, Johann Georg Malzl, succeeded to the business.

Thumhardt probably was a pupil of Buchstadter, and many of his violins are modeled in a rather long and narrow fashion. The varnish usually is of a brown, or brownish yellow, tint and is without lustre. Both he and his instruments enjoyed great popularity with the people of Straubing, as attested by the inscription they caused to be placed upon his tombstone, and which I will translate as

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reading: "Appreciated and esteemed by his fellow citizens, he will be extolled and praised by posterity." One of the twelve "Apostelgeigen," dated 1795, and one of his best violas, dated 1782, are now in the possession of F. Ebner of Straubing. The instruments of Thumardt are very well finished, and their tone is quite effective for orchestral work, being rather inclined to a loud and piercing quality. The value is placed at about one hundred dollars abroad, and would be somewhat more here—for a genuine instrument. His double basses bring a higher price, somewhere in the vicinity of two hundred and fifty dollars.

2. First of all assure yourself that the bridge is not warped, but should this be the case have it replaced by a new one. In stretching the strings up to pitch they will gradually draw the bridge forward, and for that reason one should watch it carefully, and at the first indication of a shift from the normal vertical position it should be pressed back. This is best accomplished by holding the string between the thumb and first finger at the bridge, while at the same time pressing lightly but firmly against it with the finger nails. By this method the bridge may be adjusted ever so slightly, and without the customary danger of pushing it over—an accident which often occurs as a result of too much direct pressure while holding the bridge between the fingers. This latter procedure is particularly hazardous if the strings cling to the surface of the bridge, for when they finally loosen it is with such unexpected suddenness that the bridge falls before the weight of the hand pressure can be released.

3. Violin bridges as prepared for the trade are cut much larger—that is, higher and thicker—than those intended for practical use. The feet are merely blocked out and must need be shaped to conform to the curves of the violin top. In further fitting the bridge to a stringed instrument the height must be so adjusted as to improve the tone and easy playing qualities, as well as to carry the strings at a proper distance above the fingerboard.

It is also necessary to sand-paper the bridge down to the required thinness, and this plays an important part in bringing a violin up to its most perfect tone development. Please refer to "The Care of the Violin," published in the July, 1913, issue of this magazine. Bridges of various grades and prices may be purchased from dealers in musical instruments and accessories, or from violin dealers and repairers.

P. H. A., Flint, Mich.

Q. 1. I have an old violin with this inscription carved on the ribs: "VIVA + VI + IVI SYLVIS DEO VI MORT VA + DULCE +." The label on the inside reads: "Gaspard Duffoprugard in Milano, 1657." The last character in the date is rather indistinct, and I write it as it looks to me. There also is the picture of a monastery inlaid in natural colored wood, placed at the bottom of the back of the instrument and enclosed in a curiously shaped frame. It is a fine toned instrument. Can you tell me anything about it?

2. Can you give me the names and publishers of some good orchestra numbers with drum solos? Also some which call for lots of little traps for the drummer?

A. 1. The inscription on your instrument is somewhat fragmentary and one not easy to translate literally and still retain some degree of gracefulness in its translating. I hope the following may prove acceptable: "In living power I went to wood, to God in deathly force—and it was good." The word "dulce" when translated literally means sweetly or pleasantly. This maker seems to have used various Latin legends for the purpose of inscriptions, and the following is one in which the violin is supposed to be speaking: "VIVA FUI IN SYLVIS, SUM DURA OCCISA SECURI; DUM VIXI TACUI MORTUA DULCE CANO"—translated, "I was living in the forest, the cruel axe killed me. Living, I was mute; dead, I sing sweetly."

Gaspar Duiffoproggar was born in Fressing, Bavaria, and died in Lyons about 1570. His

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principal work appears to have been done during a period extending from 1500 to 1550. For many years the date of his birth was given as 1467, while later investigation of records seems to show that he was born in 1514. This wide discrepancy between birth-dates and working period, however, only serves to show how little is actually known of the man. His widespread fame has rested principally upon two factors; namely, his work as an artisan in wood inlaying, and the claim that he was the father and first maker of the violin as we now know it—tuned in fifths. Authorities, however, differ as to this, the weight of opinion awarding the honor of priority to Da Salo, who probably was the real creator of our violins. Some authorities go so far as to claim that Duiffoproggar never made a violin, and that the first violin music was not written until fifty years after his death. Thus an endless argument continues unsettled, but from it we at least may assume that there is very little authentic information to be gained concerning his life, which is a matter for much regret.

It is claimed that Duiffoproggar was one of the earliest lute and viol makers, a mosaic worker and wood inlayer. His inlaying work was very rich and artistic, so much so that it attracted the attention of Villume who made many remarkable imitations of his work which, in turn, were imitated by other French makers, more particularly by those who lived in Mirecourt. German copies, in the old Brescian style, are frequently sold to the credulous public as being genuine Duiffoproggar instruments. A great number of these counterfeit instruments were built between the years 1810 and 1840 by Frenchmen who catered to the constantly increasing demand for old violins. Many of these counterfeits were very successful imitations and are still extant, therefore it is much wiser to purchase violins bearing the Duiffoproggar label for their practical playing value only. Genuine examples of his art are extremely rare, and for the most part are held in collections owned by conservatories and museums. The family

name of this maker is spelled in various ways—ranging from the old German form of Tieffenbrucker through Dieffenbruger, Dieffopru-char, Duiffobrocard, Duprocard, Diffobricard, Duiffoprugar, and so on.

2. The drummer may find ample opportunities for the use of his "traps" in the following descriptive pieces: "Hunting Scene," Bucalossi; "Cavalry Charge," Gustave Lunders; "A Day at the Circus," and "A Day at the Races," Bodewalt Lampe; "In a Bird Store" and "In a Clock Store," Charles J. Orth; "Bicycle Race," Jaxone; "Columbus," Herman; "Night Alarm," Reeves; "A Morning in Noah's Ark" (a humorous phantasy in four scenes), Rollinson. A fine, but quite difficult xylophone solo will be found in Victor Herbert's "Eldorado March."

"Ragged William" by Frank P. Banta and "Hungarian Rag" by Julius Lenzberg, two numbers in the march or two-step form, are both supplied with "interesting" drum parts. The former contains a few measures from Rossini's "William Tell" overture, and from the latter includes suggestive excerpts from Liszt's Hungarian Rhapsody, No. 12. Comparatively little "trap" work is written into the drum parts of the dance music of recent date, although the listener might be deceived into believing quite to the contrary after hearing some of the effects produced. In such cases, the leader sometimes suggests certain "combinations" to his "percussion man," but the player himself is expected to introduce every imaginable improvisation—if he wishes to please the public, increase his popularity and further add to his opportunities for securing engagements.

W. J., Randall, Minn.

Q. Would you kindly tell me where I can obtain a good book on composition? I should prefer one suitable for home study.

A. The following works can be recommended for their general context, but it would be unwise for me to state which book would be best suited to your individual needs with-

(Continued on page 100)

THE FLUTIST

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Each issue of this department will contain timely Articles of interest and instruction covering the Flute in its history, story and pedagogy, with occasional biographical excerpts on famous and noted performers. Questions are solicited, and all queries submitted in good faith, and with FULL SIGNATURES, will receive the personal attention of Mr. Medicus. All communications appertaining to this department should be addressed to MR. EMIL MEDICUS, care of JACOBS' ORCHESTRA MONTHLY

NOTE: Queries as to the "best make" of instruments, etc., cannot be answered through these columns. [Ed.]

Music Study in Prison

There has been much discussion and agitation of late for a National Conservatory of Music, financed and controlled by the government. Foreigners have frequently reminded our people that America is far behind the European countries in this respect, and well they might. It is not generally known, however, that a great many of our prisons are devoting serious attention to the study of music among the prisoners, and one of the leading institutions in this respect is the Federal Prison located at Atlanta, Georgia. There are but three federal prisons in the United States—one at McNeal Island near San Francisco, another at Leavenworth, Kansas, and still another at Atlanta, Georgia. Only those who have committed offenses against the United States Government—such as tampering with the mails, post offices, national banks, etc.—are assigned to the federal prisons, the minimum sentence being one year and one day, and the maximum, life imprisonment.

The Federal Prison at Atlanta is located within a twenty-minute street car ride from the heart of the city. All the buildings are fireproof, and are imposing structures of granite quarried from Stone Mountain, Georgia—which is the largest mass of stone in the world—all the stone being cut and set by the prisoners. The beautiful Administration Building has just been completed, with the exception of the interior, and two large cell houses, corresponding to the wings now in use, are under construction, likewise a good sized hospital to replace the present quarters. The cell houses are of special interest to visitors. They are in the form of wings extending from the Administration Building, and contain two rows of cells of five tiers each, each tier containing nineteen cells. The cells in every tier are locked simultaneously by the operation of a wheel, although any separate

cell can be unlocked by the guard when desired. There are but two prisoners to a cell, and prisoners may select their own cell-mate.

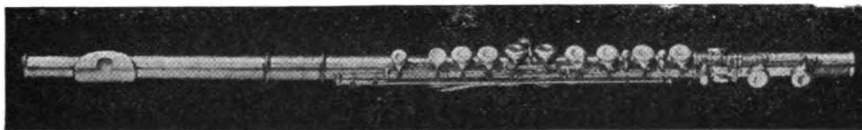
Prison hours and routine are mechanical, to say the least. The rising bell rings between 6.30 and 6.45 A. M.; breakfast at 7, work at 8, back to cell at 11.45 to wash for dinner at 12; back to cell till 1 p. m., then work until 4.15; back to cell to wash for supper at 4.30, back at cell at 5 to be locked up for the night, with lights out at 9 P. M. And so on throughout the week until Sunday, when the monotony is broken by services in the Chapel from 9.30 to 10.30 A. M., followed by Sunday School and exercises and sports in the yard in the afternoon from 1.30 to 3.30. These latter include hand-ball, basket-ball, base-ball (practice), foot-ball (Rugby and soccer), pitching quoits, running, jumping, pole vaulting and high jumping. It is interesting to note that the prisoners have broken the college records in sports here. 3.30 P. M. marks the supper hour on Sunday, this meal (like the Saturday evening meal) being served in the cells.

On Wednesday afternoons base-ball and soccer-ball games hold forth, very frequently with outside teams, which invariably go down to defeat, largely because of the better physical condition of the prison teams and due to regular rest and meals, and total abstinence from intoxicants. All the bread consumed at the prison is baked in batches of 1,000 loaves, and the bread fresh from the ovens reminds one that the dinner hour is indeed welcome. The refrigerator, with its numerous sides of beef and whole carcasses of meat, bears mute evidence that the daily feeding of 813 men—the present prison population—is no small item. In addition to a well-equipped hospital, which employs both a resident physician and a surgeon from Atlanta, there is also an open air camp for prisoners who are suffering from tuberculosis.

