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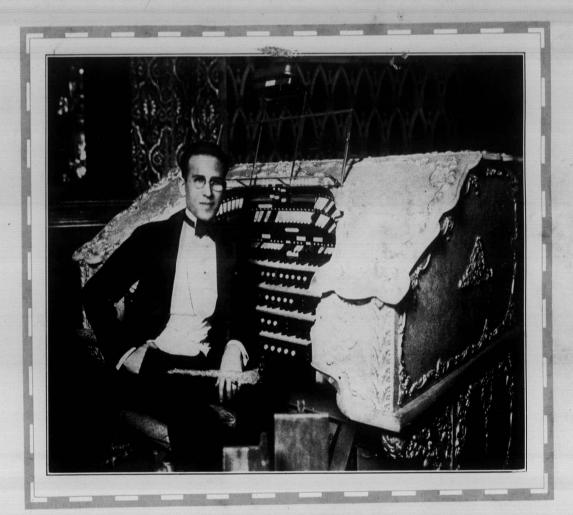
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(See page 12)



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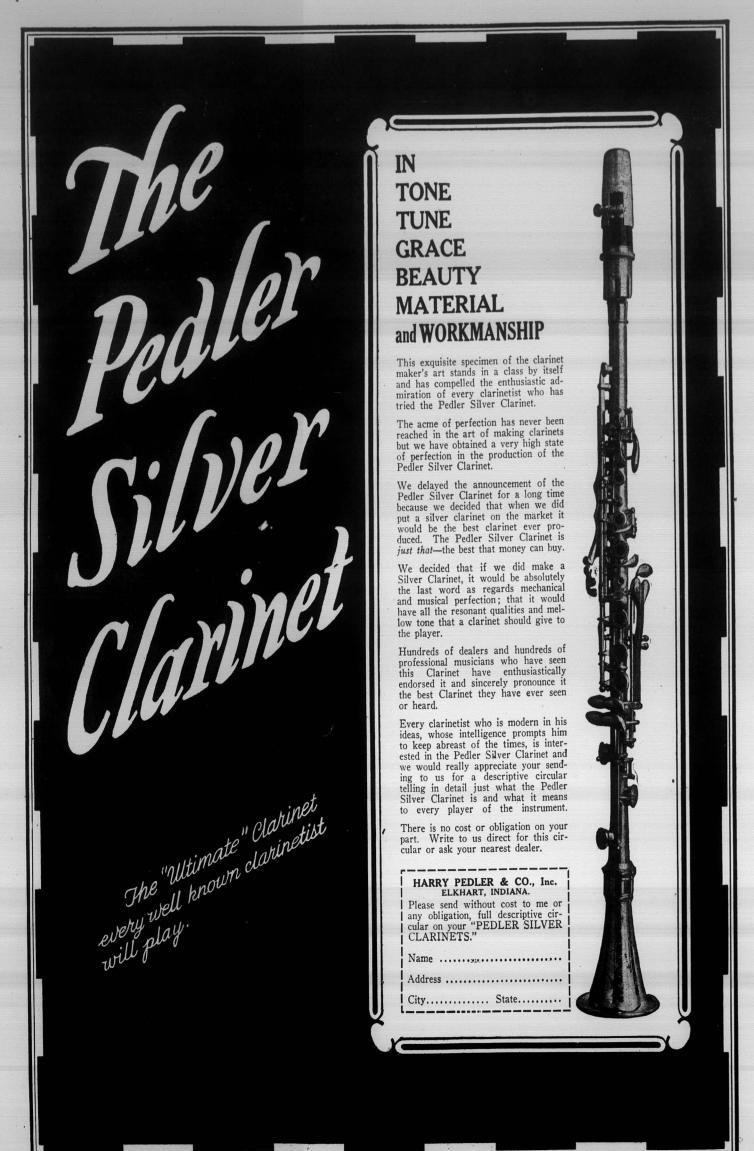
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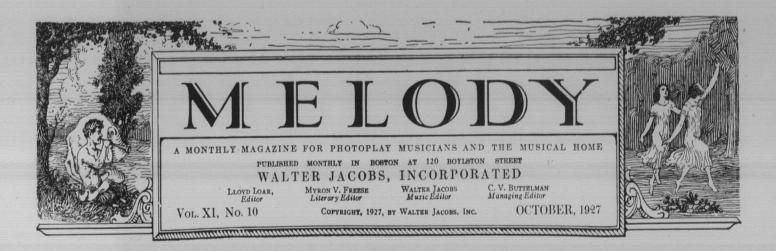
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Across the Flat-top Desk

R. HARRY EMERSON FOSDICK of New York spent last Christmas in Greece with Mrs. Fosdick. He said upon his return that there was very little about that day to remind him of Christmas at home, but he declared that he and Mrs. Fosdick would never be able to forget it.

to torget it.

"It was bitter cold then — in December," said Mr. Fosdick. "In the old building, not far from the Petit Palais, where we celebrated the birthday of Christ, there was no heat. In an environment very little better than the stable at Bethlehem I met five hundred children, fatherless and motherless waifs, whom Near East Relief had brought out of Anatolia at the time of the Christian evacuation in 1922. It was these children who had invited us to eat Christmas dinner with them.

"When we entered the long dining hall those five hundred boys stood there beside the bare board tables, with their boys stood there beside the bare board tables, with the tin plates and their meager meal. All of a sudden they broke loose in a gloriously harmonious Greek chant, expressing thanks to Almighty God for the benefactions he had showered upon their lives."

Dr. Fosdick says he was greatly stirred by the evident gratitude of these children, but what impressed him quite as much was the beautiful quality of their singing. He quotes an incident of his visit to Corinth just after Christ-

"I shall not forget the day when the boys' band at Corinth summoned twelve hundred boys and girls together on the orphanage campus. I stood in front of them and tried to say a word about America, and they sang their thousand the same and they sang their thanks to America to me, as America's representa tive. Their gratitude touched my heart, but their singing

Music Fundamental of Eastern Life

As Dr. Fosdick probably came to realize, as he journeyed from one section of the Near East to another, music is a fundamental element in the lives of the people. History in those countries has always been dramatic; it has touched both the heights and the depths of human experience, and their experiences naturally are reflected in their music. So much that is tragic has colored their history that the plaintiveness of the minor key has become their dominant note. So true is this and its influence upon the children of the present generation, thousands of whom were or-phaned by the late war, that Near East Relief, when it began its recreational work in orphanage schools, were obliged to introduce western music, with its cheerfulness and optimisim, into their play programs. At first it was impossible to get the children to play; their tragic experiences had made them too mature for that. Gradually, with the aid of gay little games and western music, which they use in the school orchestras and bands, the sadness is being lifted out of their lives. Now, the average orphanage child is not only the healthy but the happy child; visitors to the Near East frequently comment upon the fact that the child in the orphanage is in much better con-

dition than the child in the village home.

So music, which is so much loved by the people of the Near East, has played its part in healing the wounds in flicted by war. America is giving the children food, clothing, shelter and education; it is also giving them with their music an element that will help to lift the tragedy from their lives and promise better things to future genera-

It is in harmony with the Golden Rule principle under which Near East Relief works, that it should make this gift of happiness to little children, and it is hoped that it mbered on December 4, which is International Golden Rule Sunday this year, by those who observe the day and then make their contribution to the maintenance of the 35,000 children who still remain in America's care in the Near East, that they are contributing to the spiritual life of the children as well as to their material needs.

Music in the Near East — and an Appeal; 1928 School Band Contest; The Band Law; National Radio Audition.



A young Armenian orphan at Corinth, living upon the hospitality of Greece and under the protection of Near East Relief, sets out to become the best "tooter" in the land. Note his home-made music rack.

THE DREAM of a National Orchestra Camp has been THE DREAM of a National Orchestra Camp has been realized, and plans are being made as rapidly as human ingenuity and brains can produce them to make this project as fruitful and helpful as possible. Mr. J. E. Maddy, prime factor in the planning and working out of the idea, is extremely enthusiastic about the beautiful site secured for the camp adjoining Interlochen State Park, near Traverse City, Michigan. As soon as it is well under way the camp is expected not only to pay for itself by the concerts camp is expected not only to pay for itself by the concerts given by the orchestra and the camp admission fee, but to realize a substantial profit as well. This will enable the reception for summer study and enjoyment of boys and girls eligible for the National Orchestra, with all expenses paid, and even provide scholarships in colleges for talented young folks unable to afford a college education. The enterprise is perhaps one of the best conceived and most promising educational philanthropies that has thus far

S a rule, a broadcasting station giving a program of A mechanical music, such as phonograph records or music rolls announces the fact. The Federal Radio Commission has ruled that programs of this sort must always be announced as being mechanical reproductions, failure to do so constituting in some instances a fraud upon the listeners. Each and every mechanical number must be accompanied by a clear announcement informing listeners of its nature. This decision was issued by the Commission in making public General Order No. 16. "Proved failure to make such announcement shall be deemed by the Commission as cause for action under section 32 of the Radio

A LTHOUGH the school year is just well begun, plans are under way for the state, district and national school band contests to be held next spring. The National Bureau for the Advancement of Music, C. M. Tremaine, Director, at 45 West 45th Street, New York City, has published, with the editorial co-operation of the Supervisors' Committee on Instrumental Affairs, a booklet giving complete information as to these 1928 contests. A reading of the advance proofs of the booklet reveals that there have been several changes in the regulations governing the contest itself and the bands who compete. Directors should secure a copy of the booklet from the above address and familiarize themselves with these changes so that they can

plan wisely for the participation of their several bands. Pre-publication announcement of the required contest

For Class A, Finlandia, by Sibelius, published by Oliver

Ditson Company.

For Class B, Queen of the Night, from Babylon Suite by Justin Elie, published by Carl Fischer, Inc.

Class C, Prelude, from Suite Ancienne by Henry Hadley, published by Carl Fischer, Inc.

Class D, Londonderry Air, Arr. by M. L. Lake, published by Carl Fischer, Inc.

The 1928 contest at Joliet, Illinois, will be the third. Each year has seen increased attendance and excellence of performance, and undoubtedly the youthful musical achievements revealed in the contest to come will show the same ratio of improvement.

 ${\bf A}$ very practical service is that rendered to musicians in general by the C. G. Conn Music Center, of Elkhart, Indiana. This organization specializes in the accumulation of statistics and facts of general value to all musicians, publishing them in convenient and authentic form, and publishing them in convenient and authentic form, and their distribution everywhere among musicians. Among recent publications should be mentioned especially the summary of the Band Tax Laws of the United States. This gives the text of the various laws in effect in different states pertaining to municipal music and municipal bands, and also summarizes other laws that have a bearing on this decidedly important subject. Every state in the Union is covered, and those states that so far have no laws designed to foster the brass-band idea are listed with the rest of them. This book can be obtained by addressing the Conn Music Center as above.

THE details of the National Radio Audition, being conducted by the Atwater Kent Foundation of Philadelphia. Pa., are now in the hands of the various committees, and the considerable amount of work necessary to complete this Audition is, by this time, well under way. The committees themselves are representative of all the various musical and public interests of each state, comprising as they do musical clubs, women's clubs, chambers of commerce, various cultural and civic bodies and also individual members of these organizations. The plan of the Audition provides for local contests to be followed by state contests, then district contests followed by the final National Contest for all districts. Details of each contest are in the hands of the committee for each city, state and district. As mentioned in a previous editorial, the value of the prizes to be given is considerable, including a gold decoration, five thousand dollars in cash and two years' tuition in a leading American school of music for a first prize, with a list of worth-while prizes for those who finish in second, third and fourth places. Every contestant who is a participant in the finals will receive some sort of a prize. Information concerning the contests can be secured from local committees or from the Atwater Kent Foundation in Philadelphia.

Some High Lights on the Career

THE man and musician who responds to the above captioned name when it is rollcalled is so well known in business circles as president of the Dixie Music House in Chicago, Illinois, and has been so long prominent in professional instrumentalism as one of the foremost cornet soloists and first-chair holders in America, that he needs no formal introduction here, therefore this brief will be devoted to a sort of informal inspection or résumé of his artistic career.

Bert Brown has played either solo or firstchair cornet, or both, with a great many of the biggest and most noted bands in this country -including such famous organizations as Pryor's, Sousa's, Innes', Liberati's and Duss' of New York; T. P. Brooke's, Ellis Brooks' and Rosenbecker's of Chicago; Bellstedt's of Cincinnati, and Bachman's of Tampa, Florida. For twelve years he was solo cornetist with Arthur Pryor's Band of New York, a position conceded by musicians to be one of the most exacting in the country. With Sousa's Band he played first cornet with Herbert L. Clarke and Frank Simon, and was considered a great acquisition to this world-famous organization. In his early years he was solo cornetist in the popular old Second Regiment Band of Chicago, under Fred Weldon and Ellis Brooks.

As a playing musician, Mr. Brown was dependable at all times and on all occasions. He produced pure tones of great power and beauty, possessed physical endurance to a high degree, and was gifted with a wonderfully facile technic. However, like his famous forerunner, Mathew Arbuckle, Brown was most remarkable for his beautiful singing tone, phrasing and artistry when playing a melody or heart-song. Of this the St. Louis Times (Missouri) once printed: "Mr. Bert Brown, the cornet soloist with Brooke, is well known as an artist of the very first rank. The exquisite manner in which he plays songs has caused him to be pronounced the only legitimate successor to the great Arbuckle."

For further information concerning his exploitation of this style of playing, eulogistic quotations from the press will probably tell more than pages by the writer, so here are a

A Popular Artist

"At the New York Hippodrome on last Sunday night, where he played with the Duss Band, Mr. Brown scored a tremendous success, and Leader Duss was complimented on every hand by the music lovers of New York City for having provided such a brilliant solo-'— (American Musician)

"Bert Brown, the greatest cornet soloist in America!"— O. L. Hall (Chicago Daily Journal) "Bert Brown made a big hit with his cornet solo, The Premier. Mr. Brown is one of Pryor's best musicians."— (Asbury Park Press)

"In selecting Mr. Brown as his instrumental soloist Mr. Brooke does so with the conviction that no instrument is so popular with the masses as the cornet. Mr. Brown is a master of this beautiful instrument, producing a clear, velvety tone, and plays with a dramatic intensity that is wonderfully telling in song playing. When Bert Brown plays a song you can almost hear his cornet speak the words.' (Minneapolis Journal)

"One of the most noted cornet soloists of this country, Bert Brown, a brilliant young Chicagoan, is presented with the famous Duss Band at Athletic Park this week, and his solos are pleasing features of the Duss program every evening. Mr. Brown was last in Buffalo during the Pan-American year, when he was

with T. P. Brooke's Chicago Marine Band. At that time his cornet solos were commented upon by the music authorities of the Pan-American Exposition as being among the best that had been rendered with any of the many noted bands that were here for the Exposition. Mr. Herbert L. Clarke, in speaking of

Briefly Biographical

and a musician." "—(Buffalo Courier)

Mr. Bert Brown was born at Orland, Indiana, on January 28, 1869, and his first playing experience was with his home-town band, the Eagle Cornet Band. This band was organized by the boys of the village, and Bert's first cornet was bought with money acquired by selling the pigs he had raised. His first trip with the town band was to the County Fair at Angola, Indiana, at which the boys played all day until it was over, and without pay.

At the same fair in the following year, young Bert met some musicians who advised him to to Jackson, Michigan, and study with Mr. Ed. Boos, one of the noted Boos Brothers of musical family and fame. Bert went, and so did his money after only eight weeks spent in Jackson. It seemed to be a case of being obliged to return to his home and the farm until Mr. Boos questioned him as to how he would like to remain at Jackson, work in a factory for six dollars a week, and play in the

The financial question was merely a minor matter with Bert at that time, as that which he wanted mostly was simply an opportunity to play in some good organization, so he did

Mr. Brown is one musician who is able to do the things that he likes to do. Hunting and fishing are among his major activities these days, and this picture shows him in his favorite uniform. "The dogs are Deacon and Queen," writes Mr. Brown. "Deacon is lying down and is a sober looking fellow as deacons are supposed to be, although like other deacons he at times gets very lively."

not waste much time in considering the Boos proposition, but decided that he liked it, and remained - that is, until his first experience in "band trouping" loomed up and exerted its spirit of fascination over him. This first traveling experience came along with a little circus that passed through Jackson. The accompanying band had only one clarinet and no cornet, and at the end of the first week Bert's lips were so swollen that he scarcely could play at all, so he quit.

The next season he went out with a specialty company that opened in Waterbury, Connecticut, and which after floundering around for Mr. Brown, said in part: 'It is impossible to about three weeks "busted" in Brooklyn, speak too highly of him in every way as a man New York. This left our Bert flat and without three weeks "busted" in Brooklyn, new York. out money in New York City, but he finally landed a job with the San Francisco Minstrels. The show started out to tour the South, but at Richmond the manager skipped the showcaboodle without remembering to leave any "boodle," and for the second time Bert was left a financial "pancake"—flat. He pawned his cornet and watch to get back home, and landed there with nothing but his minstrelshow ulster and plug hat as material results of his traveling experiences. He said that the old home and farm looked pretty good to him about that time, and the home cooking was thoroughly appreciated.

In the following spring there came an offer of \$13 a week to play at a summer resort in Grand Rapids, Michigan, and Bert accepted the job. The band was that of Wurzburg and Bronson; Pete Jersey was solo cornetist and Bert held down the second chair. Frank Holton (now president and general manager of the big manufacturing company of that name in Elkhorn, Wisconsin) played first trombone, and Frank York (the noted instrument manufacturer of later times) played second trombone. The band was a small one, but good, and from it our friend gained much valuable routine experience. At the close of the season in Grand Rapids he went to the Star Theatre in Cleveland, a variety and burlesque house.

Evidently the fluctuating goddess Fortuna had repented of her previous attitude towards Bert and now deigned to smile upon the young musician, as matters began to loom for instead of vanishing from him. After playing for three seasons in Cleveland he went to Pittsburgh to play in Henry Williams' Theatre. There a traveling leader came along who liked Bert's cornet playing so well that he engaged him for the Empire Theatre in Chicago, a new house that was to open in the spring of 1893, the year of the World's Fair. It was during Bert's engagement at the Empire that Liberati, the noted cornet player and bandmaster, came to Chicago to organize a band for road work, and engaged Bert as first cornetist.

With Liberati's Band

The Liberati band season opened at the Cincinnati Zoo, but for some reason the solo cornetist failed to put in an appearance at the first rehearsal. Liberati at once asked friend Bert to take the chair, which he "took" so well that he was kept there. The Liberati roster was a brilliant one, several of the men in the ensemble having been former members of the old renowned Theodore Thomas Orchestra (later the Chicago Symphony organization). These were Schreurs and Myers (clarinets), Anderson (flute), Dutchsky (horn), Heleburg (tuba), Heleburg (bassoon) and Zettleman (tympani). It was a wonderful experience as well as a weighty responsibility to be cornet soloist among such a class of musicians. The band went to the Pacific Coast and back on



ARTHUR PRYOR AND HIS BAND. MR. BROWN WAS A MEMBER OF THIS ILLUSTRIOUS VIRTUOSO ENSEMBLE

this tour, and upon returning to Chicago Bert was offered first cornet chair in the Second Regiment Band with Fred Weldon conducting. He continued for several years as solo and first-chair cornetist in the old "Second" under Ellis Brooks, and in 1894 was specially engaged as soloist at McVicker's Theatre (then the leading downtown house in Chicago) to succeed the world-famous cornetist, Steve Crean.

Melody for October, 1927

For five years the writer had the pleasure of playing in the same orchestra that featured Bert Brown. It was the finest orchestra of eleven pieces in which I ever had the privilege of playing - whether in solo work, grand opera or song and dance, it was equally good in all. Brown's solos on the cornet, with the big pipe organ and orchestra, became famed throughout Chicago as well as all over the U. S. A. Many times Bert "stopped the show" to repeat encores demanded by the audience. In that respect the following is worth relating.

The late Joseph Jefferson, a great actor and one of the yearly stars at McVicker's (also one of the stockholders of the McVicker Company) ordered the cornet solo to be cut out, claiming that it detracted attention from him and his players, but Mr. Doelme (the leader) refused to comply with the order. Jefferson sent for Mr. McVicker and emphatically declared that "It must be cut out." Mr. McVicker replied with an equally emphatic "NO!" and added,

"The cornet solos with organ are features in my theatre; the public wants them, and as they are given only between the acts they cannot in any way detract from your perform-

I will state here that once a week a solo was part of the regular orchestra program. These comprised violin solos by L. L. Nurmberger (first violin with the Chicago Symphony), cello solos by Herman Felber (Chicago Symphony), flute and clarinet solos by the Wiesenbachs (father and son), trombone solos by Herman Braun (a celebrated soloist and dean views regarding John Winder (bass player), cornet solos by Bert Brown, and drum novelties by your humble servant, A. H. Rackett.

Mr. Brown's playing of the Inflammatus (Rossini's Stabat Mater) and the Palms by Faure, were a revelation to musicians and public alike; and when he played Answers (Robyn), Oh, Promise Me (De Koven) and such songs, he fairly had the audience at his feet. Mrs. Jessie Bartlett Davis, the celebrated contralto soloist with the old Boston owners in Miami he is independently wealthy,

sing this song in De Koven's opera Robin Hood (an interpolated number and not written for the opera), and few singers (if any) have ever touched the public with this famous heartsong as did this charming woman-singer.

Although with Bert the band is the thing and he does not care particularly for orchestral work, nevertheless he acquired considerable symphonic experience by playing with Rosenbecker's Chicago Orchestra for two seasons. During the long Sousa engagement at the New York Hippodrome Bert and Frank Simon were pals, and the latter's private opinion publicly expressed is that "Bert Brown is an artist and



BERT BROWN AT 17 From a picture taken about the time in 1886 when he went to Jackson, Michigan, to study with Ed Boos.

a fine fellow. We get along splendidly together as side-partners, and manage to have a lot of fun on our trips. He and I hold the same views regarding bands. We think there is no of trombonists), organ solos with orchestra by music on earth which equals that of a fine band.

As a private citizen, Mr. Brown is amply well able to legitimately "loaf," yet as a public musician he still keeps up his playing because he likes it. It was while playing with Pryor's Band for several successive seasons in Miami that, noting the big financial possibilities of Florida, Bert made a few investments in real estate which have brought return in thousands of dollars. Today, as one of the big property Opera Company, used to say laughingly that "Mr. Brown is my only rival in the rendition of Oh, Promise Me." She was the first one to South State, Indiana. There is nothing which so truly reveals the nature of a man as does his good!

hobby, and that of Bert is his love for the great out-doors with hunting and fishing; he also is very fond of animals, and has raised many finebred dogs on his Indiana farm.

During the winter months Bert plays a short season with Bachman's Million Dollar Band at Tampa, Florida, and when the season is finished joins his mother at Miami on the east coast. He remains with her until about the first of June, then starts northward to revel in the great "open" he so well loves, remaining there during the summer months until he hears another insistent "call of the baton."

When taking into consideration that for twelve consecutive years Bert Brown was cornet soloist with one of the greatest bands in the world, a band of outstanding prominence as regarded director (also a solo instrumentalist in the virtuosity ranks), artist performers and artistry in performance; and when also there is considered the increased prestige of both the band and its cornet soloist through a mutual sharing by each of the professional standing of the other, perhaps no more appropriate closing of this biographical sketch could be made than to present in picture with a few words the famous organization with which Bert Brown was so long associated the magnificent

Pryor's Band

A great virtuoso band! headed by the greatest trombone virtuoso of his age and music generation — Director Arthur Pryor! Like his illustrious predecessor in the field, the late Frederick Neil Innes who passed from life and music in December last, aside from his competency as a director and as a trombone soloist Arthur Pryor stood alone on a plane accessible only to himself; and these two giants of the 'slip-horn" will continue to so stand on those planes in name for all future ages - splendidly aloof, musically alone and unapproachable.