Three years ago last July, Mr. Jake Mattheissen was chosen by the Government to take charge of the music at the Federal Prison, although prior to that time there was an orchestra of from nine to eleven musicians under the directorship of one of the inmates. Mr. Mattheissen instituted orchestral rehearsals every week, with occasionally two per week, and soon after his appointment occurred the first orchestral concert, assisted by outside soloists. After two years of meritorious work, during which time the orchestra had grown to twenty-five men, Mr. Mattheissen resigned.

For several months the prison orchestra remained without a director until, about eight months ago, Mr. J. P. Wilhoit was appointed to fill the vacancy, and under his direction music at the prison received a new impetus. Orchestral rehearsals were held daily except Sunday, and Sunday concerts by an orchestra of 25 members were given quarterly. The following program of the July concert speaks

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Grande Marche, "Une Parade de Matin"....*Bendel*
(a) A Coronado Serenade, "San Diego"....*Edwards*
(b) Valse Lento, "Miss Atlanta"....*Martello* (inmate)
Song*Selected*
Serenade (flute and cornet)*Till*
Characteristic, "Egyptian Midnight Parade"....*Iseman*

PART II

Overture, "Poet and Peasant"*Supplé*
Male Chorus*Selected*
Medley Overture, "Gems of 1914"....*Shapiro-Bernstein*
The Neapolitan Troubadours*Selected*
Descriptive, "Hunting Scene"*Bucalossi*

Mr. Wilhoit has brought the orchestra up to a standard which compares favorably with semi-professional organizations. An orchestra of nine men: two violins, 'cello, bass, flute, two cornets, trombone and drums, plays during the noon meal in the dining hall which seats 800.

Any prisoner can make a request for admission to music study, the musical director assisting in the choice of an instrument. The applicants are then assigned for practice in the Chapel, which occupies the entire mornings during the week, also from six to seven o'clock in the evenings in their cells. When proficient, they are then enrolled in the orchestra. Prisoners who are engaged in the study of music are assigned work which will not prove injurious to their fingers, their afternoons being devoted to employment in the tailor shop, to teaching school, etc. In addition to the orchestra there is also a band now in process of organizing, the government having recently procured a set of band instruments for the prison. Needless to say, those prisoners who are conscientiously devoting their efforts to the study of music in this penal institution have splendid opportunities for acquiring valuable training. As one prisoner,

sentenced for life, remarked: "Why shouldn't we accomplish a great deal? We have a lifetime to devote to study, and are well versed in matters pertaining to time."

Some very good musicians, at one time or another, have been members of this prison orchestra, among them being one well-known composer of "rag" music, and a former tympani player of the French Opera Company of New Orleans. At the present time there are enrolled several arrangers of music—one a budding composer of promise; also a very good cornetist—a mere lad, with a very good face, who is serving a life sentence. Another valued member is the drummer, and who will question that this "Knight of the calf skin" and his fellow musicians are without ideals? Could those who question be present at one of the concerts or performances of the orchestra, all doubts would soon be dispelled.

Reader, judge not harshly of these charges of Uncle Sam! Remember that some of the cleverest men in this country have been imprisoned. All of us, at one time or another, are inclined to slip up morally, the only difference being that these men were so unfortunate as to become apprehended. With some, the cause has been environment; with others, actions committed in excess of passion; while still others, innocent of crime, are there merely because a crime was committed and the dear law must perforce find a victim to answer for the deed.

With the abolition of the heinous rule of silence, and with the installation of music, prison life today shows a marked advancement over the old system, and nothing serves better to make men good than music. How these prisoners love the art divine! Come with me to the prison Chapel on a Sabbath morning. The orchestra, neatly dressed in spotless white and seated before the rostrum, strikes



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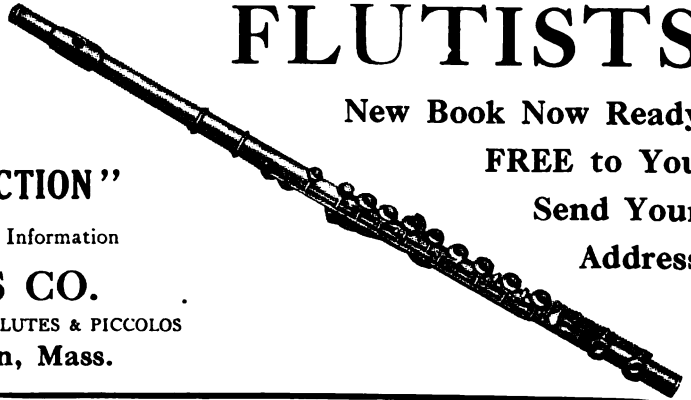
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up a lively march to which over 800 prisoners, black and white, file into the spacious auditorium. An instrumentalist of note has been secured, and over 800 faces beam with expectancy and animation while the usual services are rushed through. The soloist appears and his first selection, a wild Hungarian number scintillating with dazzling technic and tone nuances, is rewarded with a simultaneous outburst of applause. An Adagio movement followed and received the same demonstration, while the Dvorak "Humoreske" was awarded an ovation. An exquisite Andante from the Molique Concerto was accorded the reverent reception worthy of a group of artists, and only an old favorite of the prisoners, a *pièce de resistance* of an ex-member of the orchestra—the Tittl' Serenade, served to satisfy them into quietness for the reception of the piquant Chopin Valse in D flat.

To always play to such an audience would fain transport an artist to heaven. The wealth of a king would prove inadequate compensation for such moments, when audience and artist are attune under the spell of the muses. Well might our society concert-goers copy from these wards of the government, to whom music breathes a message of hope, love and beauty. Long life, health and prosperity to those who have been instrumental in bringing music behind the bars as well as between them! is the prayer of every prisoner. If the Federal Government has not yet instituted and financed a National Conservatory of Music, it has established in embryo a conservatory system of musical instruction, which radiates sunshine inside prison walls.

Questions and Answers

L. L. H., Los Angeles, Cal.

Will you kindly submit a list of popular orchestral compositions which have especially good flute parts?

A. Florid flute parts will be found in the following numbers: "Dreaming Valse," A. Joyce, and "Druid's Prayer," G. Davson (both published by J. W. Stern & Co., New York); "Firefly" selections, Rudolph Friml

(G. Schirmer & Co., New York); "L'Encore," Victor Herbert (M. Witmark & Sons, New York); "The Busy Bee," Theo. Bendix (M. Witmark & Sons, New York); Spanish Dances, Nos. 1, 2 and 3, Moszkowski (Carl Fischer, New York); "My Chain of Memories," Mrs. Herbert Ingraham (Shapiro-Bernstein, New York); "On the Banks of Lovelight Bay," W. R. Williams (Will Ros-siter, Chicago); also "Merry Lark," from "Birdland" suite, Theo. Bendix; "Last Hope," Gottschalk; "Murmuring Zephyrs," Jensen; Scarf Dance from Ballet "Callirhoe," Chaminade (all published by Walter Jacobs, Boston).

A. C., Kansas City, Kan.

Q. Will you please inform me where I can procure the following songs for voice, flute and piano—if they are procurable? "Long I've Watched" (Precioso), Drouet; "Sing, Sweet Bird," Ganz; "Lament of the Nightingale," Belcke; "Nightingale's Trill," Ganz; "In This Lovely Spot," Lewy; "Lovely Flute," Furstenau; "O Sing Forever," Furstenau; "Sing, Sweet Bird That Shun'st the Noise of Folly" (composer not given).

A. I have been unable to locate the above compositions. Perhaps some reader of the J. O. M. will kindly inform The Flutist of the publisher of any or all of them for future notification.

H. C. T., Brattleboro, Vt.

Q. I am very much pleased with the J. O. M., especially so with your department. Should like your opinion relative to the following: Is it foolish for a man past middle life to try to improve himself on the flute or any other instrument when he expects nothing in dollars and cents, only the satisfaction of knowing that he can play a little, and to please a few friends?

A. On the contrary, it would be wrong of you not to strive for the development of your avocation. You have a great love for the flute; woo her and she will fall an easy captive. I have several correspondents between the ages

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of sixty and seventy years who are enthusiasts, also an esteemed acquaintance who is a stern critic, one who loves the flute so well that the age of sixty-eight years does not deter him from seeking more knowledge of this magic tube.

L. N. B., Spencer, Mass.

Q. Please mention several good flute solos with orchestra accompaniment, not too difficult; also a list of desirable chamber music for flute in combination with other instruments, and where procurable?

A. "Hirten Idylle" (Shepherd's Idyl), Op. 58 (Kohler); "La Traviata," Concert Waltz, Op. 378 (Popp); Valse, Op. 64, No. 1 (Chopin, arranged by E. Prill); all obtainable from Carl Fischer of New York, will prove good solo numbers with orchestra accompaniment. The following chamber music may be procured from Breitkopf & Hartel of New York City: Quartet in D (Mozart, 28), Quartet in A (Mozart, 29), both for flute, violin, viola and 'cello; Serenade in D, Op. 29 (Beethoven), for flute, violin and viola; Trio for flute, 'cello and piano, Op. 63 (Von Weber).

C. J. S., Winnipeg, Can.

Q. Would you kindly submit a list of quartets—original compositions or arrangements—of medium technical difficulty—for flute, violin, 'cello and piano, also stating where they can be most readily obtained?

A. Nocturne, Op. 19 (Doppler); Quartet in G (Haslinger), Serenade in C, Op. 62 (Kohler); Divertimento, Op. 38 (de Michelis), can be obtained from either Carl Fischer or G. Schirmer, both of New York City.

H. H. C., Grand Rapids, Mich.

I have read and re-read all of your interesting articles and must say that they are very helpful. I am taking advantage of your department by asking the following questions:

Q. 1. Please state the exact difference between flabbiness and relaxation, also pressure and tension, with regard to the lip muscles while sustaining tones *pp*?

2. What and how should one practice to learn to take breath quickly and easily?

3. In single tonguing, should the tongue be placed against the upper lip or against the roof of the mouth?

4. Please state the difference between a full, rich flute tone and what you call an anaemic tone?

5. When playing high tones, say A on up to D in the third register, should the lungs forcibly expel the air through the lips or should the action of the lungs be normal, as in exhaling?

A. 1. Flabbiness implies a normal condition of the lips, a condition from which flute tone devoid of value results. Pressure applies to the instrument more than to the lip, i. e., holding the flute with force against the lower lip, no more pressure of the instrument against the lip being used than is absolutely necessary to retain the correct position of the flute when playing. By tension is meant the expansion of the lip muscles necessary for the production of flute tone, i. e., as in the act of smiling, having the lips as loose as possible for the lower tones and gradually tightening this tension without extra pressure for sounding the various tones in ascending the scale in the three registers. At no time must this tension be rigid—a condition which is easily detected from the strain on the lip and cheek muscles. Relaxation is the gradual decreasing of this tension when ascending from a higher register or tone to a lower one. Should you experience difficulty in sustaining the third register tones *pp* by reason of their dropping to the second register, you may be sure your tension is too lax. To overcome this, use more tension than you think is necessary. For example, if your high A drops to the fifth of an octave lower, try using tension enough to produce a high C. Tones will only raise to higher ones through the application of added tension as in playing harmonics; in reversal, they will only drop to lower ones through the relaxation of tension. Remember the grand rule of flute playing. "Always use merely enough effort to produce the desired result." Ease and naturalness are positives in flute playing; force and artificialism, negatives.

2. The art of rapidly taking breath results largely from experience. A larger amount of air can be inhaled by breathing through the mouth rather than through the nostrils. Open the mouth just a trifle, and rapidly but inaudibly breathe as in the act of sobbing. When playing etudes, etc. (which prove excellent for taking quick breaths), try to perform this act without the loss of a single note.

3. A very rapid single tongue can be acquired by using a very short thrust of the tongue, the tip of the tongue being lightly placed against the orifice in the lips, but NEVER thrust through or between the lips.

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To derive a good idea of the correct position and action of the tongue, place a very small piece of paper on the tip of the tongue, having the tongue lightly blocking the orifice, then with a short, quick thrust spit the paper through the orifice.

4. A full, rich flute tone is one which takes hold or speaks immediately the breath is applied to the embouchure (blow-hole). It is free of overblowing or hissing, sounds round and full even in *pp*, and has a peculiar charm devoid of harshness which no other instrument can produce. An anaemic tone is thin, has no color or timbre, is inclined to a sort of smothered effect and, as its name implies, has very little life or carrying power.

5. I am inclined to think that you have been using great tension on the abdominal muscles and lungs, producing an effect somewhat similar to that experienced in holding

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the breath when making a long swim under water. In other words, you feel as though you are about to burst. Practice with normal breathing, gradually expending your air as in the act of steadily blowing a candle without snuffing out the light.

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CONDUCTED BY RUDOLPH TOLL

Solo Clarinetist of the Boston Opera Orchestra and Instructor of Clarinet at the New England Conservatory of Music



This department will contain timely Articles of interest and instruction covering the Clarinet in its history, story and pedagogy, with occasional biographical excerpts on famous and noted performers. Questions are solicited, and all queries submitted in good faith, and over FULL SIGNATURES, will receive the personal attention of Mr. Toll. All such communications MUST be addressed to RUDOLPH TOLL, care of JACOBS' ORCHESTRA MONTHLY.

NOTE: Queries as to the "best make" of instruments, reeds, etc., cannot be answered through these columns. [Ed.]

Questions and Answers

E. H. D., Balfour, N. D.

Q. 1. I have considerable difficulty in fingering the interval from E flat (fourth space) to B flat (third line); also B flat to A flat, above the staff. For the first E flat I use key No. 4, with all holes closed, and for B flat I use key No. 10 and the register key. Is there an easier fingering for these intervals, and are they easier on the Boehm system than on the Albert?

2. My A clarinet is a great deal harder to blow than the B flat, and I also have trouble in fitting a reed to it. I have changed mouthpieces, but without any satisfactory results. Is this a fault of the instrument, or is it due to the difference in size and bore?

3. Do you advise the use of a metal lay or a crystal mouthpiece?

A. 1. The fingering you are using for the interval of E flat to B flat is the correct and only one, and is the same on the Boehm system. It is a difficult interval when repeated many times in quick succession, as in a tremolo



but in such case you may keep all the fingers on the right hand down, and, in so far as the tone B flat is concerned, even the second and third fingers of the left hand, although it seems natural and rather easier to raise the second finger of the left hand with the first, for the B flat. The thumb joint must be very flexible in operating the register key and the thumb hole.

The interval from A flat to B flat above the staff (and vice versa) may be fingered in two different ways, as follows:



and, while there are other fingerings, these two are the best. The first one (a) is the

best for tremolo, and the second (b) is better for diatonic passages or scales.

2. If your A clarinet is without a leakage and otherwise in good condition, the difference in blowing the A and B flat instruments should be scarcely discernible. Personally, I use one and the same mouthpiece for both clarinets, but I fit my reed for the B flat instrument, which, in my case, is sure to go well on the A. When I try the reverse, however, I am not so successful, for it has been my experience that, when fitting a reed to the A clarinet, it is too stiff for the B flat.

3. I have no objection to the metal lay. It has its particular advantage in that it does not warp, as will the lay on a plain wood or rubber mouthpiece, to which the metal generally is attached. It does not, however, make playing any easier, nor does it improve the tone as compared with the crystal mouthpiece.

G. F., Bowling Green, Ky.

Q. My lips become very dry and chapped, which is a hindrance to clarinet playing. Will you please recommend a remedy?

A. Camphorice, Mentholatum and many other preparations for the lips may be procured in small tins, convenient to carry in the vest pocket, and should be applied whenever the lips feel dry. This will also prevent chapping.

E. L. M., Tacoma, Wash.

Q. I have Baermann's "Daily Studies" and Finkelstein's "Technical Studies," one using the melodic minor scales and the other the harmonic minor scales. Which minor scales do you consider best for practical exercises?

A. As with the major scales, one being as important as another, so it is with the minor scales—there is no choice, whether melodic or harmonic.

J. A. P., Ottawa, Can.

Q. 1. I understand that you use and recommend the ——— clarinets. Judging from your own experience, as teacher and soloist, do you think they are better than any other make, or simply just as good? I ask this question because they are sold cheaper in the United States than any of the best makes that are sold in Canada, and are recommended by the leading soloists.

2. Can the additional low E flat key be used advantageously in producing third line B flat, and do you recommend it?

3. Can you give me some information about a Swiss make Boehm system clarinet? I do not know the name of the maker.

A. 1. Please read head note to this column.

2. The same fingering used to produce low E flat will, with the register key open, produce the third line B flat. The advantages of this key, even in transposing A parts on the B flat clarinet, are not sufficient to warrant my rec-

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ommending such a cumbersome instrument.

3. I regret that I cannot at this writing enlighten you on the question of the Swiss make clarinets.

E. L., Beaver Falls, Pa.

I am interested in your talks on the clarinet in JACOB'S ORCHESTRA MONTHLY. I have been playing the B flat clarinet about 18 years, and wishing to learn all the fine points I can, would like to ask the following questions:

Q. 1. Can you tell about how many clarinet and saxophone players we have in the United States?

2. Do you think a clarinet reed can be made out of metal, and allow of correct intonation and good tone?

A. 1. Since the American Federation of Musicians is made up of nearly 600 Locals, and making allowance for a good many clarinet players not belonging to this Federation, I estimate that, with an average of 75 in each Local, there are between 45,000 and 50,000 clarinet and saxophone players in the United States.

2. Both in this country and in Europe unsuccessful experiments have been made with materials of various kinds for reeds, and I doubt whether any other material ever can take the place of a cane reed. Steel strings are used very successfully on violins, but a com-

parison between those and metal reeds is hardly possible, for the reason that all steel strings are made apparently the same as regards thickness, strength, etc., and practically all are usable. For even allowing for the slight difference in the strings there is little or no difficulty in making them vibrate or respond, and also produce a good tone when a bow is drawn across them with a powerful arm. Yet the same theory would not be applicable to clarinet reeds all made of the same strength, because first, the sensitive muscles of the lips cannot endure a strain like the "powerful arm" and, second, the lips (embouchure) of each clarinet player vary to such an extent that innumerable grades of reeds would have to be made, and even then they might require additional slight alterations in order really to suit the individual players.

From what I have learned regarding some of the experiments already made in this line, I should say that the great stumbling block is always a question of tone, for even after the metal reed has been thinned down to a point where it would respond (vibrate) quite successfully, it has failed utterly to produce a good quality of tone. It is for this reason that I very much doubt if we ever shall have a metal reed, and especially of the many grades, which will allow of good tone production.

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K. D., Protection, Kan.

Q. 1. I have been playing a 15 keyed Albert system clarinet, and I am going to change to the Boehm. I have a ——— French make clarinet on trial. It has 18 keys and seven rings, with a straight register key; is made of wood and does not come apart in the middle like most clarinets. Am also considering a ——— clarinet, but it has a curved register key and only six rings. Which do you advise me to get? If there is some better make, please let me know.

2. Which is the best material for clarinets, wood or ebonite? Is there not danger of wood checking?

A. 1. Please read head note to this column.

2. Although ebonite will not check, wood is the better. With reasonable care there is not much danger of it cracking. Read rules on the "Care of clarinets," given in most catalogs.

L. E. B., Princeton, Minn.

Q. 1. I have been reading your answers to clarinetists in the JACOBS' ORCHESTRA MONTHLY for some time, and would appreciate your answers to a few of my questions. While I have played the clarinet for 10 or 12 years, and have tried all makes of reeds and several different facings on mouthpieces, etc., I still have reed troubles. At present I am using a long and open facing, and like it best for band work. Why is it that out of a lot of reeds some are fine and produce a full round tone, while others are absolutely useless in spite of all the whittling, filing, rubbing and trimming? I find about two good reeds in a dozen.

2. Why is it that after playing for a time and I remove my reed to wipe it dry, it does not work well when replacing it on the mouthpiece?

A. 1. There are various reasons why all reeds are not satisfactory—whether they are hand-made or machine-made. One might suppose that machine-made reeds ought to come

out one like the other—much the same, for instance, as shoes which are made after a pattern and apparently come out the same in every respect. And yet in fitting shoes to our feet, we often experience a very trying job before we are satisfied. While this comparison may be a bit far-fetched, nevertheless the two articles in question are machine-made articles, and in both we depend upon their good grain, flexibility, particular cut, quality, perfect fit, etc., all of which are of paramount importance. But at this point I believe it to be well to part company with our "comparing article," since it cannot serve us artistically, and by that I do not refer to *artistic finish*, but to *artistic results*.

And here is where the great difficulty in finding a perfect reed enters, as the quality of cane from which the reeds are made varies like any other material. Again, it is also affected by atmospheric changes which cause the reeds to warp so that they turn and twist in innumerable shapes, as may be seen by an inspection. If you will examine reeds by casting the eye along the edge of the under or flat side, you will find that some are quite bow-shaped. That is, some turn or bend back and others forward, while still others are so twisted that both sides do not lie flat on the lay of the mouthpiece. Such reeds are useless—at least, for a time—for it is quite possible that, according to a change of atmosphere, they may take another turn and in consequence resume their normal shape.

The effects upon the player when such reeds are adjusted to the mouthpiece are numerous, but I will mention only a few, with the cause and remedy. Usually, however, there is no remedy, for in the case of such reeds filing, scraping, cutting, rubbing, etc., will not alter and generally make bad matters worse. The bow-shaped reed which turns back naturally allows a wider opening between the reed and the mouthpiece, causing it to play with greater effort and making the strain upon the lips almost unendurable. And yet such a reed,

(Continued on page 87)

THE CORNETIST

CONDUCTED BY ROSS HICKERNELL, Mus. B.
Teacher of Cornet, Trombone and other wind instruments at
Chautauqua Summer Schools and Dana's Musical Institute



This department will contain timely Articles of interest and instruction covering the Cornet, Trombone, etc., in their history, story and pedagogy, with occasional biographical excerpts on famous and noted performers. Questions are solicited, and all queries submitted in good faith, and over FULL SIGNATURES will receive the personal attention of Mr. Hickernell. All such communications MUST be addressed to ROSS HICKERNELL, care of JACOBS' ORCHESTRA MONTHLY.