American band musicians of the last twenty years will recognize in the picture many of the artist players with Pryor's Band: Tony Sarlie and Charlie Thetford, solo clarinetists; Martin Lufsky, first flutist; Mantia, solo euphonium and assistant director; Bert Brown and Walter Pryor, solo cornetists; and Jack Pierce, tuba. Oboe and bassoon players were men from the Metropolitan Opera Orchestra; horns from the Damrosch Symphony Orchestra; second and third stand clarinets from the Russian Symphony Orchestra; the late Victor Herbert's first clarinetist, and Dorgherty Langan Price, both old Sousa men. Some band and some players! in days when bands had to have something more than merely a name to make

CASUAL glance at the events now transpiring in musical affairs shows us something of singularly interesting nature indeed. We do not, however, allude to Beethoven centennial celebrations at women's clubs, pianos with dual keyboards, symphonies in the azure nuances, American opera in English, or Italian opera in America. Our reference is, on the contrary, to the growing popularity of the string quartet as an established and accepted form of music. Urged on by the phenomenally gratifying success accorded the efforts of the Flonzaley Quartet and others of like ilk, innumerable other quartets have appeared as quickly and surprisingly as mushrooms after a rain, or perhaps we should say violets, for they are more esthetic.

With this success actuating in the great circles of musical endeavor one finds reactions in other lesser spheres at the same time. Foursomes are convening right and left; buying, borrowing or otherwise obtaining music, and making full preparations for action.

And why not? For the finer type of engagement, at receptions, church services, concerts and the like, there is no valid reason why the string quartet, even of most modest and shrinking mien, can not hold and charm audiences. Cultured people, who have to hire musicians for any of the above mentioned functions, have often feared the marring and nerve-agitating effects of a blatant trumpet or a wild "sax." Frequently they have requested the leader of the orchestra to hire those instruments the noisemaking proclivities of which were efficiently hobbled, and thereby has the present scribe with his 'cello garnered pot a few unwary shekels at jobs hitherto imagined to have been closed to that instrument.

Few people, even musicians of the common garden variety, know aught of the immense possibilities of the string quartet, or how, with four good men and true, sawing catgut with rhythm and precision, it can get effects unknown to the small orchestra of, say - violin, piano, clarinet, 'cello, trumpet, flute and drums. Various people among our customers who disagree with everything we say will hold that the music for string quartet is limited and its effects few. Nothing of the such which!

Beginning and Growth

It seems that some men once wrote a few pieces for the string quartet. You may have heard of them; they were Beethoven, Mozart, Haydn, Mendelssohn, Schubert, Schumann, Cherubini, and a few more. Haydn himself wrote eighty-three quartets, "some of which" (to quote a young man who had been "taking" violin lessons for two years) "are not bad." As each quartet composed in the classical manner contains four movements, one may see that Papa time to solo work exclusively. Mind, we do Haydn exerted himself a trifle in this one depart- not say that if you have four soloists the ena menuetto or other classic dance form, and a finale, which is usually presto. These tempi movement, but it easily can be seen that each quartet covers a wide scope in itself, for each part or movement on occasion may be played by itself with more or less effect. Thus, in the literature composed exclusively for string quartet, there is a vast field even among those few composers we mentioned above, and we Glazounof, Smetana, Dvorak, and others.

By ALFRED SPRISSLER

tive quartet presentation, will fill any engagement except a barn dance or a wake with finish and éclat, and by a little skirmishing through bona fide quartet music one can select an entire program. On the occasion of the present scribe's first quartet engagement in a small but exclusive church at a special service one Sunday night, the audience was charmed

Mozart, Quartet in Bb, allegro vivace — Schubert, Quartet in B major, andante con

Mendelssohn, Fingalshöhle

A good time was had by all, but at subsequent engagements our programs were not so ambitious. We had recourse to a very good album of very sweet little arrangements of wellknown little pieces, which touched those people too hopeless to be affected by the real music for quartet. And, besides, it was less wearing on

the performers. get engagements where engagements had never grown before. Not only was the financial committee pleased to pay four men instead of ten, but the more cultured part of the audience said that the quartet gave the occasion ton as well as tone (the last being a bilingual pun for which no extra charge is made); and not only that, but we received engagements at several places where, due to lack of a piano and a dearth of harpists in our locality, jobs hitherto had not been. At this point we see several of our readers surging forth to gather a quartet to- so that a musical sound is forthcoming. He gether, but stop! Wait! Let us explain

The Salient Four

Their are several salient points to be observed in starting your quartet, any one of which if not given proper consideration may wreck the organization and whatever chances it have of getting anything or anywhere. First of all we must speak of what type of players one wants in a quartet. Remember, there are only four men: two violinists, a viola player and a cellist, and so, as nearly as possible, they should be equally matched in temperament and ability. If they have not played together in ensemble work before they should practice together for some months before they essay their first public

Above all else, do not sign up a first violinist, (not even if he be yourself) who thinks that a string quartet consists of a violin solo, with three other instruments playing obligato or accompaniment. To this end it is better to select men who have had vast, legitimate orchestral training than those who have given their ment of composition. These movements are: semble will be a failure, but it will not be a very good quartet, however, unless each one of the great artists agrees to sink his individuality for the nonce. The spirit of a good quartet lies vary, and some composers may add another in its perfect balance; no one instrument should stand out above the others, except of course in passages where that effect is desired by the composer.

Unless the man selected for the position of second violinist has had experience in quartet work he will at first think his job onerous, until he sees the music. The second parts are in have said nothing of the later lights, Brahms, many cases more difficult, and correspondingly more interesting, than even the first, and they There are on the market several excellent certainly require an equal amount of skill. folios of arrangements of well-known numbers To say that the second violin is indispensable which, reduced into shape necessary for effec- in a quartet is indeed putting the statement

mildly, as without it the quartet would no longer be a quartet; it would be a string trio. (Incidentally, if we can convince the editor about the matter, in a later issue of this magazine we shall lay before your startled eyes some nside information on string trios.)

Happily, these days are seeing a renaissance in the noble although hitherto decadent art of viola playing. In Philadelphia itself, at the Curtis Institute of Music and so forth, M. Louis Bailly instructs in that gentle art. Gone are the days when the viola was the last resort of the broken down violinist, and its place an inglorious one doing umpahs and dolorous chords mostly out of tune, in the mysteriously obscure intricacies of inside stuff. Musicians now are actually devoting all their talent and time to the sombre instrument, and a few artists of whom we wot are giving viola recitals to appreciative and remunerative audiences.

Sense of Time and Sense of Humor

Such change having taken place in the for-But we soon found that our quartet began to tunes of the viola it is not impossible that you may find someone who can wield the instrument in a manner elegant enough to keep your quartet from dissolution - but he must have a good sense of time, as well as a sense of humor. for on him much depends.

The 'cellist! Having officiated as 'cellist in various quartets good, bad and indifferent, we can safely say that the job is absolutely no sinecure. One has to be able to read with facility in all three clefs, and must know how to negotiate passages in the thumb positions must have a round, clear and at times emphatic tone, and must be, in common with his colleagues, absolutely taktfest.

Let it be understood once for all that quarte playing is a four-man game. No one can shirk, and no one can be a weak or missing link. Each man has his duty to do and like Captain Reece, commander of The Mantelpiece, he must do it, or the quartet is a dead issue. The success of a truly great string quartet shows us that there must be absolute harmony between the players, together with an understanding that each man is an essential part of the quartet. In point of this, we remember one quartet, now in the limbo of forgotten things, in which the first violinist was a famous soloist who demanded that the other three parts be subdued to allow the audience to hear his marvelous playing unhindered and unimpeded. We likewise know of a 'cellist who, when told by the first violinist to use a damper on his 'cello so that his (the violinist's) playing could dominate the welkin, obdurately refused because such was not quartet procedure. As a result the 'cellist was discharged quietly, quickly and effectively. It wasn't the money, you understand, but the principle of the thing.

There is a lamentable tendency among some quartets to hurry their tempi. It is far better to play in strict time, because in contrapuntal passages a missed note results in a hopeless jam, and if there is anything this side of Acheron worse than a jammed string quartet we would assuredly never want to hear it. An example of this is in the last movement of Beethoven Opus 59, Number 3, which fugue, if not taken at the proper speed from which little or no deviation can be allowed, results in a horrible jumble. In public this is horrendous, for one of the difficulties of quartet playing is that the audience is immediately on if the quartet is off. Also, if the intonation goes sour everybody

knows it, too. However, granted that the quartet can play Melody for October, 1927

why it can not accept engagements even though it has not yet mastered the technique of the great and immensely difficult compositions written for the combination. We mentioned above folios of arrangements which can be effectively used, and which bring out the beauties of quartet playing without presenting any great technical difficulties.

To fill a real quartet engagement a composition must be presented in its entirety, and this is where the judgment of the guiding spirit of the organization enters into the business. He should gauge the receptivity of the audience and present programs accordingly. Unless the audience be composed of enthusiastic and patient chamber-music lovers, the heavier and longer quartets had better be avoided. The Beethoven quartets dedicated to Galitzin not difficult to listen to and are better avoided as holds true for all quartets. Mendelssohn has music.

can play them well, however, and can obtain a sympathetic and enlightened audience, well and good, but they are usually thankless jobs at best, although they are very beautiful and highly finished examples of this type of composi-

The first rule to keep in mind is: Always select a quartet you can play, and play very well. There must be no chances taken. To this end Papa Haydn is a good fellow to know. The Kaiser-quartette is delightful music that is not technically impossible, and very pleasing to the average audience. Any one of the Haydn quartets is certain to score a success. The same holds true for the Mozart. Of Beethoven, Opii, 18, No. 1; 59, No. 1; and No. 3 of the same opus are masterpieces. Schubert, opus 29, is always a success when well only are difficult to play, but infinitely more played; when it is not it is terrible, but that

in correct intonation and time, there is no reason they are touchy, to say the least. If your quartet been dubbed light by the bulbous-browed pundits. We, however, have always found him interesting, melodious and pleasing - particularly so is opus 29, with the dainty canzonetta as the second movement; incidentally, you can use that last citation in many engagements as an isolated number. And after you have played all these, and can play them perfectly, there is still Dvorák, Schumann, Tschaikowski, Rubinstein and-

String quartet playing is a vast and unexplored domain for most of us, but the narrow confines of this article had perforce to exclude much matter of great value. Like all music, however, perfection in quartet playing is attainable only by practice and hard work; but the results - ah, the results! Those are what count! Without quartet experience the best stringed instrument player has missed one of the most instructive, enjoyable and interesting phases of

Yankee Jazz Abroad

CO chronicle even part of the amusing and interesting experiences of a Yankee jazz musician traveling and playing abroad, would fill a whole newspaper. Briefly, the importance of this native American music, commonly called "jazz," is proven by the fact that it has also assumed the important and distinguished aspect of a regular international diplomatic question of the first neurotic order!

The chronic spellbinders amongst European lawmakers have lifted this infectious jazz music question into the portals of respectful, dignified parliaments, along with the everyday controversies incident to international free trade, finance, communism, wars, etc.; and even the Russian Soviet may shortly be expected to exile some invading Yankee jazz band to the wilds of Siberia where they will likely intoxicate their guards and escape back home with a tale of discovering a much sought new name and style of "barbaric jazz."

We have been painted as alien "money grabbers" since we have given away some honestto-goodness American gold for a wheelbarrow full of foreign paper money, and I hope Americans will not mind hearing the new tale and rumor that Europeans are now saying that we are "jazz mad" and that jazz is our new trademark of notoriety. Mind you, of course, only "jazz mad," since our foreign brothers have passed up the former epithet of "money mad," they having but lately moved into the same category and are now scrambling for dollars with

I find many Europeans even more enthusiastic about our dance music than Americans themselves; in fact, I find real European musicians of the younger class becoming more efficient in playing modern dance music of the rhythmic, syncopated style than American musicians. This statement may startle some Americans and cause a lot of controversy, even ridicule, amongst American dance musicians, but we must all acknowledge Europe to have the best schooled and trained musicians in the world. And it is chiefly on account of their academic training that I believe they will shortly become our most skilled dance musicians. American dance orchestra leaders are bands, The Georgians, which had an engagefinding it increasingly difficult to locate enough ment at the Café Esplanade, Zurich, Switzerwell-schooled young musicians to recruit the land, during the season of 1926. Zurich is quite leading dance orchestras — musicians, that is, cosmopolitan in its atmosphere, being, as it is, who can learn to play satisfactorily the intri- one of the resort centers of Europe, and consecate, well-defined modern scores which are quently these criticisms can be said to well now being especially and originally arranged represent the average European attitude in manuscript form, and presented so capably toward present-day American jazz. In order and enthusiastically by various leading Amerito be fair I selected one notice that is not ex-

What to Expect of the "Jazz-Mania" in Europe

By PAUL SPECHT

can dance orchestras. I, of course, do not refer to the improvising spontaneous "jazz band" of years ago, for by this time we all should recognize that the playing of real American dance music is an art whose technic is as exacting as that of any other. And so I say those American dance musicians who are now greatly overpaid had better take to more serious musical study, or soon we may see our country invaded by cheaper, but musically superior, foreign dance bands. The best European dance bands are never paid the prices that managers are now paying ordinary American dance bands.

Wherever you find in Europe a good dance orchestra, you will find a prosperous dance manager, and as soon as the American musician is given the same rights in Europe that foreign musicians enjoy in the United States, Europe will furnish employment for hundreds of really good dance musicians who play "rhythmic, symphonic syncopation." Europeans like this new type of American dance music; they recognize it as music full of melody, novelty, tone, coloring, interest, embellishments, and artistic meaning, and its advent has brought about the well deserved exit of the noisy jazz band of the past, which only inspired spasmodic localized enthusiasm in Europe. So there are two strong incentives for the American orchestra player of today to develop his technic and musical understanding to their utmost possibilities. First, to protect his work in America against foreign invasion with the only protection that is both just and lasting - superior ability; and second, to prepare himself for his share of European engements when international reciprocity makes him eligible to accept them.

IT may be interesting to consider two European newspaper criticisms of one of my

actly fulsomely complimentary. This is the first one presented, and the fact that the writer, who is internationally known as a musical critic and observer, saw fit to give so much attention and space to an exposition of jazz is a testimony to its importance.

This notice follows and is taken from the Tages Anzeiger, issue of April 16, 1926, and was signed by Emil Hess.

Should there be in this centre of culture, Zurich, Switzerland, people so unsophisticated as not to know what "jazz" means, they are hereby informed that it is to the Cafe what the Waltz Dream is to the Picture House — an attraction of the highest order.

Spring is now with us. If we wander through the woods

spring is now with us. I we wanted through mod. and fields we may meet many children in a holiday mood. The older boys search the ditches and brooks for willow twigs from which, with skillful hands and sharp knives, they fashion whistles which emit shrill or deep tones according to their thickness and length. The younger boys and girls satisfy their desire to make music in a simpler manner. They pull the flowers off the dandelion plant and press the thicker part of the stem together. When they blow through the free end they discover that they have produced a genuine squeak. In the tiny garden of a small house sits a little girl amusing herself prettily all on her own. With her chubby hands she presses to her lips a comb covered with tissue paper and through it she hums songs, written and unwritten. At a garden table a roundcheeked youngster sits and drums on its iron surface with two stones, singing all the while little made-up songs, just like the birds in the trees; along the edge of the wood wanders a kindergarten excursion with flag, drums and trumpets that look Christmassy and remind us of the Christmas tree. Then we hear some mouth organs breathing out their mournful "buzz-buzz" into the air.

ing out their mournful "buzz-buzz" into the air.

I have already heard that, in the History of Art, there is a style known as the "Youthful Style." The History of Literature knows a primitive jumble of sounds emitted by humans as "Dadaism" and the school where this is practised is said to be the nursery. Thereby the saying is justified that no wise man ever fell from the skies. (There is rething new under the sum). Can we now not also say nothing new under the sun.) Can we now not also say that music has reached its "Dadaism"—childhood stage?

The gentlemen that compose the jazz band sit in two neat rows. The wind-instrumentalists have lungs that hold a tremendous volume of air and the pianist possesses the dexterity of an artist in the pocket-picking profession.

The drummer's heart is full of the lust of din and uproar and he has hands and feet in which the dexterity of the original monkey-man still survives. And the banjoist has worked into the skillful plucking movements of his fingers all the beat of an invisible drum.

when they begin to play the instruments are lighted up with red, green and yellow colors, but it must not be imagined that it is the fire of the music making itself visible or that the instruments are capable of transferring tone into color; no, the construction of the instrument allows them to be fitted with electric bulbs, and prettily colored bulbs

they are, too.

Well, they have begun to play. The audience holds its breath. Silence everywhere. Curious sounds. But strangely familiar to us. We rack our brains. Where have

we heard it all before?

Then comes back to us the memory of blossoms and willow hedgerows with their velvety buds and slender switches. Little drums painted red, white and blue and tiny trumpets adorned with cords. Glittering mouth-



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organs and combs with tissue paper. Round stones as big organs and combs with usue paper. Round stones as hig as your fists and the top of a garden table. They have now begun to sing. Do we not see ourselves pursued by childhood again, playing "robbers" and feeling ourselves pursued by the citizens, and does there not ring in our ears the frightful yell with which we used to try to scare the

Certainly all these memories are kept under subjection and that is why it is not so easy to capture them. Just as the "robber captain" or the strict governess watches to see that too great liberties are not taken, there stands King Rhythm over the jazz band with drawn sword! Rhythm Rhythm over the jazz band with drawn sword! Rhythm which we take as a matter of course in the music to which we are accustomed is here the sole aim and object. Everything else is subservient to it. Naturally it must be so, for people for whom it is played and who allow themselves to be captured by it, as if by a heavenly illumination, listen to it with their legs. You can easily convince yourself on this point, for, as soon as the music commences, nobody with a sensitive foot can keep his legs stretched out comfortably under the table. And neighboring legs are in motion just as soon; it is only after these swayings, twistings and turnings have been going on for some time that a smile steals over the face.

twistings and turnings have been going on for some time that a smile steals over the face.

But the story is not yet ended. Our children can do more than make a noise. Therefore a modern Dadaism must be capable of more than we had the right to expect of it twenty years or so ago. At that time when a child tried to sing Mude kehrt ein Wanders, amm when he got home, mother used to cry out, horrified, "Child where did you learn that naughty song?" But nowadays when a child with a fresh young voice sings such a song as Girl. How Can You So Remain Faithful? mother does not need to ask where it was learned but can at the most only atto ask where it was learned but can at the most only attempt to punish. So you see, Dadaism has greater possi-

bilities nowadays.

A similar sort of precocious Dadaism finds expression in the fact that the jazz band plays works of the greatest composers. Poor Giuseppe Verdi — you who took such meticulous care that your works should be played exactly as you wrote them — what would you have said if you had heard the overture to your *Il Trovatore* so rendered? And, you, sensitive Richard Wagner, would you not rather have suffered ten Paris "Tannhauser" scandals than have heard the overture in this setting?

Certainly the stuff has its charms. But we should not be so foolishly earnest about it. It should be treated as a curiosity, like a queerly contorted tree or a calf with six

legs.

Dadaism surviving past its time, developed primitive-. . . .

The second notice is less theoretically analytical but equally interesting. It is from the Neue Zuricker Zeitung, issue of April 12, 1926.

The Georgians jazz band in the Esplanade is now the attraction that is drawing all jazz lovers to it, like flies around a honey pot. Even between the hours of four and six in the afternoon, the time when all ordinary mortals are still at the daily grind and cannot leave it for a minute, there are few empty places to be seen. A large audience always, with the cosmopolitan element strongly represented, which, if one may say it, are attracted to the music more bythe appeal it makes to their legs than to their emotions or reason. They still consider this form of music more as incidental to the dance than anything else. Who can count the legs that joyously weave dance patterns under the tables during all the concerts, as if these eight musi-cians on the platform were sucking all the rhythmical strength out of them. Your attitude to jazz music may be what you like, but it must be conceded that the Geor-

gians are splendid representatives of their Art.

Even as I entered the hall, a cornet squeezed out a shrill crushed, gurgling, half-strangled note on the air, which struck me like a box on the ears. It were as if the player were the concentrated essence of the soul of all tormented dogs in our town, and I was tempted to press my fingers into my tormented ears. But when I had been there half an hour I had learned to appreciate this note as something altogether different to a mere insult to the ear. I learned to know the player as a tone artist, bound by neither rules nor regulations, who obtrudes his presence impudently and in a roughshod manner when the other musicians want to be sentimental, who stimulates the melody by the maddest caprices and whips it up when it appears likely to dwindle off into melancholy, who sits like a postillion on the back of the rhythm and shouts his continual "Gee-up" and

After that I could not be angry with him. And it will be with many others as with me. Jazz must be judged by its composite effect, nothing must be isolated from the entirely made to be solated from the entirely made to be solated. tirety, and no particular instrument must be listened to to the exclusion of the others, but, as far as this is concerned, the exclusion of the others, but, as far as this is concerned, it is difficult to follow this recommendation, for every player is a master on his instrument and cornet players such as this orchestra possesses are not to be found everywhere. In addition to the usual dance music this orchestra specializes in folk songs. Certainly not the kind of song a shepherd would sing to himself on a still evening, but a transposed or more properly said a "jazzed" arrangement, not distorted in the slightest degree.

In these homely songs the saxophones are toned down and become warm and mournful like the negroes who, after a wild corn of dancing, lie on their backs and wait on the

a wild orgy of dancing, lie on their backs and wait on the melancholy which steals over their strong, honest and uncouth limbs.

A Cornet Playing Pilgrim's Progress

N MY earlier years, further than listening to my brother Ed when he practised with his cornet I did not give much serious attention to music. As is the case with most boys, when out of school my time was taken up mostly with baseball or other athletic out-door sports, yet through the foresight of my father those youthful years were not without their music. Our father always insisted upon us boys attending the high-class concerts and hearing the best music whenever possible, as he deemed such practice to be one of the essentials that was necessary for the foundation of a sound musical education. Thus it happened that although only a boy, and in spite of the out-door amusements common to actively healthy boy life, rarely ever was there an opportunity missed to attend some fine concert and listen to good singing and playing.

Symphony orchestras were mighty scarce in those days, and I can remember of hearing but two organizations of symphonic nature; one was the Philharmonic Orchestra of New York City, and the other a fine body under the direction of Carl Zerrahn.* However there were several good concert companies to be heard at that time, also a big concert band conducted by Patrick S. Gilmore — the man whose pioneer work in the band field opened the way for modern orchestra-band work. Those concerts always roused me to a high pitch of enthusiasm, but it was only when I heard Gilmore's Band play for the first time that every part of my being vibrated through and through! Even now it would be impossible for me to explain the feeling roused within me by the playing of his band, neither at that time could I understand why its playing should so thrill me and stir my deeper emotions. Gilmore's Band was then only in its infancy and not widely known, but it became broadly known when in 1897 he took the aggregation to Europe. For that ambitious tour the indefatigable leader gathered together all the greatest instrumental artists and soloists it was possible to secure in this country.

Ernest Takes up Tuba

But to come back to my brother Ed and his young orchestra: Ed needed a bass player to help out his instrumentation, but there was no boy available who possessed or could play a string bass. This put an idea into the head of my brother Ernest who figured it out for himself that if he could learn to play an old F tuba that father had stored in the house along with other instruments of the "ancient and honorable" class, perhaps Ed would permit him to become a member of his orchestra. My father had quite a collection of old-fashioned, out-ofdate brass instruments that had been handed down to him from his father, who used to play tuba in the old town band of Dedham, Massachusetts. In this collection I remember seeing an old keyed-bugle, a rotary-valved posthorn made of German silver, a brass cornopean, a baritone orphicleide, and an old F tuba with a rotary change to Eb.