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Questions and Answers

C. A. L., Toronto, Can.

Q. I have a boy eight years of age and want him to study music. Do you recommend a private teacher or a musical institute? At what age do you consider it best to begin the study of music? What wind instrument would you prefer?

A. Your boy, at eight years, is not too young to begin the study of music. In fact, in your city, he has already begun the study of music if he is attending the public school. As I stated in a reply to L. E. B. last month, touching upon this subject, the important thing is to begin *with the study of music* first, and this may be started as soon as the child is old enough to comprehend the beginnings of any subject—in short, at the age when he enters the public school. As for the study of a musical instrument, which is the practical application of music, that may be begun as soon as a firm foundation has been laid by the study already referred to.

Entrance into an institution, college or school of music, at the age of your boy, is out of the question. Music is, or should be, considered but one of many subjects that are to be studied by a child at this age. The public school branches are of first importance, and should not be crowded back to give precedence to specialties. From this viewpoint, then, there remains no recourse but the private teacher.

The choice of an instrument is necessarily a matter of preference. If, however, there has been expressed no especial liking for any particular instrument, I should advise the study of one of the wood-wind instruments, and particularly one of the uncommon ones—oboe, bassoon, bass or alto clarinet, as these are instruments for which there is a demand,

and the demand will increase. Too frequently the cornet is taken up under the impression that it is the principal instrument of the band. As a consequence, there are more cornet players ordinarily available than the average band-master knows what to do with, while frequently he is driven to his wit's end to know from whence to fill out his reed section. The cornet is not the principal instrument of the band, unless it is a *full brass band* (no reeds used at all). In the concert band the reeds are of first importance, just as are the strings in the orchestra. It is of course understood that the importance of every instrument should not be overlooked.

W. S. L., San Antonio, Tex.

Q. Will be very glad to read in your department of the J. O. M. your ideas upon the following: Are the lips of the cup mouth-piece players affected by a poor condition of the stomach? If so, what would you advise?

A. Indeed, yes! The lips are very sensitive to any disorder of the stomach, and cold sores or fever blisters, as they are variously called, are often the direct result of this condition. The best advice to be offered is—get right physically, although sometimes a bad condition is bound to be endured for a time. Almost everyone is liable to an occasional temporary disarrangement, which they correct as soon as possible or which rights itself naturally within a few days. But if the condition is chronic, then the services of a good physician are needed and that right quickly. Don't let it grow. It is as bad for the disposition as for the lips.

A. McC., Dunkirk, Mont.

As a subscriber to the J. O. M., and an earnest reader of your column every month, I should appreciate a reply to the following questions:

Q. 1. What is the rule for the use of grace notes?

2. How shall music written for C instruments be played on the B flat cornet?

3. Can E flat tuba parts be played as if written in the bass clef by adding sharps, and can the string bass part be played on the E flat tuba with C crook?

4. Is orchestra music harder to play on the cornet than band music of the same grade? I have heard that the time is much harder.

5. I have been playing cornet for about six months, and cannot play above G sharp—upper register—but can play the ordinary waltz at sight. Do you think I am progressing as fast as I should?

A. 1. There is a distinction between the uses of the grace note. In the older forms of notation the "long" grace note, called *appoggiatura*, received one-half the value of the principal note; in modern music, the *appoggiatura* is written out. The "short" grace note is called an *acciaccatura* and receives as little



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value as possible, the accent being placed on the principal note. The grace note is usually placed one degree above the principal note,

but not always. When placed above it is termed *appoggiatura superior*; when placed below, an *appoggiatura inferior*. You need not worry

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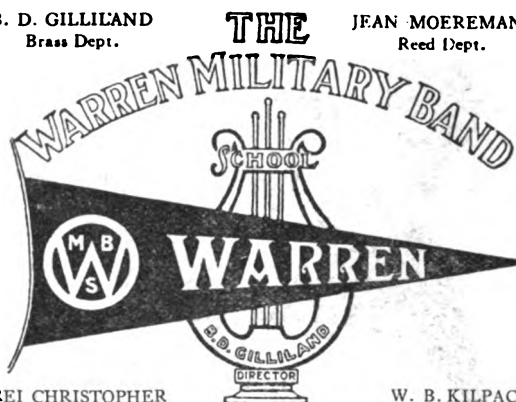
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much about the matter of grace notes, since in the modern publication they are written as intended to be played.

2. Parts in C must be transposed one tone higher when played on the B flat cornet.

3. Your question regarding the E flat tuba was fully covered in this department in a reply to A. L. regarding the saxophone, in the December issue. If the E flat tuba player reads correctly, he may play from the string bass part by reading an octave lower when the part does not go too low. If he places the tuba in C, by using a C crook, he will be required to finger differently.

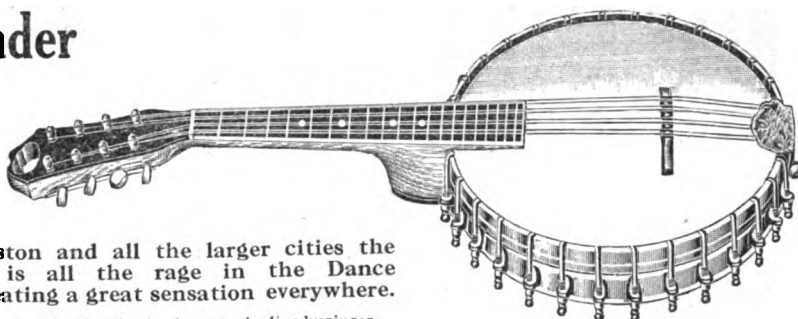
4. No! the orchestra parts are not harder to play. In most band arrangements the cornets are given more work than in the orchestra. There is no difference in the time.

5. I think you are progressing marvelously. Keep right after it, but don't try for the "high boys" after your lips begin to get tired.

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A. S. G., Ottawa, Can.

Q. Will you kindly inform me why the key signatures are not given in parts written for the French horn? Do the French horn players know in what key the music is written and, if so, how do they know?

A. In most of the horn parts the key is indicated by the given pitch of the instrument, i. e., the part will be designated as for horns in F, horns in E flat, C or D. The natural horn in this given pitch sounds the tones of the key in which the composition is written. This system of writing for horns is one of the relics of past ages, from which we seem to have much difficulty in freeing ourselves, and springs from the time when horns were without valves, and when crooks were used to

place the natural horn in the proper key. The system did not change with the invention of valves, and players either have to continue the use of crooks or to transpose, which latter many prefer to do. In the more modern arrangements, however, parts are being arranged for F or E flat horns, regardless of the original key of the composition, and in such parts you will find the horns in keys other than C.

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CONTENTS

- | | |
|-----------------------------------|---------------------------------|
| 1. NATIONAL EMBLEM.....Bagley | 9. TRI-MOUNTAIN.....Weekman |
| 2. MONSTRAT VIAM.....Joy | 10. FACING THE ENEMY.....Losey |
| 3. THE MOOSE.....Flath | 11. MASTERSTROKE.....Lampe |
| 4. CAPTAIN GOODRIDGE.....Hildreth | 12. ON THE ALERT.....Schubert |
| 5. VICTORIOUS PHALANX.....Morse | 13. IVAN L.....Alford |
| 6. UNDER FIRE.....Hearn | 14. U. S. CADET.....Hale |
| 7. THE GARDE.....Boehnlein | 15. TARTAR OF THE NAVY.....Cobb |
| 8. EXCURSION PARTY.....Howe | 16. BATTLE ROYAL.....Allen |

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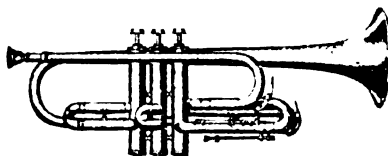
Q. Could you recommend a good instruction book for cornet?

A. The selection of material for practice on the cornet depends largely upon the stage of advancement of the pupil, but one who has developed some proficiency in tone, range and control of the instrument will find very satisfactory study matter in the "World's Method." This is not an original work, but

a compilation of the best from several works — Arban, Caussin, Gatti, Gilbert, Forestier, Clodomir, Koenig and Saint Jacome. The elementary studies in the staccato and legato of the first volume are from the Arban method, and, if properly practised, are of great value. The second and third volumes are made up of difficult studies, and should not be attempted before years of study upon the essentials of cornet playing.

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As I have frequently pointed out in this column, the value of practice upon any musical instrument is obtained not so much from *what* is studied as in *how* it is studied. The mere playing of a prescribed series of studies will prove of very little benefit, unless there is a serious intention on the part of the student to work out the principles which the author of the studies intends to develop.

S. W., Chapleau, Can.

Q. Which of two players would you call the best executant: one who executes a passage with good tone, or one who plays the same passage with poor tone?

A. Your question obviously raises the question as to a broad or limited sense of the term used. Broadly speaking, one is not a good executant who does not play with good tone, regardless of his ability to perform rapid and difficult music. Tone is the essence, the substance, the very being of a performance, and without it execution, in its limited sense—the ability to play rapidly—becomes more or less noise. Of the two players, then, who may execute a passage equally well in all but quality of tone, the one possessing the “best” tone” would assuredly be the better executant, since tone itself is the best part of execution, in the broad sense.

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THE CLARINETIST

(Continued from page 79)

provided it has the right proportions in other respects, possibly might be put to good service without cutting or scraping, but merely by moistening it and bending it in the opposite direction. On the other hand, the reed which *turns in* has a tendency to close up the air passage between it and the mouthpiece, causing the tones to "choke." Such a reed will not serve by merely bending it back, for it will not *stay*, and there would be no reason for cutting or scraping it, hence we must reject it. The best suggestion I can offer in the treatment of a warped reed is to thoroughly moisten it, work a little with it by bending it on the thumb nail or on the lay of the mouthpiece, then fasten it to the mouthpiece and let it remain over night. This process will put new life into the reed, after which it may straighten out and possibly serve its purpose:

We also find reeds of hard cane which are deficient in flexibility, and reeds of soft cane which are devoid of vibration; the former produces a shrill tone, and the latter a woolly tone. Therefore, a good reed naturally must be of a good quality of cane; the grain must be straight, neither too coarse nor too fine; it must be flexible, so that it will respond to the most delicate touch (attack) of the tongue; the under or flat side must be perfectly level, and it should possess the same proportions on both sides in order to produce even vibrations. After you have found such a reed do not become discouraged if you should find it

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lacking in the most essential quality—*tone*. "If at first you don't succeed, try, try again." I cannot go further into detail at this writing, but trust that the reasons as here given will suffice to make it clear why all reeds are not usable.

ERDMANN'S MONTHLY MUSICAL REVIEW OF NEW YORK



Musicians of Greater New York get in touch with Mr. Ernest P. Erdmann, 9874 Grant Ave., New York City, and you get in touch with this department.