So Ernest dug out the old tuba, went at it in a way that did not belie his first name, and without any help started in to learn the scales. As I have stated before, father was not enthusiastic over having any of his boys learn a brass instrument, consequently Ernest received neither help nor hints from him, yet managed to gain some control of the valves and tone. He procured the bass part of a simple number which he practised for hours, repeating it rhythmi-

*Editorial Note: Carl Zerrahn conducted the old Boston Philharmonic Orchestra from 1857 to 1863; the Harvard Musical Association from 1866 to 1880, and a later Philharmonic from 1881 to 1882.

By HERBERT L. CLARKE

The third of the interesting series of autobiographical sketches by the noted band-master and cornet virtuoso.

cally over and over through many, many hours; even today I can hear his practising distinctly, running: do-do, fa-fa, sol-sol, do-do-do! perseverance and diligence he finally reached a point where he was accepted as a member of Ed's orchestra, and for the second time I was proud to have a brother who could play a brass

I now secretly began to wonder whether it ever would become possible for me to be taken into that orchestra, and so expended a great deal of thought (also secretly) as to the ways and means of becoming able to play some instrument that might be needed. I finally went up to the attic where the old instruments were stored, took down the orphicleide, and tried it to see if I possibly could produce a tone. For the benefit of those of my readers who may not know what an orphicleide is (or rather was, as it now is an obsolete instrument which has not been used in any kind of playing ensemble for many years) I will explain, basing on the one I tackled as a fair example. It belonged to the keyed-bugle family of instruments, was made of brass (with keys like those of a saxophone), had a cup mouthpiece similar to those of a modern euphonium or baritone, and all in all had the appearance of a funnel-shaped tuba. Some of the "clappers" were as large in diameter as a teacup, and when fingered made as much noise as a whole drum section because the pads were old and worn out - in short, the entire instrument was in a state of decrepitude from not having been played upon for more than two generations.

I did not realize all this, however; my whole realization was centered around the point that I wanted to play some sort of an instrument in Ed's orchestra, so with that as the objective (and, like Ernest, also without help) I worked hard to produce tones and hold them steady, besides learning the fingering. After a time my lips became so swollen and sore I could hardly talk, but I stuck to it and after many abortive attempts finally succeeded in making the tones horrible and unearthly sounds perhaps to others, but to me they were tones. This success filled me with elation so great that I felt that then and there I was fully competent to play in the orchestra, but that evaporated quite quickly when I was tried. Perhaps (although a bit doubtful) my feelings can be imagined when after all my hard work and striving I was turned down flat with the word, "Rotten!" Being only the "kid" brother I really was not given a show, but was permitted to sit up nights and listen to the orchestra play once a week, and that helped some.

The Call to Canada

We had lived for two years in Somerville, Massachusetts, when in 1880 father received a call from Toronto (Canada) to become organist at the Jarvis Street Baptist Church, and the Clarke family moved to that city. I was then twelve years old, but (further than my first "orphicleidal" attempt) had never shown any decided inclination towards music, although distinctly susceptible to its influence. My schooling occupied the most of my time, as our mother activity! insisted that all of her boys should have a good education as basis for a successful career, yet I

found time to hear many good concerts given by great artists that visited the city.

In Toronto brother Ernest became ambitious, and as he now did fairly well on the old F tuba, thought it about time to affiliate with some band. He applied for membership in the band of the Queen's Own Rifles Regiment and was accepted, but his old tuba being ages out of date the bandmaster supplied him with a tenor horn which in time he mastered fairly well. After a while Ed joined the same band as a cornetist, playing on the same stand with the cornet soloist; and then brother Will also became a member, playing a valve trombone. I was mighty proud over having three brothers belong to this big regimental band of about sixty men, and when they were called out for regimental duties my pride found vent in marching along beside them (on the sidewalk), covering many a mile without sense of fatigue. It was the same pride which made me take delight in keeping my brothers' uniforms, accoutrements and instruments (excepting Ed's cornet) constantly brushed and polished to a spick-and-span degree in appearance, while at the same time always wishing for that day to come when I too should be eligible to membership in the band.

The Music Germ at Work

Wishing is not attaining, however, and never having learned to actually play a wind instrument of any kind I could not quite see just how the coveted membership was to be secured, so contented myself with listening to my brothers as they practiced on their instruments at home in different rooms. From hearing Ed play them hour after hour, day in and day out, I soon came to know by ear every exercise in Arban's Cornet Method. Ed, by the way, was the possessor of a silver cornet of which he was very proud and which he reverenced highly, as formerly it had belonged to and was used by the noted cornetist, "Mat" Arbuckle. Although greatly admired this instrument I never was allowed to touch it under any conditions, but no one ever knew how much in secret I envied Ed in both his playing and possession of that cornet. It now is evident that the "playing germ" was then generating insidiously within me, but I did not realize it until later.

In the following year of 1881 a great band came to Toronto to fulfill a week's engagement, playing concerts in the Horticultural Pavilion, at that time the best concert hall in the city. The visiting aggregation was the famous Reeves American Band of Providence, R. I., its director, David Wallace Reeves, being an able cornetist who was noted for his remarkable tripletongue execution. My father allowed me to attend some of the concerts, and there I listened entranced to what in my mind at the time was the greatest band ever before heard by me. sat in a front seat enraptured and enthralled with the playing of that band. After a few ensemble numbers there came a cornet solo which made me sit up and take notice. Again words fail me in trying to describe my feelings! Never before had I heard anything like it, and even at this present moment it stands out in memory as being the greatest of all incidents in my boyhood life! The cornet soloist was Bowen R. Church, then a young, dashing chap and a very remarkable player. His brilliant playing roused the audience to intense enthusiasm, and I went home and dreamed of my first real "hero" in the music profession. The dormant germ had been galvanized into

I can now realize, as my thoughts turn backward while writing this page, that it was the Instrument Artists

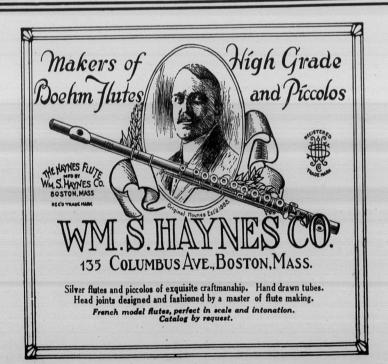
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superb playing of Bowen Church which first inspired me and brought with it the realization that a cornet was the instrument for which I really cared and craved. Yet even so I never deemed it as being at all possible for me to approach anywhere near his proficiency on the instrument. It seems strange, too, that many years after the Toronto episode, I should become the head of the American band, yet following the decease of Bandmaster "Wally" Reeves I occupied that position in 1902; neither did I then think that Bowen R. Church (now also deceased) and myself would become the fast friends which we were for many years.

To become an instrumentalist one first must have an instrument. As I already have said, Ed never would allow me to touch his cornet, while as for attempting to blow it - well the result may be imagined! So for the second time I made an invasion upon the already twice invaded "collection," this time dragging forth the old brass cornopean. Upon taking the thing from its wooden box I discovered that about half of the joints and tubing were loose, and it likewise needed but little blowing to disclose that the instrument was very "leaky"; so the first thing I did was to plaster up the tubing with beeswax and try to make it half-way playable. Of course this, as well as any blowing, had to be done secretly when nobody was about, yet I managed to make enough progress to satisfy myself that possibly some time I might qualify as a player on a real instrument.

(To be continued)

Albert F. Brown

Picture on cover of October, 1927, Melody

So MUCH has been said of Albert F. Brown in the Chicagoana columns that if I were convenient O MUCH has been said of Albert F. Brown in the Chicagoana columns that if I were carrying out a press agent campaign for him the plan would hardly have unfolded any differently. However, Brown has no press agent. Or rather, everybody who hears him, without bias, is his press agent. If my column has carried his name many times it is just because he ranks with Murtagh and Milton Charles as one of the three most popular organists of the city.

popular organists of the city.

Mr. Brown had made his reputation as a radio broad-Mr. Brown had made his reputation as a radio broad-caster with the Geneva Organ Company, at Geneva, Illinois. Coming to Chicago, he filled a guest-organist engagement of a few weeks at the Chicago, Tivoli, Up-town, McVickers and other houses of the same circuit. He was allowed to "go his way" because the producing company's idea of what constituted a good organist did not coincide with his. In fact, the manager of one of the houses in which he played told me he thought that Brown was the worst organist he had ever heard. I replied that was the worst organist he had ever heard. I replied that it seemed to me his firm would make a mistake if they

didn't sign him up on a long-term contract. We all make mistakes of course, and it seems that theat-rical producers are not exempt from the common failing, rical producers are not exempt from the common failing, for, without exaggeration, Brown is, today, the only Chicago competition that Henry Murtagh has. He enjoys just as much popularity, just as much applause, and in the Marbro and Granada Theatres, where he rotates every other week, he has succeeded in demonstrating with satisfactory finality that he is one of the best theatre organists of the Middle West. Anyone who has been in the show business for any length of time at all realizes that real artists cannot be incubated over night, that there are never enough of them to go around, and that the imporreal artists cannot be incupated over night, that there are never enough of them to go around, and that the importance of a good organist in the photoplay theatre scheme is certainly great. Yet apparently it must be expected that as long as exhibitors are human they will continue to reveal it through such errors of judgment as above mentioned.

Although Brown has revived the organ "scrim" presentation it is not entirely this novelty effect that has sold and endeared him to his audiences. He has that certain intangible something which formed the basis of a very popular photoplay last season. You will better recognize this quality as summed up in the one word It. Although with Brown It takes on a decided musical and artistic value.

—Henry Francis Parks.

New York City, N. Y. - Because of the need for songs written particularly and exclusively for male choruses, a prize of \$500 for such a song is being offered by the Associated Glee Clubs of America, 113 West 57th Street, New York City, from whom details of the competition may be obtained. There are arrangements and adaptations a plenty for the glee club and male chorus, but there is a distinct lack of music written in the particular style that is most effective for the glee clubs. They are also offering a prize of \$100 for the best poem suitable to be set to music for four-part male chorus.

Meledy for October, 1927

Theory in the Piano Class-Room

S I COME in contact with educators in the music field, and particularly with those specializing in the teaching of piano, I often ask the question, "Is piano playing a physical or a mental art?" and in most instances I receive the answer, "Both." But to my next question, "Which do you think should come first?" I receive a variety of answers and explanations. From these answers, however, I am convinced that the tendency to break away from the "physical approach" is rapidly becoming more general and that teachers everywhere are considering more than the mechanical features of the art.

Methods Old and New

Many of the old master teachers, such as Clementi, Czerny, and others, must have conducted musical gymnasiums for all except their most advanced pupils; and until quite recently the physical, or technical, side of piano playing was considered of supreme importance, especially in the early stages of a student's work. In my youth I read an article on the subject of piano playing and study by a very noted pianist of the time, which impressed me much, but which also left me with a feeling akin to hopelessness, for this authority stated that the first few years of every pianist's study should be given over to technic and nothing but technic, and I gathered the impression that no thought should be given to expression and interpretation until after a foundation of technic had been laid. The writer seemed to think that one must have a complete musical vocabulary before attempting to talk, and that one must be able to do the loop-the-loops and tail-spins of piano music before attempting a steady, even flight, let alone a journey into Music-land. There has been considerable discussion of late as to why so many piano pupils never get beyond the third or fourth grade, and I think that such a method of teaching is one of the reasons. Pupils become completely discouraged, and in some cases disgusted, before they are really introduced to music.

There are two things that this pianistadvisor did not take into consideration. The muscles of the hands and arms of some people are much better formed for piano playing than those of others, and consequently, these lucky ones cover the technical ground much faster and arrive in the musical world more or less on schedule, while the less fortunate ones, who have to plod through the work more slowly, are often considered without talent when in reality they may be more musicianly than the gymnast. The other thing is that in most cases such artists do not get their start on a musical career in the manner they advocated, but play a number of years before this specific technical training is begun. This gives them a background of musical experience which is of great value to them and which may hold them to their course through the dry years of preparation which follow.

I do not deny that tech of piano playing, for it is to playing what a vocabulary and articulation are to speech, but it is only a means to an end and not the desired goal. Almost all of the older methods advised training the muscles first and the eye and the ear took their chances, in many cases receiving scant, if any, attention. I consider technic a matter of growth and development and advise centering the attention on the mind through the ear and the eye. Slovenly technic is inexcusable, but too much attention given to technic as a branch of study, especially in the early stages, is sure to crowd out the theoretical side of music that rightfully belongs to piano study. sis is not usually given until harmony work has the hidden beauties. I think it is a good prac-

By JUDSON ELDRIDGE

EDITOR'S NOTE; This is the second of a series of articles by Mr. Eldridge, written especially for the Jacobs Music Magazine Triad. The first article appeared in the September issue under the title "The Group Method Applied to Piano Instruction." The broad practical and theoretical equipment of Mr. Eldridge in class piano pedagogy has well fitted him to write on this subject with authority. His method of handling piano class instruction, and a wealth of material and information about it is now published in such form as to be readily adaptable by teachers generally in "The Class System of Piano Playing," Just released by the Elton Publishing Co., 3805 Chestnut St., Philadelphia, Pa.

Such subjects as ear-training, sight-reading, fundamental harmony, keyboard harmony, analysis, form, appreciation, etc., are most certainly a part of every piano student's education, and he should not have to wait until his later years in a conservatory of music before having some knowledge of them.

Ear Training

EAR-TRAINING in the form of rote material should be the beginning work for all pupils, mature pupils as well as children, but this type of ear-training should be but a beginning, for it is not a part of the special work in that subject. With all beginners, the rhythmic ear-training should be separate from the melodic and should be given first; and I do not advise harmonic ear-training for young pupils or, in the beginning work, for the more mature students. Harmonic ear-training should go hand in hand with keyboard harmony, as harmonic analysis should go with harmonic writ-Keyboard harmony is distinctly a part of a piano student's course, and should not be left to the harmony class alone. Many schools and conservatories of music do not require keyboard harmony, and in others where it is given in the harmony course apart from the piano course, there is often a hazy understanding on the part of the pupil as to the real worth of the subject. I do not mean to suggest that keyboard harmony should be taken from the harmony course and placed in the piano course, for it is of very great material benefit to the student of harmony, but I think it should be used in the piano course as the need arises.

Pupils should understand how the harmony is used in harmonic composition and, unfortunately, this result is not often attained in our usual courses in harmonic hymn writing. In the intermediate stages, the pupil should be' taught to break up the chords into pattern basses, and should be able to compare these with more elaborate patterns used by standard composers. Such a knowledge of harmony will be a decided advantage to every pianist, whether he has leanings toward composition or not. He should also be able to hear chords in their inversions as well as to detect chords on other degrees of the scale when given the tonic. Modulation patterns are simple, and if a good foundation in playing them is laid, followed by ear-training work over them, it will be of great value to all students of music.

Analysis

late conservatory days, is analysis, both har- niteness, however, and often requires superior monic and structural. In fact harmonic analy- skill on the part of the performer to bring out

been completed, but I believe it should be taught hand in hand with harmony, and that every student should be able to recognize all of the chord progressions within his range of knowledge in the compositions he uses.

Structural analysis and form should be taught from the very first work for the beginner and should never stop. If the first music is taught in regular phrase groups, the children will recognize their music as made up of these groups, and will grow into a knowledge of the forms of composition. It is impossible to attempt interpretation without a knowledge of form, but many pupils will play through compositions without a thought for the architecture of the work.

Sight-Reading

ONE of the most neglected and most necessary branches of music teaching is sightreading. In the past, many teachers would give a pupil the names of the notes on the lines and spaces on the treble staff and expect him to "pick them out" thereafter. Some time was usually spent upon the treble clef, but the bass clef was given a "lick and a promise," and the pupil never recognized the two clefs as the great staff. No special sight-reading work was given and very little assistance offered except in the way of a few well-chosen remarks, caustic and otherwise, on the part of the teacher. Some pupils did become good sight-readers, but it must have been in spite of their instruction rather than because of it.

If, after the first work in notation has been given, a definite course in sight-reading is adhered to, pupils will become good readers and will read mechanically. I have had many pupils tell me they could read easily enough when they once "got the hang of the tune." This is not sight-reading but a harmful use of ear-playing and not to be recommended, for it is sure to result in inaccuracy. A pupil who reads in this manner is seldom successful in memorizing. I think it is best that the first sight-reading work be entirely mechanical, and that no attempt be made to carry the tune in mind. The key and time signatures should be well in mind, and a slow tempo counted out before the playing is started that will accommodate easily all of the figures within the section assigned for reading. Each student should be given a section entirely different from that of every other student so that ear-playing will be impossible. In addition to the reading of notes and time values, there should be careful observation of all phrases, period divisions, ties, slurs, etc., as well as careful attention to expression marks.

Appreciation

THE appreciation work for the entire course should be very carefully planned and should be a regular part of the class work from the close of the first month's work where the teacher plays for the pupils in the beginning classes through the most advanced work. Many compositions have "stories" concerning them which prove interesting to pupils of all However, too much faith must not be placed in these stories, for not all of them are authentic, and besides, music must mean something more than a story. In fact, much of our most beautiful music is emotional in character and does not depict a definite picture or scene A NOTHER subject of great importance to in the mind of the composer. Such a composiall music students, and one usually left to tion, if well constructed, does not lack in defi-



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tice to play a composition for the class without giving the title and ask the pupils to express the ideas conveyed to them from it.

In presenting appreciation work I do not think it is a good idea to allow your "fingers to wander idly over the noisy keys," but, on the contrary, such work should be played with the definiteness and poise of a concert number. If you do not do so your work will lack conviction and will make but a passive impression upon the minds of your pupils. The best manner to attain authority in your playing is to decide definitely upon the meaning of each composition, the easier ones quite as much as the more difficult ones, and hold to this thought in every repetition, striving to give exactly the same impression each time.

Some of you have heard "so-and-so" play a composition several times with a different interpretation each time. I have known of many such instances but in each case the artist was as convincing one time as another. The mature artist has such a background of experience along each line of thought that he can speak convincingly on all, and you may depend upon it that he knows what he will do before he appears. It is well to allow yourself the freedom of several different interpretations for certain compositions, but they must all be fixed to a certain degree and must be built upon a firm foundation of experience.

Expression and Interpretation

I do not agree with the noted artist whose work I quoted earlier in the article, for I maintain that all pupils should be taught to play musically and understandingly from the beginning. We must stimulate the imagination of the child along right lines, for this imagination is our greatest asset in teaching him. I will admit, however, that the pendulum may swing too far in this direction and an over-balanced idea of expression may often become a pose. A superfluous amount of "expression" is undesirable and sometimes becomes ridiculous. Too often it is a vague something that may cover a multitude of musical sins from the abuse of the "loud pedal" to physical contortions.

I once knew a singer whose voice was very popular but whose "expression" was not so popular, for no one liked to watch her while she sang. She used an overabundance of facial expression and emotion that detracted from her singing. This sort of expression is not confined to singers alone, for there are still some pianists who resort to mannerisms that decidedly mar the effects of their playing. Some years ago I used to attend the recitals of a pianist who would lean back so far during bravura passages that I would sit and speculate how much farther back he could bend without toppling over. There were other times, when he would be playing very fleet and delicate passages, that his face was so close to the keyboard I could not determine whether his eyesight was bad for such work or whether he was doubling with his nose on some of the notes. He invariably beat time with his head and threw himself into his work with a vengeance.

Playing with expression and interpreting music are two entirely different things, and all students should be taught to observe all marks of expression, for in this way only can they obtain a finish and polish to their compositions. Accent marks should be given particular care and thought. Interpretation is a matter for most serious study and means much more than telling a story. There are mechanical features of interpretation which must first be considered, such as a careful contrast of all sections of a composition, a studied balance of all phrases and groups within the phrase, and a coherent statement of the subject matter of the composition and its development. Touch and pedaling play a very important part in interpretation, for by their means we not only portray the songs of the various voices, but weave in the beautiful shadings and color effects that give life to the composition.

The force and conviction with which an interpretation may reach an audience depends upon the mental force and poise of the performer quite as much as upon his musicianship. In many cases this mental force can be built, consciously, by a fixed purpose in preparing a composition and by a logical process in its development. Only after one has obtained a complete knowledge of a composition can true interpretation be attempted, for the mechanism must be perfect and there must be poise and assurance together with an intelligent grasp of the emotions portrayed or the story told by the composer.

Much could be written concerning the psychology of public appearance, but that is not intended to be the theme of this article. Instead, I hope to offer the piano teacher in general, who has not had an opportunity for public appearances, an insight into some of the vital problems of the concert pianist, in order that he may realize more fully that the mental process for such work is of great importance. The mind must be trained more carefully than the finger muscles, for with proper co-ordination, the fingers will obey the impulse from the mind, and the eye and the ear must see and hear accurately. Each student should have a good general musical education and a knowledge of all theoretical subjects and their relation to piano playing. This theoretical knowledge must be of some practical use in piano playing, and while each subject cannot be treated in full in the piano class, a good foundation can be given and those portions directly applicable to the piano, at least, can and should be included in the course for every student of the instrument.

Wm. Eckstein, Cinema Interpreter

H URRAH! John Bunny today and song slides, followed by a bicycle act. Lyric Hall always gives a good show for a dime. And the music! They have a pianist called William Eckstein, who is said to be almost perfect, and who plays with unusual energy for hours. Do the people like his music? Why you should hear them whistle when he plays Alexander's Ragtime Band.

Bunny, Lyric Hall and Alexander's belong to the past, but Willie is still on the job. He went to the Strand

Bunny, Lyric Hall and Alexander's belong to the past, but Willie is still on the job. He went to the Strand some fifteen years ago, when this theatre was about the biggest and best in Montreal.

Today, while the Strand is surrounded by more modern and larger theatres, it still can sport the "S. R. O." sign while its rivals often present a well-known offering entitled "Empty Seats." For Willie has always remained the idol he was nearly twenty years ago, and though many attractive organizations have made Montreal their permanent abode, none have eclipsed Eckstein's popularity.

nent abode, none have eclipsed Eckstein's popularity.

"What I can't understand," said a noted musician recently "is how he can be just as fresh at eleven o'clock as he was when he commenced the evening performance,—on his toes until the exit march."

Or to quote a local organist. "Billy never cheats," he says; "take his comedy playing, for instance: he uses only difficult piano solos, usually ignored by most pianists, but Eckstein plays them, and how! Never fakes a difficult break, although playing double-quick time, he gets everything in. No! Billy never cheats."

Regarding cinema interpreters, though an organ or symphony be employed, no one, with any knowledge of local conditions, will challenge the fact that the Strand may well boast the cleverest synchronization of movies and music obtainable.

Song writers as a rule are mediocre pianists, but W. E. is an exception. His song, Good-bye Sunshine! Hello Moon, which was featured in the Follies of 1920, was well received whenever played or sung. Other hits such as Lest You Forget, Music, and Just a Memory of You, all went over big, but best of all is his Sunshine Trail. Written many years ago, it can now be safely put in the "standard" category.

ard" category.

Bill is of the theatrical type, easy going, clean cut, and a hard worker. When very young he toured the country as a child-pianist, and his present-day success might be traced back to the days when he was a trouper of tender years.

F. M. Ayres, Superintendent Dundee Public Schools, Dundee, Mich. — Inclosed find our check for renewal of the Jacobs' Band Monthly; we couldn't be without it.



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OOD music pedagogy is merely commonsense applied to the teaching of music. It consists of building up a desire in pupils to learn what you have to teach and guiding them in such a way that the incentive is always strong enough to spur them on to

Applied to class teaching, good pedagogy also demands that the teacher so organize the class work as to provide for individual recitations without losing the attention of the entire class; that is, seeing that the entire class is busy and learning at the same time as individual members of the class are reciting. This standard is easier to maintain in an instrumental class than with most other subjects taught in classes for it is there simply a matter of efficient organization.