Warwick Williams, one of our best and most popular trombonists collaborated not long ago with Gordon Johnstone, the well-known playwright, and wrote a one act play, "The Bomb," which was accepted and produced by Wilton Lackaye on December 6th, in Union Hill, N. J. This playlet is the first one of six that have been accepted. The others will be produced shortly. Warwick Williams has also finished the libretto of a three act opera which is slated for production next September. In the recent annual number of the *Boston Transcript* Gordon Johnstone received the distinguished honor of having his name recorded for the second time in its *Anthology of Poets*.

Maurice Levi is booked for the Pan-American Fair. Now we can be sure that the Fair will be successful.

Jim Pierce, better known as "18 carat Jim," is still in the ring and doing a fair share of the business. He is one of the old school musicians who started as a drummer boy in the Civil War, with the violin as an added accomplishment. He still is able to call out all the figures in a square-set and can handle his violin with a vigor that is surprising. As a drummer his work attracts the admiration and imitation of the younger generation. There is an act in vaudeville, at present playing around New York, called the Old Soldier Fiddlers and Drummers, that Jim was advised to see. After the show Jim hunted up the actors and fraternized. It would not be strange if he joins the act.

It is hoped that the penalty imposed upon a certain western member of the A. F. of M. (\$50.00 fine) for accepting engagements in New York City without first depositing his card with the secretary of Local 310, will deter other misguided members of outside Locals from attempting what may prove a costly blunder. New York City is at the present time the stamping ground for quite a number of similar men who hold Federation cards all right enough, but are taking a chance at working with the "low pitch" gen-

try that Local 310 is working hard to put out or business. Although non-unionists infest this city, their activities would soon cease to be a source of injury to the bona-fide 310 man, were it not for the help they get from out of town musicians. Fines aggregating thousands of dollars have been already imposed upon many offenders who have been caught, and one by one these "fly Alecks" are brought to time.

Jos. W. Stern & Company have hit upon a scheme that for originality and enterprise is to be commended. Being the publishers of an increasing number of musical comedies and operettas, it was brought to their attention that the various orchestra leaders in the big cafés and restaurants who each night had requests for their music, played the music often enough, but each leader generally had a different style of interpretation and tempo, sometimes much to the consternation of the producer, star, composer or others connected with the show. As a large proportion of the late trade in the restaurants is made up of the theatrical profession, the publishers decided to invite such orchestra leaders to an occasional matinee performance of the operas in question. The management of the shows readily agreed to such an arrangement and set aside a certain number of choice seats on several occasions. It was the task of Jack Roth, as manager of the B. & O. department, to make up the list and send out the invitations. Fifty leaders, therefore, surprised their wives with invitations to the matinee, at the Forty-fourth Street Theatre on Saturday, November 28th, and witnessed a performance of the "Lilac Domino." Ten days later another invitation was received for "Suzi" at the Shubert Theatre. As a siren bit of advertising, the scheme succeeded and will be continued. The leaders are interested, the public gets the music played in proper style, the producers are satisfied and the house of Stern gets the credit.

Abe Holzmann at Remick's New York office tells a good one on a young man who called upon him one day and presented a card bearing the letters "V. V." after his name. Abe asked the caller what the letters stood for. The young man, who had a hare-lip, replied, "Wioleen Wirtuoso."

Julian Carrillo, conductor of the America Symphony Orchestra, was born in Mexico in 1875, of humble parents. At an early age he gave evidence of the musical genius which was destined to bring his name prominently before the public. At a great sacrifice to his father, whose circumstances barely covered the maintenance of his family, Julian was put under the tutorship, and later the guardianship of Flavio Carlos, a distinguished teacher of music in Mexico City, with whom he remained ten years. During this time he be-

gan to attract the attention of music lovers and was sent to the Mexican Conservatory of Music in Mexico City, where he added the study of composition to that of the violin.

In 1899 he won the special prize offered by President Diaz of Mexico, consisting of a five year course of study abroad. For two and a half years he remained in Leipsic, Germany, where under Judasohn, Reinecke, Nickisch, Hans Sitt and other celebrated instructors and directors, his advancement was rapid. He played first violin in the Gewandhaus Orchestra in Leipsic under Arthur Nickisch and it was there that Carrillo received the flattering and deserved commendation of Hans Sitt, who publicly proclaimed him a great conductor after a concert of the Conservatorium Orchestra which he conducted.

In 1900 he went to Paris as a delegate to the Musical Congress and spoke upon the subject of using nine notes in the scale, and was accorded the honor of having the idea approved by the Congress.

During his stay in Leipsic he composed and conducted his first symphony, the D Major Symphony, a work that at once stamped him a master.

In 1902 he went to Belgium to continue his studies. In the Conservatorium at Ghent he won the first prize as violinist, with honors and the gold medal. In 1905 he returned to Mexico as professor of composition in the National Conservatory and general musical inspector for the government of Mexico. Shortly after his return to his native land he was made director of the National Conservatory in Mexico City. In 1909 he founded the Beethoven Symphony Orchestra of Mexico with seventy-five men. This orchestra he developed into an organization whose rendition of all famous works brought it a reputation that extended beyond the borders of Mexico. In 1911 Carrillo attended the Musical Congress in Rome and was elected president, together with Mascagni of Rome and Liapnow of St. Petersburg, each of the three acting for one day in that capacity. Carrillo's discourse to the assembled representatives was a logical argument for a new form of sonatas, concertos and symphonies. His suggestions were adopted and are now



Julian Carrillo

being followed out in all of the European and American conservatories. He possesses a remarkable memory and invariably conducts without the aid of a score. Under this heading, his achievement in conducting Richard Strauss' "Death and Transfiguration," and the Liszt "Faust Symphony," the latter consuming one hour and thirty minutes, is remarkable. He is the author of "Modern Harmony" which has been translated from the original Spanish into English, German, French and Italian. His treatise on counterpoint and instrumentation will shortly be published.

He has composed and produced in Mexico with the Beethoven Symphony Orchestra, his Second Symphony, in C Major, two orchestra suites and two operas, one of which will most likely be put on in New York within a

year. In chamber music he has composed a quartet and sextet, which were first played in Rome, eliciting glowing press reports. He has also written three luges for violin solo, which rare accomplishment has never been successfully worked out since the time of Bach. He is now engaged upon a new symphony based on American themes and will dedicate it to the America Symphony Orchestra.

Early in 1914 he was induced to come to New York and organize an orchestra whose principal object should be to bring before the public the works of American composers. As a result the America Symphony Orchestra, consisting of ninety members of Local 310, American Federation of Musicians, was formed under provisions of a charter granted under the laws of the state of New York. The orchestra is represented by Manuel Diaz, a clarinetist of standing. The Orchestra Committee consists of Humberto Campos, Enrique De La Pena, Emilio Maestre, Lucino Nava and David Robinson. Its concertmaster is David Robinson, a violinist of wide experience in symphony orchestras and a soloist of exceptional talent. Rehearsals are regularly held and attended by the full strength of the orchestra, in preparation for the first concert which will take place in January, 1915, at Aeolian Hall. The program for this concert will consist of Carrillo's first D major Symphony, together with works of Tschai-kowsky, Beethoven, Brahms, Wagner and other celebrated composers. While the program of the first concert offers but one American number—Carrillo's Symphony, by degrees all future concerts will feature American compositions that prove worthy, until such time as an exclusively American program may be played. It is the firm belief of Carrillo that both North and South America possess enough talent to make such an undertaking more than reasonably possible. The plaint of native composers that recognition is denied them should no longer be heard, for the America Symphony Orchestra offers them the desired opportunity and will undoubtedly disclose many meritorious compositions that up to now have been hidden, and bring fame to the deserving composers, not alone in America but in the old world as well.

"Tom" Fookes, whose picture appears here, is "one of the boys" in every sense of that expression. As a baritonist he has but few equals and no peers. The leaders swear by him and not "at him," as is often the case.

Tom has played with every band that is worth while in and around New York and quite a few elsewhere—as the following record will show. While still a young man he was the solo baritonist with the celebrated Dan Godfrey Grenadier Guards Band in England for a number of years. Then he

joined the Royal Marine Artillery Band in a like position. Upon his emigration to the United States he at once attracted the attention of the foremost bandmasters, his first success in this country being with Reeves' American Band of Providence, where in company with such famous artists as Fred Innes and Bowen Church he did his share in upholding the great reputation of that organization. Before John Philip Sousa assumed the



Tom Fookes

leadership of the United States Marine Band. Fookes was tendered the position by President Hayes, but on account of the ill health of his wife Tom was compelled to decline the honor; he was, however, a member of Sousa's Band during several of its trips around the world. Victor Herbert engaged him for several seasons. He played in the Hammerstein Opera House Orchestra some years ago, and with the Metropolitan Opera Company. He was also with the Elgin Watch Factory Band as their bandmaster, for a time. Tom is one of those "sure" players that are always in demand and he has a personality that invites close friendship. He has two sons, also favorably known about New York, who are a credit to him as excellent musicians.

Leo Lewin, who has grown up with the firm of Waterson, Berlin and Snyder Co., from a handy boy around the place until now he is the "main squeeze" in their band and orchestra department, had an experience recently that fortunately ended without serious consequences, although the laugh was on him. Early one morning in the beginning of December, he was homeward-bound after a solid night's work plugging Irving Berlin's latest fox-trot at every dance hall from downtown to Harlem. When he reached the Harlem bridge on his way to the Bronx, instead of taking the elevated road to Simpson Street,

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PIANISTS

The CADENZA announcement on Page 6 should interest you MUCHLY.

reached the window one of them put his foot through it and climbed in. He came out in a hurry and beckoning to Leo, who was nursing his wrath on the sidewalk, called out for him to catch the lady as she was handed down. Leo brightened up at once and opened his arms wide to receive the no doubt unconscious female form. What the policemen dropped down on him was a female form sure enough. It was one of those wire things that the dressmakers use. The way Leo dropped it proved it was a hot shape. Then he went home.

The sixth annual ball of the Black Cats, Gotham Litter No. 1 of New York City, will be held at the M. M. P. U. headquarters on January 26th, 1915. Great preparations are being made to surpass all former affairs and delegations from distant "Litters" have been invited. The orchestra as usual will consist exclusively of Cats.

Carl Neustadter is telling a story of what happened to him last Summer while playing oboe at Cromer, a seaside resort on the east coast of England. It was during a concert one afternoon that the musicians were ordered to play "God Save the King," and the oboe part did not sound sweet enough to suit certain members of the band, who reported him to the authorities. Before the concert was over, a file of soldiers appeared, and Neustadter had to get up on the leader's stand and play the air as an oboe solo or be placed under arrest. As soon as the opportunity showed itself he beat it for the good old U. S. A.

The road engagements of several symphony orchestras have been shortened and in a few cases abandoned owing to the European war. As many of the instrumentalists are German, or bear German names, concerts in Canada might be attended with arrests as prisoners of war. The story of Wueste, the orchestra director of the London (England) Hippodrome who was unceremoniously taken from his engagement, thrust over a stone pile and compelled to make "little ones out of big ones" or have a British bayonet shoved into his bloomin' German body, has made musicians with German connections cautious.