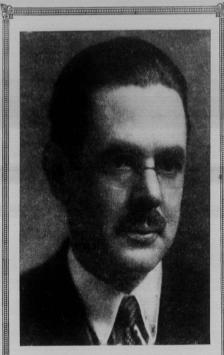
The beginners' class in wind instruments is one of the most usual problems confronting the music supervisor and will be considered first in the series of articles. I recall the beginners' band in which I learned to play the piccolo at the age of seven. Sixty ambitious youngsters purchased instruments and entered the class, only to be treated at each rehearsal to a series of lectures on musical theory, tone-production and behavior until all but fourteen of us had dropped out. These fourteen signed up for private lessons and ten of us finally survived and eventually became members of the town band. But this was only after months of gruelling exercises ground out for one hour a day under the rigid supervision of our parents. I do not recall ever playing a tune on the pic-colo, though I studied this instrument for nearly two years and played it for most of that time in the band. Perhaps this is why I have never cared much for the piccolo.

AVA The Lure of Music-Making

MY brother at that time played the cornet, and the instruction book he used included some easy and pleasing duets. It was these duets that enticed me away from the piccolo to the clarinet, so that I could play with my brother. I made much more rapid progress with the clarinet than I had with the piccolo because of the joy I experienced in this duet playing. My parents were quick to see this and, being school teachers, they added to the incentive by taking up wind instruments them-selves so we could have a quartet at home. We soon had both a string quartet and a wind quartet. Our evenings were then spent at home and our musical development was assured, even though we were forced to grind away through two hours of hard practice every day in order to fit ourselves to partake of the joys of quartet playing. I owe my musical education more to this home orchestra than to any teacher I ever had. I never could see the necessity of practising uninteresting exercises when real music could serve the same purpose, i. e., that of technical development. I entered the Minneapolis Symphony Orchestra at the age of seventeen, winning the place in a competitive examination, but I had the advantage of the musical background secured in this home playing, while most of the other applicants had only a technical equipment.

The greatest incentive to music study is Music. Music, to the beginning instrumental student, consists largely of the songs he has sung in school and elsewhere. The primary desire of practically all beginning music studuets is to play America, after which they are willing to learn to play numerous other familiar tunes. Good pedagogy tells us to begin our

1. For the Beginning Wind-Instrument Class



JOSEPH E. MADDY of Music, Ann Arbor Public Schools; Head o Music Department, University School of

instrumental instruction with familiar tunes, not only because the pupils desire it but because the familiar tune relieves the pupil of the necessity of any knowledge of music notation, theory or rhythm. If the tunes chosen are simple and of very limited range the windinstrument pupil will master them in an incredibly short time, for the tune itself is an

In playing familiar tunes the pupil is not bothered with tone quality, he merely imitates the vocal tone quality he already knows; he is not concerned with intonation for he knows the tune and how it should sound; the problem of solving the rhythm is also removed for he already knows it, but he has to learn where to place his fingers and how to produce a tone that sounds like the voice, the best criterion for wind-instrument players.

If the young wind-instrument pupil is given a number of tunes, even dozens of them, at the beginning of his musical education, he develops the real fundamentals of musicianship on which to build his future artistry. If the tunes are carefully chosen he will meet with new technical problems in their logical order and his technical development will keep pace with his musical development.

Vocal Experience as Foundation

SINCE the pupil has learned to sing in school and has probably gained some ability in the sight-reading of music with the Do, Re, Mi

EDITOR'S NOTE: This article inaugurates a noteworthy series by Joseph E. Maddy, having to do with the teaching of musical instruments in public schools. Mr. Maddy's experience and sound musicianly pedagogy is too well known to need more than passing comment here. The series includes ten articles, the second of which will follow in an early issue.

syllables, the instrumental teacher should use this vocal training as the basis upon which to build the student's instrumental education. If he is taught to check up on his instrumental playing by singing the songs he is learning to play he will better understand the problems he is attempting to master, for the relation between vocal and wind-instrument music is very close in tone quality, phrasing, and breathing.

All of the above statements apply to the teaching of individuals as well as classes. The class has the advantage, however, in that the teacher may apply the element of competi-tion, and the class pupils can have the benefit of ensemble practice early in their study. The spirit of competition is best developed by having the pupils compete for seats in the class. It is best to have them compete for the back seats so the poorer players will move to the front row where the teacher can spend more of his time in helping those who need the help most. This plan provides for individual recitation with class participation, and still more important, it provides the intervals of rest so necessary for beginning wind-instrument players to have.

It is the teacher's task and duty to teach the individuals while the class is learning as a whole. It must be remembered that "we learn to do by doing" and that the more playing a class does the more every member of the class learns. Time taken for explanation is often not worth the while. The efficient teacher will give short, explicit directions while the class is playing, either by signals or by short sentences. A small slap-stick used judiciously is a great time and voice saver, using one tap to hold, two to start, and three to stop the class.

The teacher should establish a class routine so the pupils know what to do and when to do it without being told. A very effective routine used by instrumental class teachers in thousands of school systems is as follows:

Recitation Class-Routine

WHEN the teacher signals for individual recitations the last two pupils in a row rise; the back pupil plays the first phrase; if played correctly the class repeats it (without direction by the teacher), as the next pupil plays the second phrase a third one rises to be ready when his turn comes to play the third phrase, etc, etc. When one pupil fails to play his phrase correctly the class does not repeat the phrase but the next pupil tries and so on until someone does play it correctly, whereupon the class repeats and the pupils change seats, the one who played correctly taking the seat of the first one who failed while the others move forward one seat. It is well to limit the number of failures to three, that is, have the whole class play a phrase after three individual failures. This keeps the attention of the class, for they must count the failures as well as listen to the trials - and they all will want to play whenever they are given an opportunity

With a definite class procedure established the teacher is free to teach individually while the class goes on without his direction. In a later article I will take up more advanced phases of the work of teaching wind-instrument classes. There is no real short cut to artistry, but there are many side tracks and circuitous routes by which to arrive, and the teacher, to be successful, should constantly be on the lookout to avoid them, and thus eliminate lost motion in the class work and delay in the development of each pupil.

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The House of the Angel Guardian Band

THE Third Annual Conclave of New England School Bands and Orchestras, which witnessed the massing of 2,000 band performers under the baton of John Philip Sousa as one of the incidents, was held in Boston on May 21,1927. The first prize accorded for Class A in the band contest was won by the House of the Angel Guardian Band — a Boston

Melody for October, 1927

organization that for nearly four years has been under the training and directing of Mr. Leroy S. Kenfield, a Boston Symphony Orchestra member. Whether or not

the highest prize offered for artistic supremacy in a public contest be won by an individual or by a body collective, or whether the contestants be of adult age or in the adolescent period of life; and whether or not the trophy won be

HARRY BETTONEY

in the form of cup or medal or ribbon or what, or whether its intrinsic worth be great or small in monetary value the mere fact of its winning brings to the winner mingled emotions that perforce must remain a quantity unknown to and beyond estimating by those who never have experienced such. One of these mixed emotions is the natural feeling of elation at having out-distanced competitors in a fairly judged contest; another is the legitimate satsfaction felt when receiving the just reward for efforts expended. time devoted to the accomplishing of a definite purpose and the achieving of results; while yet another is the healthy stimulating of ambition to go still farther and accomplish more and greater. Such emotions or feelings must have been experienced by every member of the winning House of the Angel Guardian Band, and its probable psychological effect will be to furnish each boy of the winners with a future incentive to always strive for the higher winning purposes of life.

A Guarding and Guiding Home

Before entering into a brief account of the House of the Angel Guardian Band, it will be well to note the status and reason for existence of the promotor and preceptor of the band, which is exactly as captioned above. This is outlined more specifically in detail by a statement from the Brothers of the Home as follows:

Our institution is a home for 420 boys comprised of orphans and children of the poor. The institution is not endowed, neither does it receive any financial aid from either the city or State, by the charitable public. either the city or State, but to a great extent is supported

we can. We follow the program of the Parochial Schools in our own eight grades, besides which we have adopted Grades I and II of the High School Course.

We endeavor to make our boys as happy as we can, as well as instill into their minds high ideals in living. We equip them with a trade, and in every way try to fit them for their future ventures in life after they have left us. We have our own printing plant, which is rather extensive, and which affords employment and instruction in the art of printing for many of our larger boys.

The Brothers make a further statement which is quoted verbatim because the editorial will over-ruled my native modesty:

Practically every one of our institutions in Europe and America where boys are cared for has its band, and the desire to give our smaller boys a recreation that should be useful as well as agreeable prompted us to establish a

The Story of New England's 1927 School Band Champions

By HARRY BETTONEY

military band. We knew that good music had a fine and exhilarating influence upon young minds, and that a good band was the life of an institution.

One of the customers of our printing department is the Cundy-Bettoney Company, manufacturers of band instruments in our vicinity, and knowing Mr. Harry Bettoney (proprietor and head of the company) to have been an experienced band leader and capable instructor we consulted with him when ready to form our band. That was in October of 1923, and at that time there were no players of instruments of any kind among our 420 boys, nor were there any who ever had received instruction in music.

Of course we knew that there were many fine school bands in New England, yet were somewhat surprised when told by Mr. Bettoney that, if we would adopt and carry out the plan which he outlined, within three years the school would have a band surpassing all others in New England. We followed Mr. Bettoney's advice and the results are manifest

During the past three years our band boys have taken part in nearly all the patriotic and other parades in Boston and near vicinity. They have given concerts of high order to large and appreciative audiences in theatres and elsewhere, and their open-air concerts on the grounds of the institution are enjoyed by all who attend them. As these public performances necessarily demand strict attention to duty on the part of the boys, it fosters within them a high regard for that order and discipline without which a boy's band would be seriously handicapped. The boys work hard at their music, practising assiduously both privately and in ensemble. This is no hardship for them, however, as they enjoy it and cheerfully devote their recreation time to it. Our band is now one of the most absorbing interests in the lives of all our boys.

Starting at the Bottom

There is a scriptural phrase which seems particularly and peculiarly adaptable to the winnowing or weeding out from a heterogeneous mass of hitherto untried and apparently nonmusical boys a sufficient number of them to form the necessary workable material of which to build a juvenile band. The phrase in question reads: "Many are called but few are chosen," and its applicability to this band will be seen farther on through a statement made by the director.

The first definite move "boy bandwards" was made by the House of the Angel Guardian in the latter part of 1923 when Mr. Kenfield was called in by Brother Cassimir (the Superior of the school) for a consultation relative to the



LEROY S. KENFIELD Member Boston Symphony Orchestra actor of House of the Angel Guardian Band

organizing of a band that would properly and musically represent the institution. As a result of this consultation it was decided that, with the assisting supervision of Brother Gerald of the school, Mr. Kenfield should assemble and test the prospective boy members as to their musical inclination and capabilities; select a suitable number of them for organizing; assign their respective instruments to the selected boys, and assume their training and directing. Of this Mr. Kenfield states:

When I began my music duties with the House of the Angel Guardian Band, I found only a musically untilled field in which to work, for with the exception of the Brother uperior none of the other Brothers knew anything about bands, and no one had any practical idea of the amount of work necessary even to produce a chord from a band. My work necessary even to produce a chord from a band. My first action naturally was to take stock of the human material available, and out of some 400 boys (ranging in age from seven to seventeen years) I selected as a first panel about seventy-five. Of this number approximately one-third was peremptorily "challenged" and several more panels had to be drawn, but eventually I selected a suffi-cient number of boys for my purpose.

When this task of "impaneling" is considered, the phrase quoted surely is not a misfit, but with the selection finally accomplished it might seem that no further obstacles would have to be surmounted before beginning the arduous upclimb to the remarkable success that has been achieved by the band. Not so, however, for another stumbling block to be encountered and overcome was the assigning of instruments to the boys. But this was met with tact and diplomacy by Director Kenfield who says:

When the time came for apportioning the various instruments among the boys I found that the majority of them preferred to play either a cornet or a drum, but by clearly and carefully explaining the place and part of each instrument in a band I convinced the boys of the duties and importance of all the instruments. I made it clear that, although certain instruments were more prominent apparently than were some of the rest, others of them, such as the basses and horns, were equally important, necessary and desirable. We now have a long waiting list of boys for all type instruments.

First Rehearsal in 1924

Regarding rehearsing routine and discipline the director continues:

Our first regular rehearsal occurred in the middle of January, 1924, the participating boys averaging in ages from ten to thirteen years. I always have tried to make rehearsals interesting by having the boys play solos for the different instruments, as well as playing duets and quartets, and these of quite difficult standard music. This of course only was in private for amusement and recreative practice, for whenever the band appeared in public the boys were allowed to play only such music as was well within their ability to handle. Discipline at rehearsals is also quite as necessary as the music to be played, and this point cannot be too strongly stressed upon as it was the deciding factor which has enabled me to bring the band to

the enviable position it occupies today.

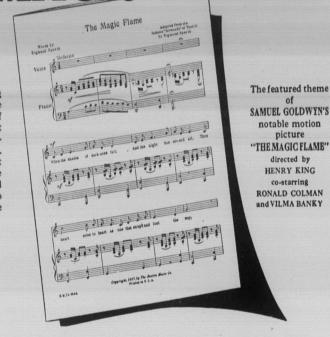
The band made its first public appearance on March 4 of that year, playing at a birthday reception of the Brother Superior. The boys were some proud when before the school and invited guests they played their first short program of two little marches, a waltz, polka and the final degrees. Even this point on the head has worked dill. America. From this point on the band has worked diligently and faithfully, moulding an organization which proved its superiority by winning first prize in Class A at the last New England Band Conclave, contesting against other organizations with boys of much higher average age than those in the Angel Guardian Band. The numbers played were *Huldigungsmarsch* (Grieg) and *Molly on the Shore* (Grainger).

Director Kenfield pays warm tribute to the sincere devotion and earnest work of Brother Gerald of the school as being largely contributing factors to the remarkable success of the band, by constantly stimulating the already generally receptive attitude and quick responsiveness of the boys. He states that the work which has been accomplished is only one example of the innate musical ability of our American boys, and unhesitatingly asserts that

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As accredited champion of the New England Class A school bands the House of the Angel Guardian Band carried away from the 1927 contest as well earned trophies the silver cup awarded for the best rendition of band music, the prize for the best playing band while marching and the prize for the highest total of honors, while the gold-mounted baton presented to the director of the band winning the greatest honors went to Mr. Leroy S. Kenfield.

The instrumentation of the band is flute; piccolo; Eb clarinet; three solo Bb clarinets; three second Bb clarinets; three third Bb clarinets; two solo cornets; two first cornets; two second cornets; two third cornets; first Eb alto; second Eb alto; third Eb alto; fourth Eb alto: two first trombones; two second trombones; bass trombone; baritone; two BBb tubas; two Eb tubas; baritone saxophone; tenor saxophone; alto saxophone; seven snare drums; bass drum, cymbals, xylophone and thirteen bugles.

Music Chat from Washington By IRENE JUNO

SIMON LEGREE, disguised with horn-rimmed glasses and gum shoes, has been pussyfooting around and cracking his long black whip over defenseless heads. Sometimes an unsuspecting head came off, and again it got an awful blow. According to Dame Rumor, musical Washington, as regards theatres, has never been in such a mixup as at the time this is written, just after

the time this is written, just after Labor Day; and with the New Fox-Roxy opening and a picked orchestra of fifty men, Meyer Davis handling the music, no one knows whether he is here or there. Everyone would like to go to the Fox and the orchestra is pretty well set for the opening show on September 20th, but just about the time a musician is ready to sign his John Henry some pessimistic horn blower



steps up and tells him the entire orchestra is to be dumped out after a two-weeks' trial and all new men imported. out after a two-weeks' trial and all new men imported. Between the devil and the deep blue sea, no one knows what to do. Sit tight on the little job and maybe you have it, maybe you haven't—or take a chance at the bigger money and discount the rumors. Well, by the time Santa Claus gets here, we should be wiser, even if some are a little sadder.

Ida V. Clarke did an accordion specialty at the Tivoli recently. The organ and accordion were used together, and piano and organ. Otto F. Beck was at the organ. Ida played piano and accordion but not both at the same

Fred Starke had a nice rest at Ocean City, Maryland. He thinks there is excitement enough in the Metropolitan Orchestra for him, and when he has a vacation he wants to go where it is quiet. Starke is business manager for the

Martha Lee took a few days' vacation and visited at Cumberland, Md. She was featured for some time at the Strand Theatre there.

Harlan Knapp has been brought over to the York Thea-Harian Knapp has been brought over to the York Thea-tre from Martinsburg to take the place of Raymond Rapp, rumored to have been brought in from the Ambassador, St. Louis. We are all glad to have Knapp back in the city, but don't suppose he can hand the little Wicks organ at the York much of anything after the two years he put in at the lovely Wurlitzer of the Rialto first-run Universal

W. W. Delano and family took a two-weeks' motor trip through New England territory. Mr. Delano is secretary and treasurer of the Washington College of Music.

Jesse Heitmuller is standing on his ear, but only for his friends' amusement. He is moving to new quarters, and Jesse says it is some mixup. He is quitting the job cold this week, driving up to the mountains, and threatens to chew tobacco and go without shaving for a week. Jesse does the biggest music business in town among dance and theatre musicians, and has just ordered a full set of Jacobs' numbers. He reports they are selling exceptionally well.

W. D. Weist has returned from a long motor trip which included a tour of the Wurlitzer organ factory at North Tonawanda, N. Y. He wrote me fifteen pages about what Continued on page 67 Melody for October, 1927

Theme-ing the Feature

By HENRY FRANCIS PARKS

the big town organist, who has ample time to general system of musical ratiocination. Therepreview and arrange the proper musical accompaniment for a show that is going to run a two major music drama classifications the week, the matter is not of as great concern as nearer the ideal we are going to arrive in muit is to the smaller town organist who has a sical accompaniment. change of bill sometimes every day. To him it is a sort of feeling in the dark, as it were the first show, improving a little the second, and coming somewhere near his ideal the third and last show. At best it is a hit-and-miss business yet one which, with the exercise of a little forethought, can be made much better than the general haphazard system of faking has permitted and it is chiefly for the benefit of organists whose theme-ing must necessarily be impromptu that this article is written. However, before going into detail about the classification of features it might be well to sketch a brief outline of the evolution of

theme-ing itself, so here goes. The whole matter goes back to the pre-Wagner days of the opera. Prior to Wagner's time opera had gradually resolved itself into two general classifications: operas designed to exploit the capabilities of the singers and operas composed for the glorification of the orchestra. If it was the first sort mentioned, each aria or special song was so written as to provide a distinct vehicle for the vocal prowess of the soloist or soloists, as the case might have been. It was nothing then (even today with certain types of Italian lyrical opera still in a standard repertoire) for a singer to recklessly introduce a raft of cadenzas and recitatives, take three, four or five encores of his chorus and song and, in general, to stop the entire dramatic action of the plot — to subserve it — to his own egotistical ends. On the other hand, other types of opera went to the same excesses in the interpolated instrumental numbers and ballet acts until even the finest of intelligences were strained to follow the actual plot developments.

Evolution of the Theme

Along came Wagner with a new musical hypothesis, i. e., that everything in music drama must subserve itself to the plot. No more singing should be introduced other than the minimum amount necessary for the continuity and climactic development of the plot. Further, to emphasize either a principal character or a definite emotion or even some inanimate object which had a prominent bearing on the plot itself, a singularly striking musical phrase, or leitmotif (leading motive) should accentuate the dramatic aspects by being used each time the character, emotion, or object appeared; and, finally, that the orchestration and the incidental music should be secondary and as far away from strictly "program" music as the creative genius behind the work could design it.

On every side there came howls of sco rision, egotistic jealousy and what not! The singers complained that music written to only strengthen the dramatic element gave them no opportunity for the display of their vocal pyrotechnics; the conductors —? The ballet? Yet, despite the most discouraging reception a music drama indelibly stamped its mark of feasibility and correctness, and not only placed Wagner himself in the hall of our greatest imthe world of art which attempted to wed drama to music, even to the present time.

· his pattern — a theme identifying either the counts and not what the composer may call it.

10 problem is so serious to the theatre or principal character — sometimes more than ganist as that of knowing just when and one - or the motivating emotion. Our movie how to properly theme a picture. With plots must necessarily fall in line with the same fore, the more knowledge we have of these

Two Sorts of Feature Pictures

Now feature pictures can usually, with a

little bit of mental effort on your part, be analyzed and placed in either of the two general groups quite easily. For instance, we know that there are certain stars for whom, with very little exception, the feature is made as a vehicle through which to exploit their personalities. Adolph Menjou, Norma and Constance Talmadge, Lewis Stone, Mary Pickford, Douglas Fairbanks, etc., ad infinitum, are usually in a picture just because they, as individual personalities, have a great boxoffice drawing power. There may be a few exceptions, but in the main the feature pictures of a big star are constructed with this fact constantly in mind, and many a plot has been purposely altered—at the sacrifice of much inherent dramatic quality - just to sell the star to the public. In such instances the organist can do no better than to follow these principal characters with "personality" themes and forget about everything else except, of course, to correctly match the various dramatic nuances. So inconsequential and standardized are some of these big star picture plots that I have often taken the vocal score from an opera like *The Firefly* by Rudolph Friml and practically played it from cover to cover, or at least until the feature ended, only jumping such few sections as were unsuitable for the part of the picture that happened to come when I reached them. Particularly was this true of many of the Constance Talmadge features which are about the sine qua non of asininity. I don't recommend this as a regular dose, however.

On the other hand, a strong human emotion may be motivating the plot to its climactic conclusion. Love, hate, fear and anger are the fundamental emotions. "From these spring all other emotions, partaking in varying degrees of the qualities of the parent emotions, or of combinations of these qualities" (Clayton Hamilton). Wagner even went farther in following inanimate objects, incorporating in Das Rheingold such things as The Ring Motif, The Sword Motif and motives for seemingly inconsequential actions. As The Farewell Motif, etc. There are but thirty-six human emotions, according to Polte, which are enumerated here for your edification.

Love	Hate	Fear	Jealousy
Avarice-greed	Passion	Joy-Happiness	Surprise
Grief	Remorse	Resolution	Revolt
Disappointment	Relief	Revenge	Desire
Despair	Humility	Sympathy	Pity
Contempt	Envy	Disgust	Gratitude
Dread	Regret	Horror	Terror
Wonder	Awe of Deity	Triumph	Anxiety
Anger-rage	Loyalty	Self-pity	Piety

In the tremendous literature of music are genius has ever encountered, the Wagnerian many themes which instinctively you feel will fit a certain one of these emotions. The best way is to catalog your really theme-able material, either in your mind (if you have a good mortals, but has revolutionized everything in memory) or by some system of cross-filing obvious to your intelligence. A title conveys a lot if it is universally known, but in the ma-Our lighter musical comedies today work by jority of instances the music itself is what

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Determining the Sex of Themes

It should be mentioned, also, that masculine themes are usually in duple metre, instead of triple, which is more feminine in character. Use pieces written in 2/4, 4/4 or cut 4/4 metre for following masculine leads; for the feminine employ the triple metre, 3/4 principally. Your orchestration should be confined to wood-wind or string for the latters while for masculine leads the heavier brass group may be utilized.

The first reel will usually unfold enough of the plot to enable you to form an accurate idea of whether or not some human emotion is going to be the paramount thing or whether the plot just exploits some star. Once having satisfied yourself on this score, next select your metre. Since there exist but two fundamental metres, duple and triple, you won't have a hard time selecting your theme. Next consider the orchestration, governing yourself by the sex of the character involved or by the relative importance of the emotion you are following. The balance of the program will unfold itself to you with surprising ease and you will experience less difficulty than formerly in accompanying a new show "at sight." It should of course be usually possible to get some idea of the picture from the cue sheet — if one is furnished, or from write-ups of it in various photoplay publications, and when possible such preliminary valuation is best. But sometimes neither of these aids are available and then the suggestions given herein will be found of help. Even with the aid of a cue sheet and advance knowledge of the picture plot—if any—the additional paraphernalia for cuing pictures suggested will be found worth while.

New Zealand Notes

THE Auckland Musicians Union has over 300 members, and the city includes eleven picture theatres, seventeen suburban houses, one legitimate, and one vaudeville theatre. Of these, two are De Luxe houses: the Regent and Majestic, seating 1200 and 2000, respectively. The vaudeville theatre recently was burned out, but will soon

be ready for a re-opening.

At the Regent there is an operatic orchestra of eighteen At the Regent there is an operatic orchestra of eighteen under Maurice Sutteridge, an accomplished musician who at one time was in His Majesty's private orchestra. The big Wurlitzer three manual features Eddie Horton, an American organist. The usual program includes one star feature, supports, overture, organ solo, and prologue or vaudeville turn. Above the theatre is a cabaret.

At the Majestic there is an orchestra of twenty under F. Mumford, an Australian; the program consists of one star feature, supports, prologue and orchestral number.

star feature, supports, prologue and orchestral number. An orchestra of twelve under the direction of Mrs. E. Bentley is at the Strand Theatre, and here the policy is two features, supports, orchestra number, and prologue.

In other theatres the number of musicians ranges from

eight or nine down to a trio.

The Capitol, one of the biggest of the suburban shows has an orchestra of seven that is at times augmented. The usual policy is to run two features, vaudeville turn, overtures, and special orchestral novelties arranged by their conductor, P. R. Simpson. The instrumentation used in the regular orchestra is violin, piano, flute, clarinet, cornet, trombone, and drums; but for special novelties and features this is augmented to violin, piano, organ, flute,

two clarinets, saxophones, euphonium, ornet, trombone, drums, xylophone, and marimba.

For the benefit of anyone who wishes to emigrate to New Zealand, here are the wages: for six nights of work and one rehearsal musicians receive a minimum of 3-19-0 (\$17.50), although the minimum is not always paid; the leader violinist in a combination of more than six receives \$20, and conductor-leaders \$25. So, if any Jacobs Music Magazines reader wishes to make a fortune in a short time, he might come to New Zealand—and then buy a - P. R. Simpson.

Melody for October, 1927

What I Like in New Music

Bu LLOYD G. DEL CASTILLO

URING these semi-summer months just past I have taken enough of a vacation from these pages so that now on springing into action again I find an overwhelming amount of music waiting to be dissected. To review all of it would reach such staggering proportions that I have had to pare it down

considerably, and save some for the coming month, but I think I have covered most of the high spots.

The chief event of the summer has obviously been the entrance of Irving Berlin (the firm, not the individual) into the ranks of standard publishers. Leo Kempinski is announced as editor, and

L. G. DEL CASTILLO Maurice Baron as director of publications. Between them they have started every cryptic edition except B.V.D. and R.S.V.P. I invite translation of the following various Berlin editions: C.C.S., P.P.D., N.O.S., D.O.S., and F.C.S. No British peer or Har-

Orchestra Music

vard professor ever supported more titles.

BACCHANALE, from The Echo, by Patterson (Schirmer Gal. 317). Difficult; 2/4 Allegro molto vivace in A minor. A furiously moving bacchanale of sustained rapid pace interrupted only by a slower middle section, 3/4 in A major, Meno mosso. The entire number is musically of high and satisfying calibre, and for photoplay use is valuable as a hurry by cutting the 3/4 movement. The latter, however, is of considerable thematic and rhythmic

CANZONE D'AMORE, by Lowitz (Schirmer Galaxy 318).
Medium; 3/4 Andante grazioso in Ab major. A beautiful slow movement of considerable emotional tension developing to a powerful middle section with a haunting

FIRE DANCE, by Huerter (Schirmer Gal. 320). Medium 2/4 Allegro con brio in G major. Reminiscent of German's Torch Dance from the Henry VIII suite, and valuable for the same photoplay uses. Not easy, but nevertheless effective. A rapid-moving allegro of sharp rhythms and brilliant swooping running passages.

SHEEP AND GOAT, by Guion (Schirmer Gal. 321). Medium: 4/4 Allegro giocoso non troppo in C major. A characteristic jigging number of set rhythm a la Grainger, very much like that eccentric composer's Mock Morris Dance.

SERENADE ORIENTALE, by Baron (Berlin C. C. S. 26). Medium; 3/4 Andante in A minor. A typical dreamy Oriental romance with a sturdy emotional climax in the middle section. Arpeggio figures are predominating throughout in both melody and accompaniment.

Nostalgia d'Amore, by Leoncavallo (Berlin C. C. S. 27).

Medium; 3/4 Andantino in Bb major. A smoothly written quiet number by the famous composer of Pagliacci. Bell notes in afterbeats sound continuously through a melody of sustained sweep and weaving harmonies. To a Butterfly, by Horodas (Berlin C. C. S. 28). Me-

dium; 6/8 Allegretto Scherzando in C major. A light caprice with a running staccato melody, particularly suitable for cheerful active photoplay scenes such as children romping. CUTE AND CUNNIN', by Kempinski (Berlin C. C. S. 29).

Easy; 2/4 Allegretto leggiero in C major. A light brisk intermezzo with a melody composed mostly of staccato sixteenths running in thirds. An agreeable type of filler which always makes an acceptable addition to a comprehensive photoplay library.

CHANT D'AMOUR, by Jacquet (Berlin C. C. S. 32). Easy: 4/4
Ben cantando in D major. A romance of agreeable line
and body with a sturdy emotional middle section of adaptable nature, that may be used at varying tempo and dynamics according to film needs.

Affection, by Schad (Sanders Un. Orch. Rep. 23). Easy: 4/4 Tenderly in A major. A reverie of smooth melodic outline, with a second section, 3/4, in A minor, which rises to a heavy climax, and then returns to the first quiet

Editor's Note.—It is the purpose of this department to provide an authoritative and practical descriptive index of current publications for orchestra and organ. Mr. del Castillo makes his own selection of "What is Good" from the mass of new publications, giving free and unbiased comments for the benefit of the busy leader, keeping in mind the requirements of the theatre orchestra.

CRADLE SONG, by Humperdinck (Ascher Mast.). Easy; 6/8 Molto tranquillo in G minor. A pleasing bereeuse with rather more motion and development than is customary, by the composer of Hansel und Gretel.

LAMENTATION, by Bortkiewicz (Ascher 630). Easy; 3/4

Andante poco moto in A minor. A surging, emotional plaintive number with plenty of rubato and tension. The piece has individuality and dramatic strength.

Russian Dance, by Bortkiewicz (Ascher Mast.). Easy; 2/4 Poco maestoso in Bb major. A sturdy allegro of rough and virile phrasing, much like the similar songs that we have been accustomed to through the Russian chords. uses first introduced to our revues through M. Balieff. Melody, by Franck (Ascher Mast. 631). Easy; cut-time Andantino in Bb major. A quiet and simple piece of peaceful atmosphere more like a folk song than the complex harmonic idiom characteristic of this French

THE BROKEN MELODY, by Van Biene (Ascher Mast. 631). Easy; 4/4 Adagio in C major. An introduction in minor leads into a melody of long sweeping phrases. There is a dramatic interlude and a cheaper second strain in the relative minor, always an unimaginative device.

Photoplay Music

DEFIANCE, by Kempinski (Berlin P. P. D. 1). Medium; 4/4 Allegro non troppo in D minor. A heavy descriptive agitato in the broken treatment that has become fashion-

Anguish, by Vrionides (Berlin P. P. D. 2). Easy; 4/4 Andante in B minor. A dramatic recitative and appassionato, in which a long broken introduction leads into the surging appassionato, which breaks off sharply at its climax to return to the first fragmentary and recitativelike strains.

AGITATO No. 1, by Kempinski (Berlin P. P. D. 3). Medium; 4/4 Allegro moderato in E minor. Though writ-ten as a 4/4, the number is practically a 12/8 agitato in its constant use of triplets. It opens, like some of the Borch agitato, with the melody under the triplet chords, and then is developed at length in strong broken rhythms through five pages of piano scor

SARCASM, by Kempinski (Berlin P. P. D. 4). Medium; 6/8 Allegro moderato in D minor. The incidental writers have been going strong for cynicism and sarcasm of late though none have ever turned out a better number than the 6/8 prototype of them all written long ago by Gaston Borch under the title of Serenade Grotesque. This one justifies itself by its agitato character, thereby imparting an additional usage value.

VALSE FASCINANT, by Kempinski (Berlin N. O. S. 10). Easy; 3/4 Non troppo lento in D minor. A languorous minor waltz of "vampy" material, with a second strain in major appropriately marked "Passionately Piu Allers"."

CARNIVAL FROLICS, by Lakay (Berlin N. O. S. 11). Easy; 2/4 Allegro vivo in C major. A typical one-step galop of vigorous rhythm and accent.

KOWBOY KOMEDY, by Aborn (Berlin N. O. S. 13). Easy; 2/4 Allegro in C minor. A minor one-step of the type associated with westerns or grotesque comedy. There is an introduction in major, evidently to make plain the fact that this is no plaintive agitato. However, the title should be sufficient hint.

Sobbing, by Baron (Berlin D. O. S. 20). Medium 3/4 allegro moderato in B minor. A plaintive tune cleverly built up with accented suspensions in the melody to convey the sobbing idea. I almost cried myself when I read it. Suspicions, by Baron (Berlin D. O. S. 21). Medium; 4/4
Allegro moderato rubato in B minor. A tensive emotional of subdued and perhaps furtive atmosphere. The

first strain is reminiscent of an agitato in the first Schir-mer series, written at a time before it had occurred to anyone to use imaginative titles.

LOVE TRIUMPHANT, by Joels (Sonnemann 51). Medium; 4 4 Molto tranquillo in F major. This is sub-titled Lyrico Appassionato, and we can let it go at that, though there is more the title a grandiose and magnificent ending, but apparently love's fires are flickering feebly, and a short agitato in the middle section quiets down to a soft end-

WARRIORS BOLD, by Joels (Sonnemann 52). Medium; cut-time Agitato con moto in C minor. Rushing staccato quarter notes, often in octaves, are maintained through sforzando chords, heavy crescendos, and sug-gestions of trumpet calls. The number is sub-titled

CAMORRA, by Joels (Sonnemann 53). Medium; 4/4 Andante Moderato in D minor. We are obviously invited to share the sinister horrors of the Italian Black Hand, under the stimulus of snarling chords, low rumbles of tone, agitation, accelerando, sforzando, and all the tools of the incidental-writer's trade. Apparently virtue triumphs, for suddenly from a sforzando climax we emerge on a grandiose maestoso of sweeping melody.

Continued on page 71

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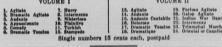
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SPOKES FROM THE HUB NORMAN LEIGH

The American Composer and Musical Meringue

T the start, to set at rest all doubts on the matter, the writer would like to state that his personal attitude towards the musical confection which forms the chief subject matter of this note is one of utmost respect and liking; only it must be the genuine article, carefully prepared, to carry out the

figure, from white of egg and simple syrup, rather than the bogus marshmallow compounds which too often are foisted on an indiscriminating public with unblushing mendacity - in other words, it must be from the recipe

NORMAN LEIGH

of a Moszkowski or a that of a Leybach or the

The preparing of this toothsome delicacy is not the simple matter it would appear at first blush. To be able to turn out the finished article in accordance with the best traditions of musical cookery, the aspiring chef must be possessed of both technic and taste in equal proportions. He will also find the necessity for an exceedingly facile and highly-developed faculty of melodic invention coupled with the qualities of tenderness, passion, and humor. In addition he must cultivate a gracious manner of expression. To sum it all up in a few words, he must be equipped with most of the characteristics, in a lesser degree of course, possessed by his more serious brethren, supplemented by a few highly specialized attributes of his own.

At this point it will have been realized by the intelligent reader, that not everyone is capable of fulfilling these somewhat exacting conditions. This is a truth well recognized in Europe, but as yet scarcely suspected this side of the Atlantic, otherwise the writing of this class of music would not be left in so great a part to the incompetent hands wherein it lies. It is regrettably and largely true, that the men in this country best equipped for the composing of respectable light music leave it severely alone as beneath the notice of a self-imposed dignity. It may appear harsh, although the writer believes it to be equally true in countless of instances, that American composers with one-half the talent of a Moszkowski and one-tenth of one per cent the technic of a Ravell, aspire and fruitlessly perspire to become the Richard Strauss's of this, their native land, in preference to cultivating and perfecting themselves in a medium for which they are eminently more fitted. This fallacy has been responsible for some very dreary music indeed amongst the native crop, and what is equally to be deplored, it has robbed the listening public of the very charming things these gentlemen might have written had they not hopelessly bogged themselves on their musical journey by a consistent and indiscreet elevation of the gaze.

To realize one's limitations is a privilege vouchsafed to a few fortunate souls. Ethelbert Nevin, for instance, knew his place. (I hear this name, but you are wrong, gentlemen, de-

a pretty talent and was a distinct musical personality. Possibly his sense of proportion was so great that it never entered his head to attempt the weightier forms. Whatever the reason, he remained to the last what nature had made him, a writer of respectable light music - an honest producer of Musical Meringue.

The late Victor Herbert is yet another example of the thing I am pointing. To have written the remarkable series of light operas which are to be placed to his credit is an achievement of which any American composer might well be proud. Respected by musicians and beloved by his public, he had, with few exceptions, the common sense and artistic integrity to stick to his last. With all due respect to his enormous talent and technical equipment, it must be admitted that, although he acquitted himself as well as any, and better Schuett rather than from than most, of his American contemporaries in like attempts, the exceptions prove his wisdom in devoting himself to the domain of lyric

writing. These two are outstanding contributors to the repertoire of American light music and, with some of MacDowell, what they have left us is about all that can hope for any degree of permanency in the field. Widely divergent as were their abilities and technical training they had this in common - a proper respect for, and contentment in, the medium for which they were best endowed to work. They have both gone from us, Nevin some years ago and Herbert more recently; their places have yet to be filled. Most of our composers capable of taking up the work, are busily engaged in the dubious labor of producing windy overtures, bloodless sonatas, and soporific grand operas which is a pity.

I should like to point, in closing, to a foreign example which might well be followed by much of our native talent — that of Franz Lehar, of whom Victor Herbert once said, "He is the master of us all." Lehar received a classical education and launched himself at the heads of the musical public as a composer of string quartets, which as everyone knows are the quintessence of musical sublimation. Some unhymned benefactor of the human race expressed a doubt as to Lehar's ability to write a 'tune." The result of this tactless but sincere remark was The Merry Widow. The success of this classic, and I use the word advisedly, changed the entire course of Lehar's musical life, and who will say but for the better.

It would be well for certain of our American composers to profit by a realization that it is better to have written a Gypsy Love, a Babes in Touland or a Water Scenes, as was done respectively by Lehar, Herbert and Nevin, than to have written — but why be personal?

THE ATWATER KENT FOUNDATION, "a corporate institution, established several years ago for philanthropic, scientific and educational purposes," its president, A. Atwater Kent of Philadelphia, Pa., who is also president of a corporation manufacturing a widely advertised radio set bearing his name, announces a "National Radio Audition for Singers." A leaflet issued by the Foundation opens with the jeers and catcalls emanating from the throats following words: "To the single purpose of disof the scornful cognoscenti at the mention of covering - for themselves and for the nation the best unprofessional singing voices among cidedly wrong.) No indication has disclosed all the young men and young women of the itself that he ever cast sheep's eyes at the whole United States, this effort is dedicated." glories of the Metropolitan Opera House — The plan consists of a gradual weeding-out that the grandiose beckonings of Symphonic process, commencing with local contests not Sirens caused his footsteps to falter on the put on the air, the winners of which will take path he had set for them; and yet Nevin had part in a "State Audition." This will be broadMelody for October, 1927

cast, and the contestants receiving the greatest number of votes from the radio audience with a voting weight of sixty per cent and a picked committee of musicians with a voting weight of forty per cent, are to compete in a "District Audition" held under the same conditions. The final judging is to be left in the hands, it is promised, of people nationally known in the musical world, and will not take the ether. The prizes include scholarships and sums of money. A number of prominent people throughout the country have already consented to associate themselves with the state committees.

A T the Metropolitan. The heroine of Hula, as played by Clara Bow, is one of those cuties whose antics are so delightful on the screen, but with whom domestic bliss would take on something of the aspect of a Kansas cyclone peppered with wildcats. Throughout the picture she devotes herself to a mission with enthusiasm and vigor. This mission has to do with the business of capturing and keep-ing for herself handsome Anthony Haldane, he of the cleft chin and austere code of conduct, a combination which somewhat puzzles, as I have heard that gentlemen with cleft chins are prone to — ahem! But enough of that except to say that Hula was evidently under the same impression because, despite discouragements which included a wife in England, a rival hussy on the ground, and the aforesaid inexplicable conduct of Anthony, she persisted in falling off horses, exposing her victim to the discomforts and dangers of a watery eclipse, finally reaching the climax of endeavor by blowing up a near-by mountain — all for the express purpose of acquiring the aforesaid cleft chin for her own exclusive property "to have and to hold free from all claims and demands," etc. When the detonation announcing the elevation of the outraged mountain is heard in the town in which is situated the home of this viven her father remarks "Semahody must have said 'No. in falling off horses, exposing her victim to the discomforts vixen, her father remarks "Somebody must have said 'No' to Hula," thus giving a better understanding of the young person's character in seven words than I could achieve i seventy. By employing all means, mostly foul, Hula attains her objective and the suspiciously chinned An-

thony clasps her in his arms while she envelops his face in her lips (as is customary in movie-land) in a final fadeout. I deeply sympathized with him — poor chap!

Will Rogers in Dublin showed the cowboy sage in various sections of the famous city. As usual the titling made the show as, for instance, when I was shown a Dublin street in the best of the shown as the street of the shown as for instance, when I was shown a Dublin street.

sign and told that they had renamed all their streets in Gaelic, their native tongue, but had put the English underneath so that the Irish might understand what it meant.

The Metropolitan Orchestra, shifted from the pit to the stage, is now presented, with singers, as a Production Overture which took the form this week of some acceptable placing of contain Massargi tunes in conjunction with playing of certain Mascagni tunes in conjunction with somewhat dubious vocalizing of the same. That the Metropolitan is of a democratic organization is proven by the fact that the tall, sandy-haired young gentleman who, in this instance as frequently, wielded the stick in place of Joseph Klein, was later discovered busily scraping a fiddle in Gene Rodemich's jazz band. I am extremely glad, at last, to be able to say a good

word for Gene's orchestra. In the first place the band now numbers twenty players, and, in accordance with the Whiteman tradition, carries a respectable body of fiddles. In the second place it confines itself largely to the playing of music, leaving, for the most part, the matter of of music, leaving, for the most part, the matter of matter of matter." (sic.') entertainment to specialists in the line, and finally it has learned the meaning of the word piano and has suppressed the tendency, hitherto unhindered, of "blue" trumpet notes to explode from the ensemble like balls of fire from a Roman candle. In short, it now serves the useful and praiseworthy purpose of furnishing a musi-cal background for whatever festivity is going on at the moment. The act, titled Way Out West, opened with a fox-trot arrangement of the novelty By the Waters of Minnetonka which, although naturally unfamiliar to the audience, was well received by the same. A herd of heifers in an unaccompanied dance number pleasingly massaged my ancient optics, and Jack Powell, black-faced drummer, caused me to heave and bellow in a manner which caused great concern to my immediate neighbors. Others worthily contributed their talents. A rather peppy time of it.

The organ number was the Poet and Peasant Overture and of which are organ compo the organist Arthur Martel. Confronted with this combination criticism falters and the critic retires abashed. All for the price of six pre-war Pilseners!

I HAVE OFTEN WONDERED why the "Uplift" has such a deadly effect upon the Arts — why it is that all virulently "pure" literature should be written if not by, viruently pure literature should be written if not by, then at least in the manner of time-serving literary hacks — why so much sacred music should be of the "scummy" type, and why, finally, that even competent men when confronted with the task of making the world better through the agency of song or story, often succeed in only making their work infinitely worse.

As said above, I have often turned these matters over in my mind and recently they have again engaged my attention by reason of the fact that I have come into possession of the new Kiwanis song-book. The eminent Dr. Sigmund Spaeth appears on the fly-leaf as chairman of the Kiwanis

International Committee on Music, and so it is to be taken that the gentleman was fairly active in its compilation. The only explanation that occurs to me for the inclusion by the Doctor of certain items was, to my mind, a mistaken notion that all songs written and submitted by Kiwanians should be considered worthy of such immortality as the Kiwanis collection was able to offer.

Truth compels me to state, however, that embalmed be-tween the covers of this book are some of the worst specimens of song-writing I have ever observed outside of the publications of "shark" publishers, and in fairness it must be said, similar song-books of other service luncheon clubs. These same songs may have been written for the glory of the cause by serious and worthy Kiwanians — I do not know — but the deadly virus of "Uplift" has done its work, and the result, many times is such as to make one shudder at the but the deadly virus of "Uplift" has done its work, and the result, many times, is such as to make one shudder at the fell purpose disclosed in the short preface written by Dr. Spaeth of having these songs made familiar to helpless Kiwanians the world over. The music set to the more or less halting expressions of noble sentiments contained in the lyrics, is slightly if not over-noticeably better stuff.

I realize fully that a crowd of business men cannot be expected to sing madrigals around the festive board, but on the other hand, should they chant mawkish sentiment set to infantile nusic? I believe not — at least if we are to hope for a higher level of public taste in the matter of

to hope for a higher level of public taste in the matter of music—to say nothing of proper respect for literary esthetics. From the point of view of Kiwanis itself I do not believe that the irritatingly smug and machine-made sentiments dragged forth in these opii are a true expression of the idealism which the organization has more and more of late been clasping to its bosom. The idealism of Kiwanis has a very practical angle—it is idealism plus common sense. The Kiwanis songs are idealism minus the latter quality and strongly plus in those qualities dear to maiden notes and amateur song arritage. poets and amateur song-writers.

I do not wish to be understood as saying that all the songs in the book are subject to these strictures — they apply only to that portion devoted to the effusions of the sons of Kiwanis, boldly, and at times boastfully, I fear, stating their ideals in terms which would be none the worse for a little editorial attention. Not even all of these raise the hair on my head — Dr. Spaeth himself has contributed a song which if not inspired ("Uplift" again) is at least workman-like, whilst Lloyd Loar, editor of this favorite periodical and my direct overlord, is represented by a contribution which neither gives me mal au ventre nor outrages my common sense—the latter song by the way, being an extremely good example of how effective a proper restraint in such matters can be. I wish I could say the same of the labors of a well-known composer evidenced in

Most of the songs in the new Kiwanis book are well selected and arranged numbers suitable for the purpose intended; and the apparent purpose of Dr. Spath, to assist as much as possible in making Kiwanis as musically expressive and eloquent as possible, will doubtless be served by the majority of the songs included. At any rate a task such as that completed by the Doctor in this book is usually a thankless one and a difficult one, and the appreciation of Kiwanis International is due Dr. Spaeth in large

measure. Doubtless he'll receive it.

But again I ask the question, "What is there about the 'Uplift' that makes ordinarily sensible and competent people so utterly and entirely lose their sense of values? Or is the trouble with the 'Uplifters?' Do they not only the ordinarily sensible and competent people so utterly and entirely lose their sense of values? in their breasts a secret conviction that most of the organized 'Uplift' is 'bunk' and so, lacking a bed-rock conviction on the matter take refuge in a platitudinous and soppy style when translating their avowed belief to the printed page?" Horrifying thought!