To J. O. M. readers everywhere—A Happy New Year! May that Heaven-born Anthem, "Peace On Earth, Good Will Toward Men" be sung in every land before the close of 1915.

where he lives, he decided to take the trolley car and thus avoid climbing the stairs to the elevated road. As the car was crossing the bridge, fire engines with their clanging bells and shrieking sirens broke the stillness of the night. Now our friend Leo always is "Johnny on the Spot" when the firemen get busy, so he took a flying leap from the trolley car and ran as fast as his tired legs permitted to the fire, which was in one of several old buildings on the Bronx side of the Harlem Bridge.

The two-story house where the blaze was fast eating its way to the upper floor was used as a sort of a junk shop and the firemen, being satisfied that no people were in the house at the time, were working mostly to prevent the fire from destroying the adjoining property. Leo was taking it all in, when horrors! he swore he saw the form of a woman fall beside the window on the upper floor. Without even asking permission of anybody, Leo jammed his hat down hard, turned up his coat collar and began climbing up the front of the frame building. Two policemen made a grab for him, but Leo was too quick for them. It would never do for two policemen to have an ordinary citizen get ahead of them in a rescue, so they threatened to shoot if our hero did not at once come down and let them get the credit for saving the woman. Down came Leo and up went the cops. When they

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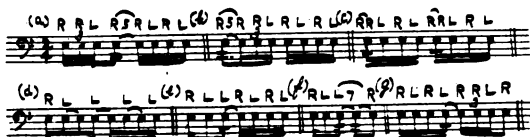
Each issue will contain Articles of interest and help to all drummers. Questions on the care and playing of the percussion instruments, and the correct reading and execution of difficult drum music, submitted in good faith, and over **FULL SIGNATURES**, will receive the personal attention of Mr. Stone. All such communications **MUST** be addressed to **GEORGE BURT STONE**, care **JACOBS' ORCHESTRA MONTHLY**.

NOTE: Queries as to my opinion of the various makes of drums, etc., cannot be answered in these columns.

Questions and Answers

J. L. D., Chicago, Ill.

To settle an argument between several drummers, all of whom have different ideas that seem equally good, will you give us the correct fingering for the following measures according to your hand to hand system of which we have heard a good deal, and which we feel sure will prove a correct and satisfactory answer to the different opinions that we hold?



You will notice that we have designated the measures as (a), (b), (c), etc. In measure (a), I think the fourth note should be the commencement of a seven-stroke roll to be started on the left, and the fifth note to be the completion of that roll, ending on the right. The next measure would be the reverse, starting on the right and ending on the left. Regarding the fourth measure (d): no two drummers seem to think alike, and the seventh measure (g) also bothers us considerably, it being hard to get the seven-stroke roll in when playing fast. We thank you in advance for a reply in the coming number of your valuable magazine.

A. I have copied your examples just as they were received, and have placed over the top of them the correct fingering according to systematic drumming as taught by myself. I teach the RRL system for playing fast triplets, and I find I can do much better both in correct valuation and in speed after my pupil has had sufficient practice to acquaint himself with the fingering. Playing the triplet RRL allows you to play the roll you should play; namely, the five-stroke. If you

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play the seven in this measure, you slow yourself down to such an extent that you cannot get speedy work, and get it clean. I teach that no matter what roll one uses it must positively be obtained cleanly and correctly. The second measure is fingered on the same principle as the first. You will find it hard to play a RRL triplet coming out of a roll until you have practised it a while, then I think you will consider it easier than the old style playing RLR after a roll. In the third measure do not bounce the double notes except in very rapid playing. It is better practice to play them single strokes with the same stick whenever you can.

The fourth measure is a peculiar one, and when explaining measures like (d) to a pupil I tell him that when a note is left out, the stick that would play it is also left out. This is in keeping with the hand to hand system and satisfactorily answers my fingering on the (d) measure. In measure (e), the seven-stroke is too clumsy. It will slow you up and will take away from the clean-cut character of your playing. Buzz the third note with the left stick, and end with a single on

the fourth note with the right stick. In this way you can give absolutely the correct valuation at any speed. In (g), buzz the fourth note with the L stick and enter the RRL triplet. A little practice in this measure will show you that it is easier and better to play it in this way than any other.

Your question is an interesting one. I will be glad to have you write again.

J. McC., Trenton, N. J.

Q. What does a drummer mean when he says he has to tune his drum? Is there any particular tone that the snare drum should be tightened to?

A. There is no pitch to which the snare drum should be tuned, as a snare drum is not supposed to have a pitch. Instead of saying the drum should be tuned, it is better to say the drum should be adjusted.

J. E. B., Toledo, Ohio.

Am a new subscriber of J. O. M. and would like to ask a few questions. I thank you in advance for your answers.

Q. 1. I have been playing drums for



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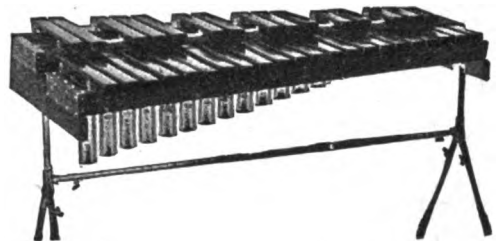
about a year and am about to buy some traps. What traps do you think are necessary for playing the general run of music?

2. What crash cymbal holder do you think best for a jobbing drummer, one that fastens to the hoop of the bass drum and has an arm to hang the cymbal on or one that fastens on the hoop of the bass drum and has a spring that allows the cymbal to vibrate and return into position for the next crash?

A. 1. The ordinary set of drums for general business, such as dance and concert work, consists of the following: Snare drum, sticks, stand, bass drum, Turkish cymbal, pedal, music stand, a set of orchestra bells, triangle, tambourine, castanets, small crash cymbal and wood block. It is a good plan to have a few extra traps to use. You will find most drummers carry in addition to the above, a siren whistle, a set of clog mallets, small cow bell, set of sleigh bells, choo-choo whistle, combination trap, rattle and a canary bird. In the moving picture business, a more complete list of traps is necessary when the drummer is "playing the pictures." By this I mean when the drummer is making the noises that the pictures represent. For moving picture business where the drummer

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is being featured and is getting a salary which warrants his purchasing extra instruments, I advise a complete list of traps, the most essential ones being: combination machine (which will produce wind effects, water effects and crash effects), glass crash and a dozen or so small traps like money chink, dog bark, railroad imitation, shot cushion, automobile horn, etc., and possibly a set of small chimes. As I have already said, the purchase of these instruments necessitates considerable outlay, and the drummer who has a complete list of traps such as I have outlined above should command a salary that will warrant his having purchased them.

2. Either cymbal arm will prove satisfactory to you. Of course, where the jobbing drummer is considering every ounce of weight he puts into his outfit, the smaller the holder is, the better.

H. C., Britton, S. D.

As I am a subscriber to JACOBS' ORCHESTRA MONTHLY and am greatly interested in the Drummer department, I would like to ask you a question.

Q. How can I learn to trill on a tam-

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bourine? Are the heads especially prepared for this work or not?

A. To trill on the tambourine, hold it with the left hand and rub the thumb (held stiff) across the head near the rim. A good many drummers moisten the thumb slightly, but it is a better plan to prepare your tambourine by rubbing it with very finely powdered rosin. Be sure to have your thumb follow the rim right around, as you cannot obtain a good trill by rubbing the thumb across the center of the head.

F. X. M., Anyox, B. C.

Q. What is your opinion regarding single and duplex strain on drum heads? I notice that many of the late drum makers are straining with a single rod from rim to rim instead of each head separately. This is, of course, in keeping with the old principle of rope strain, but I have had much better results from duplex strain, because you can use a heavy batter and a thin snare head..

A. In answer to your question, and to many other questions which I have received within the past month or so concerning the relative merits of separate and double tension, I will reprint below an article, entitled "A Word About Separate Tension." This article appeared in the August, 1913, issue of J. O. M. in the Drummer department.

"There is at the present time, considerable discussion among professional and amateur drummers as to the relative merits of separate and of double tension for tightening snare drum heads.

"Personally, I think that separate tension is much the better for the following reasons: In a snare drum, the snare head should be comparatively thin, the tension being loose enough for it to vibrate freely against the snares. The batter head should be a certain degree thicker, for this head must receive the beating of the sticks and must necessarily be strong in order to stand it. The batter head should be considerably tighter than the snare head in order to properly transmit the concussion of the sticks to the snare head, also to properly rebound the sticks.

"With ordinary rods (straining both heads at once), the snare head, being thinner and weaker, is strained much tighter than the batter head, which is the reverse of the correct adjustment.

"In rainy weather or in a damp theatre pit where heads are bound to slacken, ordinary rods cannot begin to take all the looseness from the batter head without at the same time pulling the snare head to a high tension. Result—a drum with a "tubby" tone that "plays hard" because the batter head is loose; so loose that it will not rebound the sticks to the player's satisfaction.

"Another point, suppose one of the heads begins to pull down on one side (this is possible with the most even heads obtainable) an attempt to correct the unevenness by tension with ordinary rods invariably results in the other head being pulled out of shape, which makes retucking necessary.

"Separate tension rods control each head independently. These rods allow the correct relative adjustment of the batter and snare heads, giving the user the exact combination of head tension that he has found in practice to be the most satisfactory for tone and playing qualities. In damp weather, provided he is using separate tension rods, Mr. Drummer will find it very easy to strain the batter head up to a sufficient tension to rebound the sticks without even touching the snare head unless he thinks it necessary. If one of the heads starts to pull down on one side more than on the other, it is a simple matter with separate tension rods, to adjust the strain so that one head will be evened out without disturbing the other.

"And last, but not least, if while playing on a separate tension drum, his stick goes through the batter head, the player simply turns his instrument upside down, and finishes the engagement playing on the snare head. If he has had the forethought to buy an extra head, tucked, stretched and dried on a flesh hoop, it is a matter of but a few moments to put the drum into first-class playing condition once more.

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"This article is not written to discredit all rods not of the separate tension style, for there are many good drums equipped with ordinary rods. It is written in answer to many queries, both direct and indirect, as to why the writer favors separate tension rods in preference to any other."

GEE, BUT I'M CRAZY FOR RAG

Some wise professor says ragtime's injurious,
Bad for the nerves and the brain,
Making the heart hit a pace that is furious,
Driving the pulses insane;
Still, when the band plays a tune syncopatedly,
After it gaily I tag,
All of my blood goes to rushing elatedly,
Gee, but I'm crazy for rag!

"Rag," says the "Prof.," "is a form of insanity,"
(So, for that matter, is Youth),
Neither one suffers from dreary inanity,
Both are ALIVE—that's the truth!
So I'm for rag—when the feet itch to prance to it—
Jig time with never a sag—
Come on, Mirandy, let's get up and dance to it—
Gee, but I'm crazy for rag!
Berton Braley, in the "Cleveland Press."