T is certainly an unusual thing to move so much organ I is certainly an unusual thing to move so much organ music that reckoning must be kept by the truckload, yet such a happening recently took place in Boston. This considerable moving was occasioned by the recent death of William E. Ashmall, renowned as a concert organist, teacher and editor for the past fifty years, extensive publisher of music for organ and all types of Protestant church choirs. Upon the death of Mr. Ashmall, who had been located in Arlington, New Jersey, a Boston publisher took over his business and moved it bodily to Boston. Five trucks, each carrying five tons of music, were necessary to complete this extensive moving operation, and undoubtedly this transfer of fifty thousand pounds of music from Arlington to Boston comprises one of the largest transfers of music ever made over such a distance. Mr. Ashmall's catalog lists about four thousand separate numbers, half than five hundred anthems and about one hundred and fifty piano pieces that are usable as teaching material. A anty piano pieces that are usable as teaching material. A large portion of the organ compositions are especially adaptable to photoplay use and those photoplay organists who are alert enough to be ever on the watch for new material are advised to get in touch with Wm. E. Ashmall & Co., at its new address, 100 Boylston Street, Boston formation about these numbers.

ton, for information about these numbers.

The Organists' Journal, which was issued by Mr. Ashmall for many years and consisted entirely of organ music, is now discontinued, but most of the back issues are available and will be reprinted as the demand requires. New compositions will be added to the catalog from time to compositions will be added to the catalog from time to time, supplementing works of the many popular present-day composers represented therein. The Ashmall Com-pany is preparing new catalogs, and pending the comple-tion of these new lists the stock on hand is being offered at

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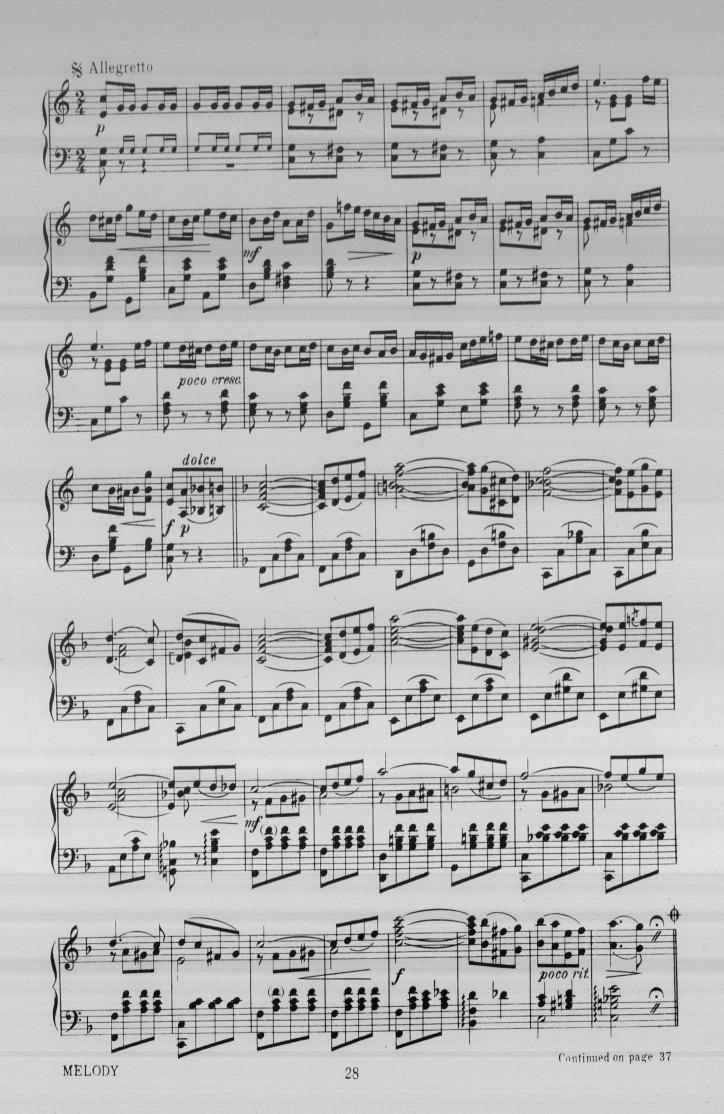
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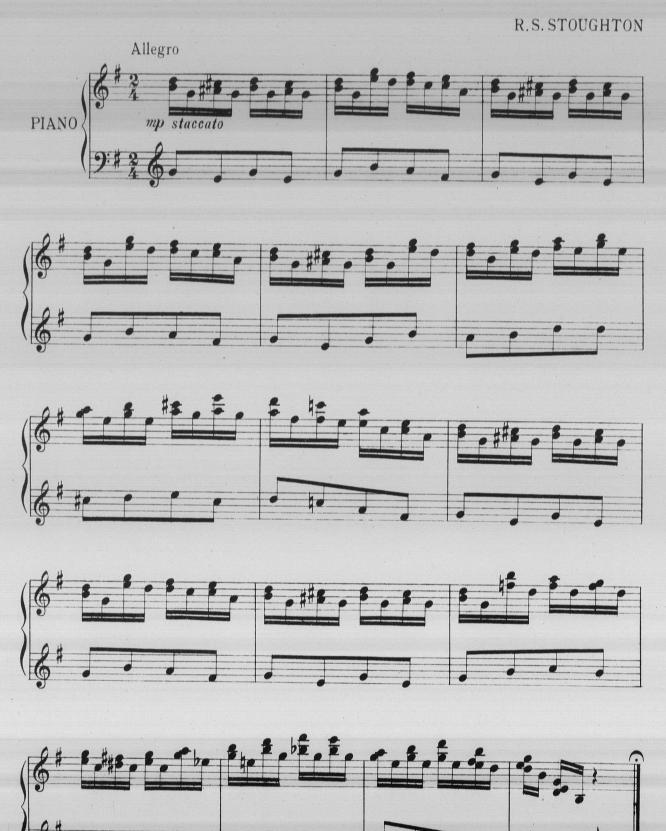
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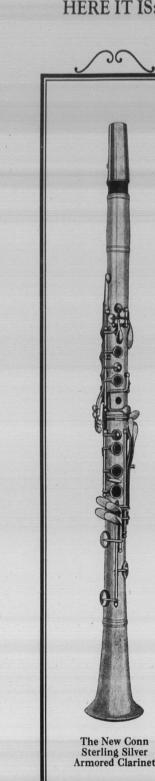






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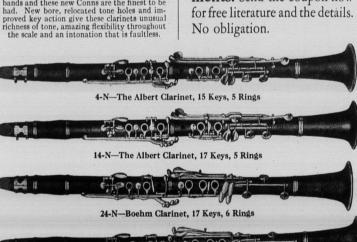
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Giving The Saxophone Its Due

By GEORGE ALLAIRE FISHER

Oakland, California, comes the distinction, it is said, of being the first city thority and fairness in the paragraphs below: anywhere to hear within its borders a complete symphony (Schubert's Symphony in B Minor) given by an all-saxophone band. The organization

presenting this symphony was Kimball's Saxophone Band, organized and directed by Frank Willard Kimball, the wellknown saxophonist of Oakland, who has devoted many years of untiring effort to the study of the saxophone and the arranging of music for this queen of reed instruments.

The band itself, which consists of thirty pieces, has

the distinction of using Eb soprano saxophones, specially made by C. G. Conn — the same instrument that Vincent d'Indy included with the Bb soprano, alto and tenor saxophones in Fervaal. This instrument was used by Mr. Kimball in his first saxophone band — probably its first use in this country as part of a saxophone ensemble. Mr. Kimball has also collected a very extensive repertoire especially arranged for the instrumentation used, and including favorite rhapsodies, concert and operatic overtures, as well as several symphonies, not to mention popular numbers and current

FRANK W. KIMBALL

song hits. Only standard compositions are given recognition by the band, for Kimball holds to the view that jazz sounds no note of hope for the future of American music. In this connection he is emphatic in the declaration that the perversions to which the saxophone has been subjected in jazz playing have caused it to be much undervalued and even ridiculed by many serious musicians who vow in all soberness that the instrument has no rightful place in the legitimate orchestra.

The Sad Lot of the Saxophone

The active opposition to the saxophone in some quarters amounts almost to persecution, and although the instrument has many champions of musical note who, like Mr. Kimball, are doing much to change the status of the saxophone so far as public opinion is concerned, there are still plenty of people ready to wield the axe and muck rake whenever the saxophone is mentioned.

Mr. Kimball discusses the subject with au-

This misconceived and ill-timed attitude brings to mind This misconceived and ill-timed attitude brings to mind the difficulties encountered by the versatile inventor, Antoine Josephe Sax, who at the time of giving the instrument to the world, was a member of the orchestra of the Paris Grand Opera House. When he produced his first model of the instrument his fellow musicians thought him insane and some of his countrymen were so indignant that two attempts were made upon his life. Efforts were made to belittle his invention, while even his title as inventor was legally disputed. He was upheld by the courts, however, following expensive and trying litigation. He lost his position, but never lost hope that the instrument would be accepted by the public, and today in the United States alone nearly one million saxophones are in United States alone nearly one million saxophones are in

Yet in spite of this fact, the instrument has failed to come into its proper and legitimate sphere, mainly due to its abuse in the American jazz orchestra. The saxophone as presented today by the majority of so-called jazz players is no more than an instrument of buffoonery — the clown of the orchestra. Its capabilities, its possibilities, its resourcefulness seem to be lost sight of by these manipu

lators, and as a recent writer has put it "any noise of any sort comprises the tone of a jazz-band saxophone."

Adolph Sax, now musical director at the National Opera in Paris and son of the father of the saxophone, has taken cognizance of this trend of events and considers the instrument's standing much injured by the sort of use it gets in jazz bands.

In consequence of this practice the instrument is not In consequence of this practice the instrument is not seriously studied by many who would otherwise play it, the ambition of the embryo saxophonist being to imitate those superficial players in producing the rooster-crow, the hog grunt, bulldog's bark, cat's meow, the slap tongue, the vibrato, flutter tongue and a dozen other perversities to which other musical instruments might also be subjected by musicians of the jazz stripe.

A Good Instrument in Bad Company

It is thus no extravagant assertion to say that the saxophone has been and is today in bad company, and the opinion quite generally prevails that jazz is jazz because of the saxophone — in other words that the saxophone is only a medium for jazz interpretation. College professors, lecturers and newspaper critics refer to the "moan" of the saxophone and depict it as the chief dispenser of jazz. saxophone and depict it as the effect dispenser of jazz. Even supposedly good musicians in some sections of this hemisphere have launched vicious thrusts at the instrument and in George Randolph Chester's Wallingford stories, the saturnine "Blackie Daw" often was pictured as playing on the saxophone, while meditating some heinous confidence deal; and one of the faults (?) of Booth Tarkington's here, "Clarence", was the saxophone. Is, it Tarkington's hero "Clarence" was the saxophone. Is it to be wondered at then that a prominent Cleveland, Ohio, minister should rant against the saxophone and hold it responsible for what he calls the off-tone produced in dance aggregations, which he declares, does so much to augment the spirit of abandon and results in mental intoxication and often moral color-blindness?

In simple truth the saxophone is a maligned instrument, and music lovers who regard it with abhorrence usually have heard it as part of the dissonance unleashed by some

Used by Leading Composers

But let us remember that the literature of many of the best composers of serious music recognizes the saxophone. Hector Berlioz, the world's recognized authority on instrumentation and orchestration, was an enthusiastic advocate of the instrument. It was first introduced in the symphony orchestra in 1844 by Kastner in Le Dernier Roi de Juda and has been made use of by almost every French composer of note. Bizet used it in the incidental music to L'Arlesienne; Massenet in his opera La Roi de



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Lahore; and it is scored for important parts in Cowan's Thorgrim; Debussy's Rhapsody for saxophone solo and orchestra; Meyerbeer's Huquenots; Loeffler's Divertment Espagnol for saxophone and orchestra; Reissiger's Saxophone Sextette; Richard Strauss' Domestic Symphony (complete quartette of saxophones); and Thomas' Hamlet; three passages in symphonic compositions worthy of special interest are those by Saint Saens (for Bb soprano saxophone) in his symphonic poem La Jeunesse D'Hercule; by Bizet who presented the Eb alto saxophone in the cantabile of L'Arlesienne (made mention of heretofore); and Holbrook who used the Bb soprano saxophone and the Bb tenor saxophone in Apollo and the Seaman.

However, it is chronicled that when Bizet's First Arlesienne Suite was played by the Boston Symphony Or-Lahore; and it is scored for important parts in Cowan's

However, it is chronicled that when Bizet's First Ar-lesienne Suite was played by the Boston Symphony Or-chestra, a clarinet was substituted for the saxophone, because no qualified saxophonist was available. And today the Chicago Civic Symphony Orchestra is said to have four chairs vacant that should be occupied by four saxophonists of the right stripe.

Mr. Kimball has set himself to the task of winning appreciation for the saxophone both as a solo and ensemble instrument, and is conducting weekly rehearsals at his studio, 2336 Valdez Street, Oakland, California, under the baton of Franz Dierich of the San Francisco Symphony Orchestra.

The ensemble is pronounced not only unique, novel and inspiring, but complete in most pleas-ing tonal effects. For instance the arrange-ment of Rossini's William Tell Overture is said to be produced by this band with all the effectiveness of the grand orchestra, and complete in every detail even to the flute variation in the pastoral movement. This embellishment is played on the Eb soprano saxophone, while the oboe solo presenting the theme is played by

Other transcriptions recently presented include: Intermezzo-Russe, Franke; Symphony in B Minor, Schubert; Menuet, Paderewski; Quartette from Rigoletto, Verdi; Poet and Peasant Overture, Suppé; Kamennoi-Ostrow, Rubinstein; Awakening of the Lion, Di Kontski; Cavalleria Rusticana, Mascagni; The New World Symphony, Dvorak; Second Hungarian Rhapsody, Liszt; Tannhauser Overture, Wagner; Scenes Pittoresque, Massenet; Prelude in C Sharp Minor, Rachmaninoff; Mill in the Black Forest, Eilenberg; Fra Diavolo, D'Auber; Carmen, Bizet; Fifth Symphony, Beethoven; Raymond Overture, Thomas.

In the picture of the band on the opposite page the reader will observe the following instruments: Eb soprano saxophones, Bb soprano saxophones, C soprano saxophones, Eb alto saxophones, Bb tenor saxophones, Eb baritone saxophones, and Bb bass saxophone. The instrumentation also include stympani, cathedral chimes, bells, drums and harp.

Mr. Kimball's efforts have attracted widespread interest, and inquiries concerning his band and the arrangements have reached him from nearly every section of the continent.

Winston-Salem, N. C. — The Municipal Band of forty-five pieces under the direction of Christian D. Kutschinski has for several weeks been playing open air concerts twice a week in various sections of the city under the auspices of the Civic Music Commission. These concerts are constantly growing in popularity, and are presented regardless of weather conditions, as they are scheduled in places where the crowds can be quickly transferred to an indoor auditative in case of had weather. The programs have in torium in case of bad weather. The programs have included standard Overtures, Suites, and Operatic selections, as well as lighter numbers.

Elkhorn, Wis. - Entertainment plus features the programs of the band concerts given under the management of the Elkhorn Kiwanis Club by the famous Holton-Elkhorn Band, made up of men who build the Holton band instruments. Included in their programs among the usual style band numbers are descriptive fantasias and characterizations which require skill and an abundance of ngenuity to "put over."

Laclede, Mo. - The band here, under the leadership of Dr. W. B. McCoy, has come into full swing with a sizable membership and a good start in accomplishing things worth while to offer in their weekly concerts. The band holds two rehearsals every week.

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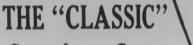
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THE CLARINETIST

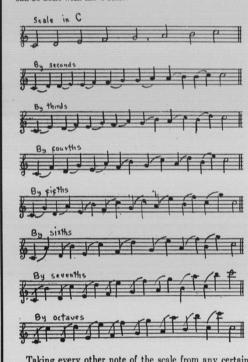
Music and Rhythm

I play the clarinet in the High School Band and Orchestra and like it very much. I have had very little instruction. However, I know the fingering of the clarinet pretty well but know little about music, that is I haven't a good sense of rhythm. I will appreciate any advice that you can give me. Our band takes Jacobs' Band Monthly, but as my questions would take up a lot of space and time before they come out, would you answer them directly instead of in the next issue of this magazine?

W. W., Shelby, N. C.

It is unfortunate that the writer has so many other duties to perform or he would be very willing to answer these questions direct. As easy as it might seem, it is really quite difficult to find ample time to prepare an article each month. However, the letters with questions are answered in the order in which they are received. Some provides for leak of time, the writer cannot answer all the months, for lack of time, the writer cannot answer all the questions and so they are carried along into the following

If you know little about music you cannot expect to have a good sense of rhythm. You should get in touch with a good teacher who can impart to you the fundamentals. It is important to know how the different scales and chords are constructed. Merely to play them from a page in your method is not knowing them. Also, one must be familiar with intervals. The following are a few examples of what can be done with the Coscile. can be done with the C scale.



Taking every other note of the scale from any certain

If you will work this out in every key you will have a better understanding of music. Write it from memory and then play it from memory. It is mind training that counts.

Note Valuation

Note valuation should be studied like addition. That is, take a few columns of figures to begin with. Change the figures frequently and then increase the number of columns mind are developing speed and accuracy. How does this apply to music? In this way: In addition you see at a glance that 7+3=10; 6+4=10; 2+8=10, etc. In music you see at a glance that

2/8 = 1/4 3/8 = 1/4 +/16 = 1/4 1/4 + 1/16 = 1/4 Second Se

Time Training (Rhythm)

Do not play over a whole piece but take a measure at a time and analyze it, mark the beats according to the time indicated, for instance the following example in 4-4 time:



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Play this repeatedly until you feel the rythmical swing and are able to play it with unbroken continuity; that is, without any perceptible stop between the beats. Then take two measures, four, six, eight, and so on.

It is hoped that the foregoing suggestions will be of service to you.

Tuners and Tuning

When the joints of the Bb clarinet are drawn so as to make it an A clarinet, is there any way to make it play in tune from the lower to the upper register? On page 48 of the June issue of JACOBS' BAND MONTHLY mention is made of a tuner which will change a Bb clarinet to an A clarinet. Do you know if it will make it play in correct tune in all registers?

—W. W., North Carolina

The writer recently received two of Mr. Howard's tuners, one to lower the clarinet a half-tone and one to lower it a fourth of a tone. After trying them out I was surprised at the accuracy of pitch and that the tone and intonation were not affected. The tuner does all that Mr. Howard claims for his patent.

Doubling

I would like to double on some other wind instrument. Have tried saxophone but do not like it. The clarinet is not used very much in jazz orchestras. Is the bass or alto clarinet much used? If so, could I play a B clarinet and double on either the bass or alto clarinet or would the difference between

the reeds be too great?

What is the range of an oboe? After playing the clarinet I wouldn't like to play an instrument that didn't have nearly -W. W., North Carolina

The writer hardly knows which instrument to suggest for a double because it seems that almost any combination goes nowadays. Only today a young man who plays the sousaphone came to see me about clarinet lessons, he wants to double on the clarinet. If this combination, the sousaphone and the clarinet, works, I should say that any two or a dozen instruments will work out all right if you can handle them. Look at Ross Gorman, who doubles on the oboe, clarinet, bass clarinet, soprano and alto saxophones and other instruments. Choose your double and good luck to

The bass and alto clarinets are not so much in use but the demand for them is increasing. The range of the oboe is the same as that of the saxophone. A good ebonite clarinet is just as good as the wood, and the advantage is that the ebonite will not crack.

Playing Trills

I would like you to decide a controversy among several local musicians relative to the proper interpretation of the trills found in Titl's Serenade. Am enclosing samples.



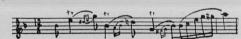
A certain director here maintains that the flute part when played on the clarinet is far preferable to render as played by Mr. Z., for the reason that it is less conglomerated and is more clearly executed. Also, he says the trills ought to be accentuated. Will you be so kind as to state your opinion on this matter?

— J. B. F., Oakland, California.

The main reason for rendering it like Mr. Z., is that when played on the Bb clarinet the trills are rather difficult since they must be transposed to a tone higher as follows:



I must agree with your director, that his idea is a safer one for a clearer rendition; but, of course, it does not take the place of the trills. Therefore, why not play it on the A clarinet and give it a perfect rendition with ease of exemption as follows:



All trills should be accentuated, except perhaps, a long trill because for a certain effect, the player might wish to start it softly and then increase the volume and speed.

New York City.— "The Evolution of Modern Music" course is being given in the New School for Special Research, by one of the country's most capable young musicians, Aaron Copland. The course started this September and is open to adult students, without regard to any entrance qualifications and requiring no technical knowledge. It is intended to trace the development of the new music from that of the past, being, in effect, a course in appreciation of present-day music. Contemporary scores and the most important twentieth-century productions will be used illustratively.



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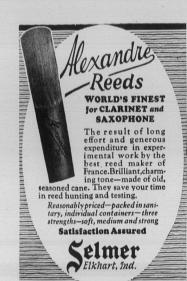
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LEO REISMAN ON DANCE MUSIC

ENRY FORD seems to have it in for modern dance music. It was not very long ago he made the remark that jazz was just music with the time taken out, and more recently he supplements this opinion with another one that jazz music is music with the tune taken out. Apparently he doesn't intend to allow jazz the distinction of being more than an indefinite sort of non-shythmic pairs.

Now, there is apparently no doubt as to the value of Mr. Ford's opinions concerning things mechanical or financial, but when it comes to an opinion relative to music, that is something entirely different. It is not logical to expect expert advice from any one about something they do not understand. Since the world's greatest mus have admitted an interest in jazz and since many of them are even using some of its characteristics in their latest compositions, it would seem to be much wiser for Mr. Ford to confine his opinions to popular priced automobiles and let it go at that. Besides, the majority of people today have shown their approval of jazz by accepting it and pay-

have shown their approval of jazz by accepting it and paying well for its dispensation.

Being a jazz band leader myself, my feeling in the matter is somewhat as Mr. Ford's might be if some person who had attained a considerable degree of public influence should come along and institute a vigorous campaign against automobiles and advocate a return to buggy riding. Even if Mr. Ford's chief objection to jazz music is that it is a supposed influence for immorality, it is certainly true that the same argument could be advanced against Ford cars. If you doubt this, try and estimate some time as to just how many of them are nightly parked along shady byways how many of them are nightly parked along shady byways or at the roadside, all over the United States.

or at the roadside, all over the United States.

Of course, Mr. Ford's expressed aversion to jazz music is logical only when you consider its relationship to his recent active propaganda in favor of the old fashioned dances; but when his objections to jazz are analyzed, and when the characteristics of the kind of dance music he likes and the kind of dance music people like nowadays are compared, it can be readily seen that the opinions he advances are more antiquated and out of date than the old fashioned dances he is endeavoring to have considered classical and even aesthetic.

Old fashioned dance music depended entirely on its melody for its rhythm. That is, each beat, both primary and secondary, was definitely defined melodically since there was no rhythmic accompaniment or interplay of inner parts to furnish this necessary rhythm. On the contrary modern jazz music allows a very large measure of freedom to the melody. The rhythmic impulse is created and maintained by the underlying rhythmic and contrapuntal accompaniment, and the melody itself has the greatest possible amount of freedom that is consistent with its use as dance music. It would seem impossible to reach any other conclusion than that the melody in modern jazz is as natural and free as possible, while in the old fashioned dance music it was cut to so rigid a pattern that even as melody itself it had very little value. Modern dance music has usually for its chief melody one that is of considerable beauty, comparing favorably in its outline with many of the themes used in standard classics. The numbers themselves are edited and orchestrated by some of our finest musicians, and they are presented to the public by musicians who are thoroughly trained, both in musical understanding and in technic; musicians, in fact, who are capable of playing in our finest symphony orchestras. This is certainly not true of the country fiddlers who feature the sort of music that Mr. Ford considers ideal. Most of them have no idea of how to produce a musical tone from their instruments, and al-though they scrape away with a great deal of enthusiasm, the music they produce has very little beauty, if any at all.