MUSIC IN WOOD

Notwithstanding the elastic power of the bow as a weapon, wood is usually considered a most inelastic material; a person who is very stiff and stilted in deportment and action is termed "wooden"; if he is particularly dull and dense mentally, he is dubbed "woodenhead" or "blockhead." And regardless of the wonderful part which it plays in the violin, 'cello, mandolin and kindred instruments, wood is generally looked upon, as being one of the least of vibratory mediums. Nor is it as a rule supposed to possess any particular musical qualifications. A writer in the *Literary Digest*, however, takes up the cudgels for "Music in Wood," in an article which we are reprinting because of its interesting information, and matches the resonance of wood against the ring of metal:

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The xylophone, the only musical instrument in which wood is the actual vibratory substance, has rarely been regarded seriously. A xylophone solo is always interesting, but one's attitude of mind toward it is apt to resemble somewhat that which one maintains, perforce, toward a steam calliope. One recognizes the tune, but it assumes a more or less comic attitude. Wood, however, is by no means an unmusical material. Used to re-enforce or modify tones, it serves to enrich and make more melodious the quality of many instruments. A contributor to the Hardwood Record makes this clear. Wood, according to this writer, possesses certain properties which are absolutely essential in the production of some kinds of instruments. The vibration of a steel piano wire, for instance, is satisfactory only when there is a proper sounding-board to magnify, modify, or soften the tones. He goes on:

"The spruce sounding-boards for pianos are beyond the reach of competition from substitutes. The metal people know better than to push in there, and cement and fibre-board are out of the question. Since Mittelburger, the German musician, while sleeping under a roof of cedar shingles in Philadelphia, 160 years ago, was entranced with the resonance produced by rain-

drops falling on the shingles, until the present time, wood has held an indisputable place in the manufacture of musical instruments. Mittelburger's first work under the theory that wood was more musical than metal was when he built a pipe organ—the first in America—with the pipes of Southern white cedar, the same wood which had charmed his ear while he listened to the rain on the roof.

"The superlative quality of spruce as material for sounding-boards is due to the long, straight, regular fibres of which the wood is composed. The microscope reveals what the unaided eye cannot see. The minute cells forming the wood are extremely long—fully one hundred times as long as their diameter measurement—and each cell or fibre is stretched like a taut string. Although these cells, all lying lengthwise of the wood, are packed and stretched closely, side by side, there is room for vibration when they are struck. One fibre communicates its vibrations to another next to it, until the whole body of the board is set vibrating and giving back the sounds which are so rich, deep and pleasing to the trained ear of the musician.

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quick and sharp, and still others give out sounds that continue a long time and gradually die away as if vanishing in the distance. Spruce is of the latter kind. The ear need not necessarily be trained to the technicalities of musical tones to discern the high qualities of spruce in the matter of giving back sounds.

"Wood possesses resonance, metal has ring. That may not wholly conform to dictionary definitions, but it classifies the two materials pretty accurately. In certain instances, the ring of metal is beautiful. The chime of well-tuned bells needs no apology. In fact it can be classed among the most perfect sounds. The singing of a tightly stretched telephone wire across an open field in the autumn wind is a most pleasing melody to one who has an ear for the delicacy of the simpler sounds. But how much softer and melodious that singing becomes if the ear is pressed against the telephone pole, so that the vibrations come through the wood to reach the ear, instead of directly from the wire. Every one of the billions of fibres that make up the telephone pole seems to add something. The tones are segregated and multiplied until they range from the sound of a bee's wings to the bass notes of an aeolian harp. It is the wood, simply the rough telephone pole, that works the miracle.

"Some of the finest phonographs are equipped with wooden horns. This is done, it is explained, to get rid of the 'metallic ring.' The purpose is accomplished. Resonance is substituted for ring.

"Gottlieb Mittelburger, the organ-builder and musician, who is mentioned above, announced what he considered a great discovery when he said that the tones emitted from the cedar organ pipes were finer than from metal. Whether he was the discoverer or not, he announced a fact which has never since been disputed. The vibration—or the sound, if that name is preferred—does not originate in the wood or the metal of the organ pipe, but in the air within. It is transmitted through the material of which the pipe is made, and is modified in its passage. The metal gives the 'ring,' the wood the 'resonance.'

"It is a fact that the supreme function of wood when employed in musical instruments, as sounding boards in pianos, the top of the violin, the organ pipe, or the phonograph horn, is to modify and enrich the tones. It does not originate them usually. They originate elsewhere—in the piano, harp, or violin strings, the air column in the pipe, or the disk of the phonograph—but the wood picks them up, beautifies and enriches them in a wonderful and mysterious

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manner, and transmits them to the outer air, from which the hearer receives them.

"Therein lies the wood's superiority in the peculiar field, and there, apparently, it will remain until some inventor shall discover something to take its place. No such material has yet been discovered. In some directions substitutes are giving wood a hard run for its place, but not in the musical instrument industry, where doubtful innovations are not welcomed."

"MUSICALISM" RUN AMUCK

The latest victim of racial hatred intensified by war is Felix Weingartner, whose musical ostracism by a great French Society is treated editorially in the *Boston Post* as follows:

"One of the curious effects of the present war is the strong personal feelings it has engendered, even among those who are non-combatants. The action taken by the French Society of Authors, Composers and Publishers of Music in expelling Felix Weingartner is an instance of the intensity of this sentiment, for the only offence brought against the eminent composer and conductor is that he was born in Germany.

"Herr Weingartner also has incurred the displeasure of the Kaiser and has been prohibited by imperial edict from leading an orchestra in Berlin; so that, at the moment, his field of endeavor has been seriously curtailed.

"Boston, however, which has always regarded him as among the most renowned musicians of the day, will ever extend to him the hand of welcome."

If it is not musical insanity, it borders closely upon mental insanity when societies, bodies, managers or people of one nation ban the music of another nation because their respective governments may be at war with each other. The deadly reality of war itself would seem to be sufficient, without adding to its other and necessary restrictions by emotional freaks that must only remain to be undone in calmer moments of the future—if they can be, for it is certain that none of the nations of Europe seriously intend placing a perpetual and reciprocal tabu upon any expression of musical art, no matter what the outcome of the present war may be.

Specifically, music in a way may be said to have nationality when its message deals with, or is colored by, some national theme, episode or event, yet even so its language remains that of universality with no untranslatable words or idiomatic phrases. For when a composer has a great musical message to the world, he will deliver that message regardless of the happenstance of birth. Musical history discloses the names of many great expatriates whose music-voices were not muted by change of country and government. As French, English or Russian either Beethoven, Brahms, Schubert or Wagner undoubtedly would have spoken as fluently musical, while Verdi,

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THE VIOLINIST

(Continued from page 71)

out being acquainted with your musical ability and knowledge. If you are bent upon composition, you of course must study harmony, theory, counterpoint, form, orchestration and instrumentation, and the books named will cover a broad field. Examine "Harmony Simplified," F. H. Shepherd; "Elementary Harmony" and "Elements of Notation and Harmony," both by Ludwig Bussler; "Musical Composition," Charles Villiers Stanford; "A Treatise on Harmony" by J. Humphrey Anger, and by the same author, "Form in Music, with Special Reference to the Bach Fugues and Beethoven Sonatas." Other excellent works upon these subjects have been written by George W. Chadwick, Dr. Percy Goetchius, Homer Norris and Dr. Ebenezer Prout. Early subscribers to the JACOBS' ORCHESTRA MONTHLY were benefited by Dr. Prout's monumental work on "Instrumentation," which the courtesy of the Oliver Ditson Company allowed the magazine to reprint serially in Volumes I and II. These early copies of the magazine, however, are now out of print.

T. A., Pittsburg, Pa.

Q. The following inscription is on the back of an old violin which I have: "IN SILVIS VIVA SILVI (top), CANORA (centre), JAM MORTVA CANO (bottom)." Will you kindly translate it, and tell me something about the violin? There is no label on the instrument.

A. It is quite possible that your violin is an imitation of Gaspar Duiffoproggar, a sketch of whose life may be found under reply to

See Cadenza Ad on Page 6

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P. H. A. in the columns of this issue. A free, but not literal, translation of the lines you send may be given to mean: "In the wood, when living, I was silent; tuneful now, when dead, I sing."

Several of our corresponding friends have written for an opinion upon the work of living American violin makers. Upon second thought they will readily understand that we cannot enter criticism or place values upon such instruments in these columns, which will explain why some few queries have not been answered.

WANTED AND FOR SALE

RATES—The charge for advertisements under this heading is 5 CENTS each word per insertion. Initials and all characters count as words. Payment MUST positively accompany copy. No ad. accepted for less than 50 cents.

TO OUR SUBSCRIBERS—Individual musicians who are subscribers to JACOBS' ORCHESTRA MONTHLY have the privilege of using to a reasonable extent WITHOUT CHARGE this "Wanted and For Sale" column.

Copy must be in our possession NOT later than the 5th of the month preceding date of issue.

FOR SALE—Trap drum outfit. Will sell instruments separate if desired. Address P. M. Christian, Monroe City, Mo.

FOR SALE—Prohaska Modern Mouthpieces. They're the Best. Trombones All Sizes. New Slides to Order. Catalog free. Prohaska, 1197 Van Alst Avenue, Long Island City, N. Y.

WANTED—Pianist for combination house. Must be A. F. of M., one who can double 'cello, bass, trombone or flute preferred. Must be familiar with all branches of the work. For particulars address F. Bub, Collingwood Opera House, Poughkeepsie, N. Y.

WANTED—By young budding violinist, any desirable engagement. All round experience. Write to me on any proposition. Address H. Gardner, Princeton, B. C., Can.

FOR SALE—One Selmer high pitch Bb Boehm system clarinet. Full Boehm, artic. C#-G#, Eb-Ab lever and forked Bb-Eb. As good as new. C. O. D. \$35, 3 days' trial. Address Andrew Jacobi, 310 No. 5th Ave., Saginaw, Mich.

FOR SALE OR EXCHANGE—C cornet, silver, A and Bb attachments; 100 nos. dance music for orch., single action harp, Elgin gold watch, 16 size, automatic auto horn. Want trap drummer supplies, double action harp, camera or phonograph records. Address C. E. Liven-good, Meyersdale, Pa.

WANTED—Flutist, young lady, experienced player, desires engagement. Address V. A. Bemis Conklin, 109 No. Broad St., Peekskill, N. Y.

FOR SALE—One set Deagon round top orchestra bells, two and one half octaves, low pitch. Catalog No. 1120. Used about 6 months and as good as new. \$18 cash will buy them. Address F. J. Helwig, Decorah, Iowa.

FOR SALE—Bargain, between two and three hundred standard overtures from Cundy, Ditson and Fischer catalogs. Write for particulars. Address B. S. Boyer, 311 10th St., Altoona, Pa.

WANTED—To purchase some good orchestra selections for café and theatre use. No trash considered. Address Wesley A. Richards, 733 So. Thayer St., Ann Arbor, Mich.

WANTED—Musician, 'cellist, sight reader, lady or gent. for dramatic house and movies. Must deliver the goods. Work year round. Join any time (no tickets). Address N. C. Ziegler, Albany, Ga.

FOR SALE—One high pitch Bb clarinet. Good as new, only used a short time. Cost \$25, will take \$20 for it. Address Earl Crawford, Graysville, Ohio.