Modern dance music, or jazz, has today advanced to a place where it has decided artistic significance and for Mr. Ford to assume the liberty of condemning it wholesale, particularly in the newspapers where so many people who know no better might be influenced by his high position and great wealth to accept his musical opinion as being worthy of consideration, seems to be somewhat of a civic imposition. It should be strenuously objected to by those people in every community who understand something about true musical values. I think the crux of the whole matter is this: the old fashioned dance music which Mr. Ford seems to admire so greatly was written for people who had very little sense of musical appreciation. The music itself is angular in outline and as simple as possible in its melody and harmonic support. Mr. Ford's sense of musical appreciation happens to be just on a par with the musical values which are contained in this old fashioned dance music. Anything beyond that he is unable to appreciate and he apparently cannot understand how anyone could like music that he doesn't. Instead of realizing that modern dance music is beyond his sense of appreciation, he takes it for granted that because he does not like it it is no good. Which is certainly not a logical attitude.

Planning a Dance Orchestra

The orchestra that I wish to organize will be for general business, dancing, receptions, weddings, etc., mostly dancing. You speak of string or saxophone effects. Well, I play violin and it would be built up from that — of course there would be

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Melody for October, 1927

piano, drums, sax and banjo, then what would be the best to add up to eight or ten instruments all 'old? Which is the best banjo player to use, tenor or plectrum? Which saxophone, tenor or alto? Which two go best together?

Now I would like you to set out the instrumentation beginning with violin from five to ten men, and what effects to strive for, and how to get them. — C.M., Kansas City, Mo.

Starting with five pieces, namely, violin, piano, drums, saxophone and banjo, add the following instruments in order: for the 6th instrument, Bb trumpet; 7th, 2nd saxophone; for the 8th, trumpet; for the 9th, 3rd saxophone; for the 10th 2nd idia. for the 10th, 2nd violin.

If you have but one saxophone, use a Eb alto; if you have two, use an Eb and Bb tenor; if you have three, add the Bb soprano saxophone and secure a player who can

I prefer the plectrum banjo to the tenor banjo because the chords are more compact and the tone seems to me more musical. The tenor, however, is slightly more powerful in tone, and in the hands of an experienced player will give

If you have only two saxophones I would suggest using the tenor and alto.

Special effects you would strive to produce would have to depend to a considerable extent on the demands of your patrons. I would advise, however, that no matter what style of playing you decide to feature that you strive always to have the orchestra tone as pleasing and musical as possible. To begin with, I would stick to the published dance orchestration until the men were more or less used to play orchestration until the men were more or less used to playing together and until you are sure that any extemporaneous fillers contributed by any of the players will be satisfactory. A careful study of the records made by good dance orchestras will be of assistance. Secure the published arrangements of numbers that are played by some orchestra for the records, then compare your playing with the way it sounds on the record. Try to reproduce the effects that the record shows you. If you do this with several numbers your orchestra will develop the practical technic necessary for them to skillfully adapt any published dance orchestration so that the effects you decide to be desirable characteristics of your orchestra can be reproduced.

THE DRUMMER

Conducted by GEO. L. STONE

More about Xylophone

Will you kindly answer me through the columns of J. O. M. whether you consider that the drummer playing xylophone would have sufficient advantage over the drummer who does not play xylophone to warrant taking up the study of that

instrument?
Will you also let me know what you consider to be the essential qualifications that a leader would look for in a drum-

mer and xypopnouns:

In further reference to the xylophone, do you think that transposition, improvising, blues, hot breaks, jazz endings, etc., are necessary?

—D. O. M. Detroit, Mich.

I most certainly advise the study of the xylophone as it seems to be the coming instrument in orchestra and band combinations. The drummer will of course be able to secure a certain number of engagements in the different classes of business he can do, whether they be dance, concert or theatrical. The chances of the drummer who plays xylophone, however, will be enough better to warrant the additional money and time spent in xylophone lessons.

Transposition, improvising, etc. as you have mentioned above are necessary and a part of the modern drummer's

My idea of the requirements to be expected of a drummer by his leader are as follows: 1 — He must have sufficient musical training so that he may read correctly and interpret the printed parts as they are placed before him on orchestral and band playing engagements.

2—He must have had sufficient training on the drums to

play them proficiently, in perfect rhythm and with due regard to the variations in tonal volume and shading as indicated on the printed parts and by the leader's baton.

3—In xylophone playing he must be able to read at sight from the printed parts which are written for certain of the other instruments (as there are very few regularly printed xylophone parts to orchestral and band arrangements). A certain amount of transposition is necessary for this and especially in dance music he must be able to improvise as he plays, as not all printed parts for other instruments are adaptable to the xylophone and minor changes in rhythm are therefore necessary. In addition to the above he should also be able to play a few xylophone solos, which however will come very easy to the xylophonist who can read and improvise.

In my estimation good schooling and instruction are absolutely necessary to make a good musician, and the more instruction he gets the better his chances are for securing the good paying engagements.

New Orleans, La. — A most pleasant way to hear music is to hear it out of doors. The combination of New Orleans weather with an extensive program by the Pan-American Life Insurance Band on a summer evening at the Bonart playground must have afforded a great deal of pleasure to the audience. The program largely consisted of popular

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Melody for October, 1927

A LTHOUGH most supervisors of public school music, especially those who have in their charge large classes studying instruments, are called upon to serve as conductors, it is not unreasonable to suppose that this particular form of necessary musical activity is more or less strange to many of them. It is true that a supervisor who has had adequate preparation for his profession will have had some instruction and practice in directing, but it is equally true that this instruction and practice is usually in the nature of a foundation upon which to build a more complete structure later on, rather than a complete edifice

A book that admirably supplements this foundational work and even replaces it when it is absent and gives be work and even replaces it when it is absent and gives be-sides an adequate preparation for conducting is published by the Oliver Ditson Company of Boston. The book, Essentials in Conducting, by Karl W. Gehrkens, Professor of School Music at Oberlin, is admirably written and shows of School Music at Oberlin, is admirably written and snows a very full understanding of the preparation and comprehension necessary to add to the individual's equipment in order to make a satisfactory conductor. Mr. Gehrkens' writings are generally characterized by clarity of thought and expression, and Essentials in Conducting is certainly no exception to this rule. The book covers every phase of the conductor's art necessary for the musician to know, from personal traits necessary in conducting, the technic of the baton, the many classes of interpretive ability as of the baton, the many classes of interpretive ability as tempo, dynamics, timbre, phrasing, etc., chorus, orchestral, church choir, and boy-choir conducting, etc., to the art of program making and efficiency in rehearsal. The book also includes a quite extensive bibliography, there being two pages given to a listing of publications devoted to the same subject. There is also included a complete score of the Second Movement of Haydn's Third Symphony.

The extensive experience of Mr. Gehrkens in public school music pedagogy and his complete understanding of the problems to be met and solved are admirably exemplified in this book. It should be of the greatest possible value to conductors and music supervisors generally. We cannot forbear quoting part of Mr. Gehrkens' chapter on leadership. It will bear careful study and analysis by all musicians and is a fair sample of the insight and under-standing displayed throughout the book. The quotation

"The leader must not only know but must know that he knows. This makes quick judgments possible, and the leader and organizer must always be capable of making such judgments, and of doing it with finality. The baseball player must decide instantly whether to throw the ball to 'first,' 'second,' 'third,' or 'home,' and he must repeatedly make such decisions correctly before he can become a strong and respected baseball captain. The same thing holds true of the foreman in a factory, and both baseball captain and factory foreman must not only know every detail of the work done under them, but must know that they know it, and must feel confident of being able to cause those working under them to carry it on as they conceive it. So the conductor must not only know music, but must have confidence in his ear, in his rhythmic precision, in his taste, in his judgment of tempo, in short, in his musical scholarship; and he must not only feel that he knows exactly what should be done in any given situation, but be confident that he can make his chorus or orchestra do it as he wishes.'

THE IMPORTANCE of suitable uniforms to a band is THE IMPORTANCE of suitable uniforms to a band is emphasized by the Ihling Bros. Everard Company of Kalamazoo, Michigan, in their series of advertisements now appearing in this magazine. It is true that a uniform that is entirely appropriate and very effective for one band may be absolutely unsuitable to another, and through their careful study of this question Ihling Bros. Everard Companying able to advise preparative purchasers of uni-Company is able to advise prospective purchasers of uniforms with so much understanding that no risk is run of forms with so much understanding that it has a substitute of the series of advertisements mentioned are really very constructive discussions of important points regarding uniforms and their relation to the successful maintenance of bands, and are well worthy of thoughtful perusal.

As a skillful and musicianly arranger and writer of music Gaston Borch has been known for years. He studied composition and theory with Jules Massenet, who was one of the leaders of the recent French school of composition. A few years ago the result of his study and practical ex-perience was compressed within the covers of a book known as the Practical Manual published by the Boston Music Company. This book still meets with a steady sale and is of value to anyone connected with large or small instrumental ensembles. It is of a convenient size with nothing essential to a general understanding of the art omitted. Further information about the manual can be secured from the Boston Music Company, which is located at 116 Boylston Street, Boston, Mass.

The book written by Edward Eigenschenk, entitled Organ Jazz, has recently been sold to the Forster Music Publishing Company, located in Chicago. This book has proven its usefulness and value to organists everywhere, proven its usefulness and value to organists everywhere, especially those who serve in photoplay theatres, and it is expected that the facilities enjoyed by the Forster Company for wide publicity and distribution will result in placing this valuable publication in the library of most of the organists engaged in photoplay work. Information about it can be secured from Forster, Music Pub., Inc., 2023 S. Websch Apple Chieggs. 232 S. Wabash Avenue, Chicago.

Keeping Posted

Editorial paragraphs prepared for musicians and music lovers who wish to keep in touch with the institutions and developments in the broad and inter-related fields of professional and commercial activities.

A new composition that seems destined to win a large share of public favor is a concert waltz entitled Lady Moon, written by F. Henri Klickmann and published by Alfred & Co., of 1658 Broadway, New York City. Klickmann has been well known as a composer of meritorious hits and an arranger of unusual taste and skill for many years. He has to his credit the well-known Sweet Hawaiian Moonlight, which was one of the big hits of not so long ago, Waters of the Perkiomen, besides many other numbers. Lady Moon is a waltz ballad with a lyric by Virginia MeDonald, who is well known as a writer of first-class lyrics. The number itself is being distributed by Alfred & Co.

THE folks who have been bewailing the apparent decline in the popularity of the clarinet are commencing to sing in a major key, for the clarinet has come into its own again. Whether or not the advent of the silver clarinet, with all the lure of the new and obvious advantages net, with all the lure of the new and obvious advantages of metal construction, is primarily responsible for the present unusual impetus evidenced in the clarinet industry, or whether you choose to give most of the credit to the remarkable wave of band organization, which created a market for thousands of instruments to equip the players in the reed section of the bands, doesn't make so very much difference. The fact remains that the clarinet manufacturers have been about as busy as any of the producers of provided instruments during the past summer. usical instruments during the past summer.

musical instruments during the past summer.

The thoughts above set down were inspired by a casual visit to the factory of Harry Pedler & Company, Inc., a thriving Elkhart institution devoted solely to the production of clarinets. Walking through the newly enlarged plant from department to department the observer is astonished to see so many people working exclusively on the production of clarinets. Here, one would think, are enough clarinets, finished and in the making, to supply the world. Big clarinets and little clarinets; silver clarinets, wood clarinets, and composition clarinets. Here a machine built especially to perform a certain operation in the Pedler process. There an automatic machine performing in a jiffy a half-dozen operations on a tiny part not much larger than the shavings so skillfully carved from the bit of metal fed through its maw by an invisible mechanical hand which never makes a mistake. Workers assembling the finished parts in one place; polishing, buffing, testing, packing for shipment — but still not enough finished clarinets to fill the orders received by this one house alone!

It is interesting to note that this factory is operated by

It is interesting to note that this factory is operated by the descendants of a line of clarinet specialists, Harry Ped-ler, Sr. and the junior Harry Pedler giving their personal attention to the management of all details of the business.

Another significant point was that a large portion of the Another significant point was that a large portion of the significant in process in the factory and also of those going through the shipping room were the new Pedler silver clarinets, recently put on the market and described in the latest edition of the Pedler catalog, copies of which are available for distribution.

All of us have heard a great deal recently about the American Legion Convention, to be held in France this fall. Indeed, by the time this issue of the magazine appears, the convention will be entirely over. The preparations that were made for this convention seemed to have been as all-inclusive as possible. Even the item of the suitable appearance of the delegates has not been overlooked, and for that matter this item of appearance, if rated according to its importance, will be well up toward the head of the list. The Henderson-Ames Company, manufacturers of all sorts of military and fraternal unimanufacturers of all sorts of military and fraternal uniforms, equipment, costumes, regalia, etc., have been busy for the better part of the summer manufacturing uniforms for the better part of the summer manufacturing uniforms for American Legion drum and bugle corps, bands, and drill teams to wear during the epochal convention. This long-established company in the immense factory devoted exclusively to the manufacture of the products in which they specialize has built up in the many years they have been in business an enviable reputation for first-quality productions at reasonable prices. Catalogs and information about their uniforms can be secured fron the Hendersonabout their uniforms can be secured fron the Henderson-Ames Company, Kalamazoo, Michigan.

SAXOPHONE MONTH. It is announced by the Band Instrument Manufacturers' Association, through the medium of Contact, published by C. G. Conn, Ltd., that October is Saxophone Month. The activities for the promotion of Saxophone Month include organization of saxophone gules national advertising, and newspaper ad, servphone clubs, national advertising, and newspaper ad. service. Among the principal objects of this "Saxophone Month" are to put across the idea that the saxophone has a place in the church and the home as well as the orchestra, and the restoration of the C melody saxophone to its former favor and prestige.

XXXX

THE center of the violin-making industry, so we are told by the office information hound, is somewhere in the vicinity of Tyrol, and thousands of the violins imported to this country are produced by German, Austrian, Swiss and Czechoslovakian craftsmen. Perhaps these fiddles are not all as good as some produced in Italy — or even some that are built in America — but for some reason or other no other makers seem to be able to produce medium-priced violins of equal value dollar for dollar. This fact alone is of general interest but what makes it an item for this page is the fact that a not inconsiderable portion of the tools used by European craftsmen come from America.

The Musicians' Supply Company of Boston, we learn,

used by European craftsmen come from America.

The Musicians' Supply Company of Boston, we learn, are constantly shipping their violin-making tools to individual makers and distributors of violin-makers' supplies in the section above described. One firm alone (R. & R. Enders, Markneukirchen, i. Saxone, Germany) has purchased enough of these tools to supply a young army of craftsmen, and they report that the business is due to a direct demand from the violin makers, who find the Musiteians' Supply Company tools to be of a better quality than heir own domestic products.

A set of violin-makers' tools, to the editorial eye, is about A set of violin-makers' tools, to the editorial eye, is about as complicated looking an outfit as the family surgeon keeps in his glass case, and it is surprising to know that these queer looking scrapers, knives and doo-dads are produced by the Musicians' Supply Company and sold throughout the world. The fact so many of these tools are shipped to Europe, and the further fact that one set of high quality lasts a violin maker for a period of years, indicates that not a few of the "foreign" fiddles shipped to America are made with American tools. America are made with American tools.

XXXX

The fascination attendant upon a search for something rare and valuable is one to which we are all susceptible, whether the search is in the field of zoology, geology, music or any other division of human interest and activity. John R. Dubbs, head of the Rare Old Violin Department of Lyon & Healy, Chicago, recently left this country for Europe, to conduct one of his extended searches for rare old violins to add to the already extensive Lyon & Healy collection. This is only one of many such trips taken by Mr. Dubbs, and if the previous ones are any criterion of this one, he will return some time this season with a really notable collection of violinistic treasures.

THAT the piano can be taught successfully in classes has been well demonstrated by Judson Eldridge of 3805. Chestnut Street, Philadelphia, Pa. The astounding increase of instrumental instruction in the public schools has brought with it the necessity of some logically standard method of class instruction for the piano. The piano itself can be considered almost the basic musical instrument. A reasonable knowledge of its technic and literature is a necessity for the player of any instrument or any singer who plans to go farther than the merest dalliance ture is a necessity for the player of any instrument or any singer who plans to go farther than the merest dalliance with the art of music. As such, it is logical and even necessary that the public schools recognize it as a necessary part of any course of instrumental instruction. Aside from this, numerous questionnaires attest to the fact that in spite of the popularity of the so-called jazz instruments and the plurality of school orchestras and bands, a large percent of public school music students wish to study the piano. Obviously the problems to be solved in class piano instruction are different from those which surround other instruments, and so far as we know there has been no successful solution of them until recently.

Mr. Eldridge has had many years experience as a writer,

cessful solution of them until recently.

Mr. Eldridge has had many years experience as a writer, arranger, and teacher of the piano. During this time he has accumulated a considerable experience in successful class teaching of piano, and the result of this experience Mr. Eldridge has incorporated in a system that is thoroughly covered in a publication that is just off the press, known as the Class Method in Piano Instruction, by Judson Eldridge. The method is so planned that it can be used as a guide by any piano teacher instructing classes in the piano, and it also furnishes most of the musical material necessary in the actual giving of such a course. in the piano, and it also furnishes most of the musical material necessary in the actual giving of such a course. This method has been worked out very carefully and logically, and with a quite complete understanding of public school methods, child psychology and response to instruction. It should prove a very valuable work for all piano teachers. Further and exact details on the course can be secured from Mr. Eldridge or the Elton Publishing Co. at 3805 Chestnut Street, Philadelphia, Pa.

The J. Schwartz Music Co, Inc., New York, manufac turers and distributors of accessories for all band and or-chestra instruments and Micro Black Line products have chestra instruments and Micro Black Line products have announced several additions to their regular stock. For better grade instruments, Black Line Padua gut strings for violin, 'cello and ukulele, and a line of medium-priced strings under the name of Bel Canto for use only on violin and 'cello have been introduced. The produccion of Tru-Art lines of gut, steel and steel-wound strings for all instruments and the Tru-Art rosin, which have come into great demand in a very short time, has been increased by the addition of skilled employees, and the installation of new machinery. Application has been filed by this company for registration of the name Sweetone as a trade mark for musical instruments accessories — namely, steel, gut and silk strings for fretted and bowed instruments, rosin, picks, reeds for saxophone, oboe, clarinet and bassoon, saxophone reeds for saxophone, oboe, clarinet and bassoon, saxophone straps, clarinet and saxophone mouthpieces, and clarinet and saxophone pads.

Additional "Keeping Posted" on page 64

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WALTER JACOBS, INC., BOSTON, MASS. (Additional titles on opposite page and page 1)

B & D "Silver Bell" Banjos





BOB"EMERY

THE JOY SPREADERS

OB EMERY and his Joy Spreaders concluded, a few weeks ago, an engagement at Keith's Theatre, Boston, Mass. Their playing and entertaining made a tremendous hit. This splendid organization also appeared as a special feature of the Boston Rotary Club luncheon, Wednesday, the 31st, through the kindness of Bart Grady, Manager of the B. F. Keith Theatre.

membership of larger size.

"The Big Brother Sextet, under the direction field of endeavor to follow."

The Big Brother Club under the direction of of Miriam Caro, and a new feature, The Mus-"Big Brother" Bob Emery entered the fourth ical Instrument Family-The Orchestra, whereyear of its activities September first. This in Big Brother has a story each alternating unique organization operates over station WEEI Tuesday evening on some musical instrument and has a membership of over forty thousand giving the history, development, use and method boys and girls in New England, and an adult of playing and its position and value in the Orchestra. Augmenting this will be a recital by Many new features are scheduled for this Fall a well known musician on the instrument of the and Winter and the Club has nightly meetings evening. The purpose of this is to acquaint the from 6.45 to 7.35 P. M., running five nights a members of the Big Brother Club with the vaweek. Tuesday is mostly devoted to music. rious instruments used in musical circles, both The following is taken from an article in the as an educational angle, and also as a means of helping the young musician to decide just what

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The Bacon Banjo Co., Inc. Groton, Conn.

Melody for October, 1927

You Can Take It or Leave It

This Explains It

"Please tell me, if you know," writes A. D. F. from Chicago on a typewriter with a blue ribbon, "is the Take-It-or-Leave-It page supposed to be funny or serious or just a space filler and where is it? Are you going to print it any more, and why?"

Well (this is the answer) here it is after a slight absence: there wasn't any reason for the absence any more than there is for its being here. And it isn't supposed to be serious or funny; it may be either both or neither. Nobody edits it and maybe nobody reads it, but we are going to print it once in a while, more or less, because the proof reader enjoys it. That's our platform; you can take it or leave it.

BUZZING Z AND SIBILANT S

A CCORDING to the great John Philip Sousa himself, who certainly should be an authority on the matter, the letter Z has neither place nor part in his last name. The famous bandmaster, who conducted the mammoth massing of New England's school bands in Boston on May 21, 1927, emphatically states that his name is spoken as it is spelled — Sou-sa, not Sou-ZA.

Can anybody explain why it is that, when speaking proper names which are spelled with and governed by the sound of S, the most of us are so prone to substitute the buzzing-buzziness of Z for the softer sibilant letter? As an example of another one who is in a like category of nameslips with Mr. Sousa: the literary editor of this magazine, although he really doesn't care a buzz what anybody calls him if he isn't called too late for a share in anything good that's going, always has been mis-called by name. All through boy life, and down to the very minute of present living, with a few rare exceptions his name always has been congealed from Freese into an arctic Freeze by everyone who speaks it, albeit if spoken rightly it should rhyme with the woolly stuff that grows on the backs of sheep.

One exception to the general rule was a teacher in the high school, another unfortunate whose patronymic of Pease always was buzzed out as Peaze. The first time this teacher spoke the name of the then never expecting to be I. e. he spoke it as "she should be spoke," giving the S its full sibilant force. Although this made a hit with the owner and bearer of the name at the moment, it proved to be slightly embarrassing for him a little later. Almost immediately one bright chap in the class sprung a bit of doggerel which stuck and was shouted for some time thereafter, the boys doing everything except having it set to music and singing it. Here it is, spelled as it sounded when spoken: "Peace and Freece they skin their kneece by climbing treece to hear the leafce in gentle breece sing and hum like honey beece." However, and as the great bard did not say, a hunk of ice by any other name would be as cold, and the l. e. no longer shivers as of yore when he is mis-called; neither is he as cold as his name sometime

A TOOTLE FROM TOKIO

Dear Takeitorleaveit: Perhaps you saw this in your newspaper, but it really belongs in a music magazine. It was taken from a notice as Englished by the Tokio police:

When a passenger of the foot hove in sight, tootle the horn, Trumpet at him. Melodiously at first, but if he still obstacles your passage, tootle him with vigor and express by word of mouth the warning, "Hi, Hi."

A. E. M., Boston.

0 0 0

ADVICE FOR MOVIE ORGANISTS WHO DESIRE ORIGINALITY

Throughout the entire picture, use the same combina-

tion of stops without change.
A novel combination is the piccolo 2' and the accompaniment played with the Open Diapason, Bourdon, Salicional, Oboe, Tibia, Glockenspiel and Diaphone. Use your own discretion as to the salicional, oboe and the could be a superior of the salicional of the

pedals, only be sure and keep all of them busy. Originality may be had by using the Trumpet as an accompaniment with the melody played on the Xylo

New imitations and effects will win approbation. Do not use the snore effect for comedy scenes alone, as C. Roy Carter suggests. He says that the snore effect would be clever in the case of a fat man snoozing on the porch on a hot summer day with the flies buzzing around him, but how much more original the effect if it were used for a scene in which the pretty young heroine is asleep in her elegant boudoir. The management will appreciate your attempt at perfect synchronization.