FOR SALE—Buffet tenor saxophone, Bb, low pitch, in brass, good condition, new board case, \$50. Address Earle M. Freiburger, Bartlesville, Okla.

FOR SALE—Haynes wood Boehm flute, I. p., closed G, extra head joint, fine condition. Price \$65. Address J. S. Gibson, 131 State St., Boston, Mass.

WANTED—Position by competent violinist, 10 years' experience, dance and standard music, large library. Address Fonda Minor, 1725 W. Broadway, Louisville, Ky.

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FOR SALE—Wunderlich low pitch French horn, built in F with slides for E and Eb. Instrument as good as new. Address Bruce W. Lawrie, 222 North St., Woodstock, Ill.

WANTED—Violins made by Joseph Neff, Philadelphia, Pa., and H. H. Heskett, Columbus, Ohio, and Minneapolis, Minn. Please state price, condition and full particulars. Address Edward Browaski, 44 Pine St., New York, N. Y.

FOR SALE—One foreign make, double action harp, including shipping case. Harp in good condition, has just been overhauled and has powerful tone. Price, \$300 cash. Also one Barry single action harp, needs overhauling. Price, including shipping case, \$50. Address Leo J. Zimmerman, Ladysmith, Wis.

FOR SALE—A Joseph Collingwood violin, bow and case. Cost \$150 twenty-five years ago. In excellent condition, and is grand instrument for solo or orchestra. First reasonable offer takes it as I am going into another business. Address Orchestra Leader, 1009 Normal Ave., Mt. Pleasant, Mich.

WANTED—Position by A1 violinist, picture house and dance experience. Would consider playing picture house and managing same. Large library of good music. Address Leader, care of J. O. M.

FOR SALE—Rudall-Carte Boehm flute, h. p., closed G, fine condition, price \$65. Address J. S. Gibson, 131 State St., Boston, Mass.

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WANTED—Musicians for Oklahoma Agricultural and Mechanical College Band and Orchestra. Clarinets, flute, oboe, bassoon, bass clarinet, saxophones, French horns, trombones, basses. Exceptional opportunities to obtain an education in all branches, as well as in music. Co-educational, tuition free, instruction in music, both instrumental and vocal, free. Ambitious students can pay their way. Opportunity for outside work. Grand chance to obtain an education at lowest possible cost. Delightful climate and surroundings. Dormitory for men and women. Address Frank E. Miller, Box 91, Stillwater, Okla.

FOR SALE—Harp, two saxophones, clarinet, trombone. Address Elza Rice, Milford Center, Ohio.

FOR SALE—Brand new Deagan xylophone, 37 bars, 3 octaves, chromatic C to C, with resonators, mounted on floor rack, low pitch, and a fine carrying trunk. Address J. R. Mace, 868 Marshall St., Youngstown, Ohio.

WANTED—Good standard selections and overtures, also musical comedy selections for orchestra. Send list. Address Al. Morton, Princess Theatre, Macon, Ga.

FOR SALE—Buffet, 1. p. Bb clarinet, 15 keys, four rings and roller keys. Has cracks in barrel joint and one in first joint, but they are small and I will guarantee it to be in good playing condition and in perfect tune in all registers. Will send C. O. D. subject to examination, if charges are guaranteed. Price \$15. Also have a C, h. p. for \$5 in good playing condition. Address J. E. Clark, care of Warren Military Band School, Warren, Ohio.

WANTED—'Cello or quick change cornet. State make, condition, price, etc., in first letter. Address Roy E. Frankson, Lime Springs, Iowa.

FOR SALE—1100 orchestrations, including latest dance music, musical comedies, etc. 10 for \$1, 55 for \$5. Address Ralph P. Haan, 1244 Academy St., Scranton, Pa.

FOR SALE—Lyon & Healy trombone. Cost \$68, will sell for \$45. Bought this summer and just as good as new. New leather case, high and low slides, gold bell. No dents in it. Address Dellis MacDuffee, 417 River St., Belding, Mich.

FOR SALE—A good lot of orchestra music. Send for list. Address Prof. Paul Pratt, Longueuil, P. Q., Can.

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FOR SALE—Penzel and Muller Boehm clarinet. A1 condition, have not had it a year, a bargain. Address Robert A. Wildasin, 542 18th St., Milwaukee, Wis.

WANTED—To locate in good, live town or city. Experienced band and orchestra leader, violin and cornet. Thoroughly experienced with amateur and professional bands. 22 years' theatre and road experience. Wife graduate on pipe organ and piano, plays cornet in band. Big library of band music. Can furnish best of references. Only reliable offers considered. Will manage theatre or invest in pool room and cigar store. Address Harry Masten, Thurmont, Md.

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FOR SALE—Elegant high pitch alto saxophone. A fine Christmas present. Address H. C. Diehl, Greenville, Ill.

FOR SALE—Very fine Rudall-Carte Boehm flute. Perfect instrument, good as new in every respect. Sterling keys, closed G#, high pitch, \$85. Will send on trial on receipt of reference. Address Jas. J. Faricy, Commerce Bldg., St. Paul, Minn.

AT LIBERTY—Violin and piano (man and wife). Violin doubles baritone. Piano doubles pipe organ. Both members A. F. of M. Thoroughly experienced, best of references. Would consider teaching. Address W. J. Seibert, Hotel Jefferson, Pine Bluff, Ark.

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CHICAGO ITEMS

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3543 Lexington Street, Chicago

The Chicago Band and Orchestra fraternity is cordially invited to forward to Mr. Woodbury data for his department. [Ed.]

Another election in Local 10 has passed, and all is serene hereabouts. Owing to the fact that the head of the ticket had no opposition the vote polled was the smallest in years, only 785 exercising their right of franchise. Ernest Woollett, President; Harry L. Rogers, Vice-President; Geo. H. Riley, Corresponding Secretary; A. D. Herrick, Financial Secretary; and Herman Rimpler, Treasurer, were unopposed. One new member was elected to the Executive Board, Walter Schmidt (familiarily known as "Silent" Schmidt because he isn't) being selected to serve with four hold-overs, Harry Amsterdam, E. F. Borre, Henry Kaiser and Otto Siemers. The trial board will consist of Herman Braun, Sr., Chris Helms, Jno. F. Jensen, James Kozak, E. J. Quigley, Ernest Vollmer, Albert Wasshausen, Frank Zimmerman and W. H. Woodbury. E. F. Borre, Jos. F. Winkler and Ernest Woollett were elected to serve as delegates to the convention.

Abraham Nussbaum, who formerly managed the stage band for the Chicago Opera Co., has been sued in the Chicago courts for slander by Cleofonte Campanini of the aforesaid company for the sum of \$50,000. Whaddya-menfiftythousand!

Fred Hoff of San Francisco is with us as musical director of the "Candy Shop" at the La Salle Theatre, and Frank Darling is at the Illinois with the "Follies."

Chas. Randall, 1st trombone of the Century Opera Co., is circulating among his old friends these days. We had quite a fanning bee the other night and dug up happenings of the long ago when Charles hailed from Chicago.

Election night is always a big night at the club. A crowd is invariably on hand waiting for the returns and discussing the candidates and divers and sundry other things. In the course of time each and every one promenades to the lunch counter and partakes of a hot lunch, which is served gratis every night after 11 o'clock. Things were running along as smoothly as one could wish, the subdued hum of voices denoting that sweet peace prevailed over all, when suddenly the conversation in the vicinity of the lunch counter became louder and the air was full of hands gesticulating wildly. All eyes were immediately turned in that direction. Upon investigation it was discovered that Sig. Francesco Ferullo had put in a requisition for one lunch

and had received a plate of wienerwurst and sauerkraut, which happened to be on tap that evening. Things were finally adjusted peaceably, and after quiet once more prevailed Ferullo was seen moving toward the lunch man with a stein full of something in his hand—and the incident was closed.

Jack O'Neill, Ralph Foote and Tom Thatcher were seen playing three cushion billards one evening not long since. We are pleased to state that the championship still remains in the west. Tom Thatcher, by the way, does the booking for Edgar A. Benson, who has much business in this neck of the woods. Tom totes a book around with him as big as Webster's Unabridged.

Emil Kopp has had a very successful year as master of St. Cecilia Lodge A. F. and A. M. St. Cecilia is Chicago's daylight lodge and several musicians are in line for the high office of Master.

There is a movement on foot to have John Kuhn dress in kilts and play the highland fling on the tuba and dance it at the same time. It should be a knockout and due and timely notice will be given of the august event.

Ed. Llewellyn is busy collecting stories about the Ford automobile. He has a wonderful monologue and can entertain you for quite some time.

Not long ago I received a photograph of the orchestra at the Orpheum Theatre, Los Angeles, taken in the orchestra pit. It is a splendid picture and is being framed at this writing. Of the seventeen musicians the following former Chicagoans were recognized: Abe Frankenstein, leader; Burt Shepherd and John Lockert, first violins; Glen Jones and Ernest Williams, cornets; and Jeff Seabrooke, drums. Many thanks, Shep, for the photo.

This is the season of the year when men's hearts go out to the poor and needy. Many of us have not been fortunate enough to lay away something for the Yule-tide. To provide Christmas gifts for those we care for and would like to remember, especially the children, is the desire of us all, for what is Xmas to the youngster without a gift or two of some kind? And what is more to the point with far too many persons, what is Xmas with an empty pantry and no dinner in sight?

The Visitation and Aid Committee is preparing for its annual distribution of Christmas baskets; they will be loaded down with goodies and stockings full of nuts and candies for the kiddies, and the best part of it is yet to come. Not a living soul, aside from the committee, knows who the recipients of these baskets are to be—that is what I call real charity.

A Merry Christmas and a Happy New Year to you all!

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Bewitching Eyes. Waltz
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*Dreamer, The. Waltz
*Dream Kisses. Waltz
*Dream of the Violet. Waltzes
*Dream Thoughts. Waltz
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*Fair Confidantes. Waltz
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Fond Affection. Waltz
Forever. Waltzes
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Hypatia. Waltzes
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June Bride, The. Waltzes
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Leonore. Waltzes
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Love's Caresses. Waltz
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Malvina. Waltz
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Morning Blushes. Waltz
Muses, The. Waltzes
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*Pansies for Thought. Waltz
*Perfume of the Violet. Waltz
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Queen of Roses. Waltzes
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Romantic Dreams. Waltzes
Rose of Panama, The. Spanish Waltz
Scenes in Brittany. Valse Pastorale
Sentiers Fleuris (Blooming Meadow).
Waltz (Arr. Hildreth)
Shadowland. Waltz
Silent Love. Waltzes
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Waltz
Song of Love. Waltz (Geo. Lissa)
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Valse Francaise
*Spanish Silhouettes. Waltz
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Swaying Daisies. Waltz
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Take Your Foot Out the Mud, Wedding March, Larry
O'Gaff, Miss McLeod's Reel, John Brown's Body, Smash the
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L. P. Laurendeau
Arr. L. P. Laurendeau
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