The organist that follows the above and still holds his

job will be given a cut glass Mouth Organ complete with air cleaner and four-wheel brakes. — J. Chas. McNeil.





THE OLD FIDDLE By John A. Gould

I hangs beside the window in the corner next the door, And its top is sadly broken where it fell upon the floor, The strings are frayed and rusty, the bridge is brown and

And the back is covered thickly with a daub of dirty paint.

The house is getting shaky, and the roof is bent and gray, The old folks and the children all have wandered far away; Yet I recall the youthful joys, the laughter and the tears, The music and the dancing here, in half-forgotten years.

List! through the broken window pane the fitful west wind sings; With vivifying motion it is sweeping o'er the strings; The murmur low of music sounds where silence filled the

The long dim years have vanished, and my youthful friends

I see the ancient fiddler that I meet now every day,

Before his sturdy back was bent, or golden hair was gray; He sits there gently tuning the old fiddle on his chair, And on the yellow rosin rubs the long white shining hair.

And watch the eager dancers as the stirring music rings I see the swift bow sweeping on with rhythm sharp and

And boys and girls are dancing to the lilting of the song. The old folks catch the rapture of the fiddler's stately round,

Their daily toil forgotten in the ecstasy of sound; In minuet and contra dance too swift the moments flow, In music's realm delightful — and all are loath to go.

The vision dimmed and faded as the fiddle ceased to sound, The gay and joyous band dissolved in silence all profound; And nought remained of all the pomp that graced the

But the old dismantled fiddle on the nail beside the door.

(Used by permission of John A. Gould & Sons, Boston, owners

SUPPLICATIONS FOR MELANCHOLY MUSICKERS

For 'Cellists

FROM cement floors and Beethoven Opus 59, number 3; from waterproof A-strings; and from the milling crowds in subway cars; from the pest who has a genuine Strad 'cello, and from the equally opprobrious pest who thinks he has; from dance jobs; and from the opening spasm of "William Tell"; from breaking tailpiece gut; and from excessive vibrato; from icy streets and machine pegs; from the graveyard tone reminiscent of a toothless hound baying at the moon; from the Beethoven string trios and their terrors in the treble clef, augmented by an unsteady riola player; from loose bass bars and jobs with harp and fiddle; from church engagements in which one wears a cassock and surplice; from leaders who think one 'cello makes an orchestra; and from "flautato", from obbligatos to flighty sopranos of uncertain temper; and from paralysis agitans; from the self-assertive first violinist who thinks a string quartet ought to be a violin solo with accompaniment of three other strings; and from people who think a 'cellist's ability is in direct ratio with the length of his hair

Great Orpheus deliver us!

- Alfred Sprissler

THEY HAVE 'MOST EVERYTHING ON THEM WURLITZERS

In a review of organ solos on page 48, August 27th issue of *Exhibitors' Herald*, the reviewer states: "Henry B. Murtagh displayed his versatility . . . the

greater part of his solo was played with his right hand and on the peddles." I cannot find any "peddles" on my Wurlitzer. Can you tell me where they are located?

-Bill Cowdrey, Organist, Sherman Theatre,

0 0 0

SPARKS FROM PARKS

To thoroughly comprehend the other fellow's viewpoint and to be able to interpret his music with sympathy. intelligence and musical versimilitude presupposes an intimate knowledge of his language — and that means of his literature, the historical aspects of his race, his customs, habit, and his philosophies.

A musician — who really deserves the name — is a well balanced man in his intellectuality and in his culture, courteous and gentlemanly in his demeanor towards his fellow artists and the outside world, and often a man whom you would think to be anything else but a musician

Only the superficially intelligent are pedantic or bigoted. -H. F. Parks

WHERE HAVE YOU SEEN THESE BEFORE?

Joe Wurstner - What's the technical word for snoring? Frank Lyon — Give it up. Joe — Sheet music.

Five-Year Old Daughter: - "Look at that funny man across the road."

Mother (looking in shop window):—"What is he doing?"

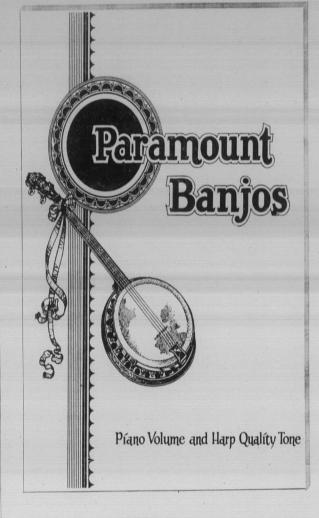
"Sitting on the pavement talking to a banana skin.

Muriel: — "I hear you play in an orchestra."

Maurice: — "Yes. Did they tell you I played the bass-

"Egad, Horatius, was your Junior week dance a wet

"Was it? Gadzooks, even the drum was lit!" - Colletch Hewmer.



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ACKNOWLEDGING A "COMPLIMENT"

E NOTICE that the July issue of our esteemed contemporary, B. M. G., published in London and edited by Emile Grimshaw, takes a rather dirty dig at American-made banjos. There are, in fact, several digs, the editorial in question really representing a full wind day of cuits experted accounts.

digs, the editorial in question really representing a full union day of quite energetic excavating.

Special mention is made of several American-manufactured tenor banjos that were purchased by British players and did not give satisfaction. One of them is designated as a widely advertised instrument retailing in England for ninety pounds, which is almost \$450 in American money. According to the B. M. G., the "handle" of this instrument warped so badly that it was impossible to play on it. It might be well at this point to explain that play on it. It might be well at this point to explain that play on it. It might be well at this point to explain that what American players and makers somewhat quaintly term the "neck" of the instrument is even more quaintly designated as the "handle" in Great Britain. Four other instruments are mentioned as suffering from the same complaint, or else coming unglued in strategic and important places. Emphasis is placed on the fact that it is very inconvenient to return an American instrument to the manufacturer from England for repairs, not only because of expense but because of the delay in receiving the repaired instrument.

paired instrument.

Mention is also made of the fact that although severa years ago many American-made banjos were imported and sold, English players soon realized that the "Concert Grand" banjo made in England had an "infinitely better tone and also cost much less than the American instru-

ment."
Take it all in all, the patriotic editorial commentator waxes quite eloquent, and we are left in no doubt as to the desirability, from his standpoint, of British banjo players buying and playing only British instruments. We can quite appreciate the viewpoint of B. M. G. in this matter. It is true enough, as he states, that the inconvenience of It is true enough, as he states, that the inconvenience of returning an instrument to the States for repair is considerable, yet if English players have realized so fully the superiority of British banjos over American-made instruments, we fail to see the necessity of reminding them so emphatically that it is better to buy British-made instruments. On the other hand, if there have been really enough American-made banjos sold in England to furnish a reasonable amount of worry as inspiration for this criticism of their construction, four of these banjos going wrong and needing repair is nothing about which to become excited. Under the best of conditions, a small percent of the instruments made by any manufacturer will develop faults needing correction, after leaving the factory. This is true of all sorts of instruments as well as banjos, and in corroboration of this, we know of manufacturers in this country who even now have considerably more than four British-made instruments in their shops for repairs—and there is no doubt that many more American-made instruments have been sold in England than British-made instruments sold in the States. It may be that the fact that B. M. G is controlled by a concern that is also very active as a wholesaler and retailer of the British-made instruments referred to as "superior" to American ones, has something to do with its editorial policy. Even if this is the case, however, that constitutes no criticism of either the policy of B. M. G. or the British firm in question, who, naturally enough, would neglect nothing that will promote the sale of their own British-made instruments. It does, however, somewhat vitiate the strength of the criticism leveled at American-

For that matter, the British makes that are most popular and whose sales campaigns are pursued with most vigor and success at present, appear to be modeled to a consider-able extent upon the most successful American models. At least the British instruments appeared after the Ameri-can models did and after the American models had been sold to a considerable extent in the British Isles, and the British-made instruments bear a startling resemblance to the American ones. Not only is this true of the appearance of the instrument, it is also true of the resonator construction and the details of the rim that have the most to do with the tone. This is not necessarily to be interpreted as anything but a compliment, however.

One Kind of Applause

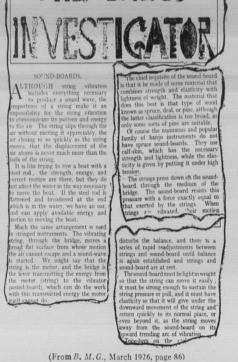
Now, it is nice to be appreciated. If there is any one N thing that pleases us more than being greeted in a friendly manner by a traffic cop, it is to do something, say something, or write something, and then have some discriminating person express his admiration of what we have done, said or written, and express it in the whole-hearted, unrestrained manner that carries conviction. And we know of no reason why American banjo-makers should feel differently about this matter than we do.

It need not necessarily be a direct and personally pre-sented tribute. There are other and subtle ways of conveying this so welcome and well-founded (?) opinion of favor. There is the way of imitation, for instance. If we say something or write something and somebody else appropriates it bodily, there can be no doubt that it met with their approval. If what we say or write is not liked, or the way in which we say or write it is not approved, it stands to reason that the saying or writing will meet with that blank sort of neutral ignoring that precedes the well-known innocuous desuetude. It is equally true that the construction of inferior musical instruments is not apt to Melody for October, 1927

be imitated, at least not by those as musically and econom-

ically wise as our British cousins.

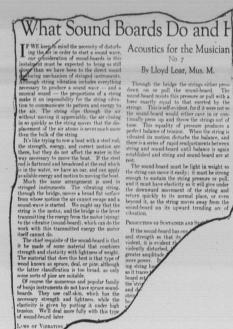
So that you may know our opinion in this matter is not theoretical, permit us to call attention to an article that appeared last season in the columns of B. M. G. itself. We present this article in part so that no one can think we are present this article in part so that no one can think we are appropriating too much credit to ourselves for the products of our so-called brain and our typist's grammatical instinct. We would have appreciated much more the indirect appreciation expressed however, if there had been a more obvious boldness in the aiming of it. As it was, we might have missed the compliment altogether, for there was nothing to show for whom it was intended. And likewise we imagine that American banjo makers would appreciate more deeply the implied compliment in the construction of certain British banjos if it were accompanied by a little more exact identification and less "knocking."



We present first a part of the B. M. G. article referred to. it is on page 86 of the March issue of 1926. The heading is *The Banjo Investigator* and the article itself is unsigned and not credited to anybody. The article covers two and one-third columns and is too long to reproduce *in toto*. Suffice it to say that the same striking resemblances are

found in all of it to the JACOBS' ORCHESTRA MONTHLY article that follows, except for the last two paragraphs, which curiously enough are decidedly off the track when squared up with established truths of acoustical research.

Now in the issue of JACOBS' ORCHESTRA MONTHLY fo October, 1925, appeared one of a series of articles entitled Acoustics for the Musician, this instalment in question being subtitled What Soundboards Do and How They Do It. The information in this article is the result of original research work in instrumental acoustics, which, to the best of our knowledge, has not been duplicated by anyone else anywhere. Certainly it would not be reported in exactly the same words, even if the information itself has been duplicated, which it hasn't. This ORCHESTRA MONTHLY also appeared five months before the B. M. G. article did, which seems significant. But as we said previously, it may really be a compliment. Especially do we feel flattered that our grammar and lucidity of phrasing has met with as much favor as the scientific truth expressed through it. There have been times, we'll admit, when the correctness of the grammar and actuality of the lucidity has been doubted by us with a doubt of considerable tenacity But now our mind can be at ease.



(From Jacobs' Orchestra Monthly, October, 1925, page 6)

Anyhow, here is the Orchestra Monthly article, also reproduced in part only. Compare it with its more recently appearing descendant in B. M. G. and see if you think the unacknowledged stepchild is any improvement

MONTANA VISITS SCHENECTADY BANJO ENSEMBLE



A SCHENECTADY BANJO ENSEMBLE, STEPHEN ST. JOHN INSTRUCTOR AND DIRECTOR The above picture was taken on the occasion of the visit of Montana who entertained the ensemble and was entertained in turn by Mr. St. John's players. Montana is shown at the extreme left of the picture kneeling in front of Mr. St. John.

The jovial Montana, bluff and picturesque cowpuncher in a cream-white outfit laughs and the audience laughs with him. From the tip of his calf boots to his Montana-fashion dented sombrero the ex-cowpuncher is in white and the lightness of his costume emphasizes the huge figure and powerful scarf-knotted neck of this versatile on singing to the double accompaniment of banjo and



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delighted laughter from his audience. His act is a success, and not the least factor in it is the fun-loving personality of the man himself. And he can talk! A rapid fire of wit spatters in the faces of the attentive audience and a continuous boom of laughter meets him. Every shot, every

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faces of a group of cowpunchers out on the range. The high domed ceiling takes on the vastness of empty prairies of the Cattle Country. Montana's eyes are far-away. Corralled horses stamp, the ever-present coyote yelps, the men for the most part are rather silent, listening while Montana recounts plaintively a youthful amour, and their eyes gleam as he falls into the rollicking chorus. It is hard perhaps for a moment, to realize that it is the applause of

perhaps for a moment, to realize that it is the applause of an audience that greets him and not the laconic encouraging remarks of a few dusty cow-punchers.

His very "accessories" are redolent of his own country. Slung on his hip is a polished forty-five, meek and decorative. Once it had leaped at the touch of the trigger finger of Dick Farrell who operated some of the largest gambling houses on the Barbary Coast, former tenderloin of Old Frisco. Its twin forty-five had accompanied it and without a doubt between the three of them, Dick Farrell and the two young cannons, quite a number of undesirables had been "bumped off." The star and shield on the gun holster is the cattle brand of the Home Ranch in Montana. The wicked-looking spurs once Home Ranch in Montana. The wicked-looking spurs once belonged to an adventurous officer in the renegade Pancho Villa's army in Mexico. The buckle on his hat provided a good bull's-eye for numerous posses out for Paunee Bill, its previous owner, outlaw and bandit, wanted dead or alive. Paunee Bill, who was the original of that name, gave Montana that buckle and the one he now wears on his belt. And as if all these breath-taking names and recollections were not enough, Montana has had his innocent-looking white calf boots made by Old Bill Wangerin, now

looking white call boots made by Old Dill Wangerill, how nearly eighty years old, who at one time made the boots of the dashing Jessie James and Cole Younger. Everything about the man is genuine, from his clothes, excepting their "dudish" color, and his fun-making to his necessary background of memories and experiences.

KEEPING POSTED

Continued from page 56

The August Mastertone, published by Gibson, Inc., Kalamazoo, Michigan, manufacturers of high-class fretted instruments, might well be called the "Ted Lewis Issue," the major portion of the issue being given over to a biography of Lewis and his orchestra. Maurice Aten, banjoist and guitarist with Lewis sensationally successful orchestra, an enthusiastic "Gibsonite" is, of course, by no means neglected in the various write-ups and comments on Lewis' orchestra. There is also considerable news from other prominent musicians in this August issue of Master-tone, and a postcard to Gibson, Inc., asking for a copy would

An interesting new catalog from the Cundy-Bettoney Company, of Jamaica Plain, Boston, Mass., is now in the hands of the printer and by the time this item is in print, will undoubtedly be ready for general distribution. We have seen the final proofs of this catalog and can truthfully say that it should be most eagerly welcomed by all players of woodwind and reed instruments. Not only is the complete line of Bettoney products listed from the "Silva-Bet" clarinet down to the most minute accessory, there are also several well-prepared articles giving valuable information about all of the reed instruments. The completeness of the Bettoney line is indicated by the fact that although the pages of this catalog are of large size, thirty-six of them are necessary to adequately inform the public about the instruments and accessories included, and at that there is no unnecessary or irrelevant material in the

The Cundy-Bettoney Co. has been working full time all summer, with an increased force and factory space, evidencing the remarkable sweep of the silver clarinet, inasmuch as most of the activity is concerned with the metal

When a manufacturing company has built for itself the well-established reputation of being the largest manufacturer of banjos in the world it is to be expected that a list of the various styles they make would be an extensive one. That this is probably true is attested by the catalogs and leaflets listing instruments manufactured by the Slingerand Banjo Company of Chicago. The styles listed range from the May Bell DeLuxe banjo, retailing at \$250, and manufactured in both tenor banjo and plectrum styles, down to the banjo-ukuleles which retail for nine or tendallars. The Slingerland Company has recently added to dollars. The Slingerland Company has recently added to their items three styles of aluminum snare drums which are made on a different plan from the average drum and are said to give very satisfactory results. Information about the Slingerland lines can be secured from the Company at the address given above.

The utter satisfaction of the violin as a means of musical expression is apparently not a question that can be conered open to discussion yet there are many indications that violinists of all grades of ability are interested in anything that will promise for their instrument an improve ment of tone or responsiveness. The Amplitone, recently perfected by August Martin Gemunder, and consisting of eight prongs of spruce wood tuned to the intervals of the scale and set within the body of the instrument, is being nstalled in more and more instruments as time goes on The effect of this device is apparently such as to call forth only commendations and satisfaction from the owners of those instruments which are allowed to benefit from it. Continued on page 66

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Questions Answered

(1) I have often tried to play an accompaniment from a lead sheet (first violin part) but with poor results. Are there any special rules for harmonizing a melody?
(2) I have noticed that a number of publishers do not mark the chords. Can you give me any suggestions that will be a help in sight reading?

—R. W., Denver, Colorado.

(1) Yes, there are certain rules to be followed in order to harmonize a melody correctly but a knowledge of harmony and progression is absolutely necessary in order to understand them. Last but not least a knowledge of basic

understand them. Last but not least a knowledge of basic harmony forms will be a big help as the usual stunt of harmonizing each individual note is not practical. For example, any note may be harmonized in a dozen different ways depending on which key the music is written in.

(2) Nothing is better than a study of harmony and chord definition. It is naturally much easier and likewise speedier to read a group of three notes as a chord than as three individual notes that you do not recognize as a chord. The banjoist who knows his harmony very often changes The banjoist who knows his harmony very often changes the inversion of the chords to favor better progression. The so-called "alto" chords in which the third of the tonic chords appears as the upper note is the best inversion to use. Some arrangers are apparently not aware of this fact as I have often seen an arrangement where the upper note of the tonic chord was the fifth. This inversion should usually be avoided, as the inversion with the root as the upper note is much better and may, if necessary, be used as a substitute. Incidentally, it is, after all, a matter of practice that will enable you to define the chords in a banjo orchestration, as you will notice by analyzing the examples shown herewith



The example herewith illustrates an easy method of finding the root of a chord. By lowering the upper note an octave and raising the lower note an octave the result shows the original formation built up in consecutive thirds. The lowest note is the root, which names the chord. The next highest note is the third and the next the fifth. If the distance from root to third is two whole tones, i. e. major third, a major chord is indicated (see No. 1). If the distance is reduced to a tone and a half, i. e., a minor third, a minor chord is indicated. (See No. 2 in which the third has been lowered by a flat sign.) By lowering the upper note in No. 3 an octave the result shows it to be a dominant seventh chord in which the root is the lowest note. The fifth, indicated by the open note, is usually omitted in the three-note chord form of the dominant seventh.

Los Angeles, Calif. — With the idea guiding the work of the Department of Playground and Recreation that when limitations of the simpler instruments, such as the ukulele or harmonica, have been reached, there naturally comes the desire for further attainment, encouragement is given the youngsters to play these simpler instruments whose con-structive effect is certain in numerous avenues, including Americanization as well as musical expression. The harmonica is especially adapted to the translation of many of the classics, with the ukulele as a satisfactory accompanyinstrument, and gives the youthful players a knowledge of music generally not acquired until a later age.



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Rochester Reactions

THE NEW ROCHESTER Theatre is fast on the road THE NEW ROCHESTER theatre is tast on the road to completion and is expected to be ready for opening about the last of October. It will be a huge house, having a seating capacity of three thousand eight hundred, and is a two-million-dollar project. The management plans to have a twenty-five piece orchestra to feature in connection with vaudeville and pictures, while the organ is to be the largest in this section and one of the largest theatre organs in the world. The contract for this organ having been awarded world. The contract for this organ having been awarded to one of America's foremost organ builders, the Marr & Colton Company of Warsaw, N. Y., the theatre is assured of the best there is in art and workmanship. The organists

The Eastman Theatre Symphony Orchestra has resumed its usual place after a three-weeks' vacation, much to the delight of Eastman patrons. This organization of about sixty-five pieces has been the pride of music lovers of Rochester since the opening of the theatre some five years ago. The policy of the house is strictly conservative, devoted to high-class pictures and stage presentations by the Eastman Theatre Company. Robert Bernsten and Harold Smith are the organists, who preside over a very large Austin, Mr. Bernsten having played there since the opening of the theatre. opening of the theatre.

Grace McGuire, associate organist of the Victoria Thea-Grace McGuire, associate organist of the victoria rheater, has been receiving many compliments on her playing, as she has made rapid progress in her work since the opening of the organ in February, while her sister, Mae Hosley, who plays on the opposite shift is mastering the organ in rapid style under the tutelage of her instructor, Mr. R. Wilson Ross, feature organist. Mae has played for several years at the Victoria as pianist with the orchestra, and is an accomplished musician.

H. B. Harper and Ed. C. May, both organists for the Schine Theatre Corporation, have been shifted in their respective positions, the State and Liberty Theatres.
Mr. May has been doing much feature work for that Company, while Mr. Harper was recently brought from Troy,
N. Y., to play in the new Liberty.

Herman Martonne is the new director of the Regent Theatre Orchestra and it is stated that the entire orchestra is to be rearranged and improved with the view of making it one of the best small orchestras in this section. tonne was born in Vienna, received his training abroad and came to New York about fifteen years ago to join the New York Symphony Orchestra under Walter Damrosch. Mr. Martonne has been one of the first violins of the Eastman Theatre orchestra during the past five years and has at various periods served as assistant conductor to Victor Wagner. He began his new work Sunday, August 28.

Herbert Henderson and Harry Sullivan are maintaining their high standard of playing in the Strand Theatre on the four manual Marr & Colton organ. Mr. Sullivan has been organist at the Strand for the past five years while Mr. Henderson came from Syracuse last year. It will be remembered that he was one of the famous pioneer organists of the bered that he was one of the ramous possible periodilly Theatre on Broadway some years ago.

—R. Wilson Ross.

KEEPING POSTED

Continued from page 64

It is always pleasing to see an intelligent and well-planned effort made by a manufacturer or dealer to improve the standards of the art or business in which he is engaged, and add to the well-being, happiness, and knowledge of those who are connected with that art or business. Such an effort is represented in the Schmer Bulletin published by H. & A. Selmer, Inc., Elkhart, Ind., and most capably edited by Theodore Feinn. The greater part of the July bulletin, which has just come to our attention, is devoted to news and informative articles about musicians and instruments. It is all written in a pleasing and interesting manner, and will well repay the postcard to Selmer, Inc.,

asking for your copy.

On the page headed Wit and Half-wit, in the Selmer Bulletin above reviewed, we spied the following: A musician approached a banker for a donation of \$5.00 to help bury a deceased saxophone player. The banker replied, "Here's \$25.00; bury five of them!"

Our smile was tinged with sadness, for we grieve that the jokesters pick exclusively on the poor sax tooters. Five saxophone players in our neighborhood would be a blessing if they could out-yowl our neighbor's fortissimo radio

Moving day is apt to come sooner or later to most of us and M. Bertrand Howard, who manufactures the well-known Howard tuner, is not exempt from this probability. He has recently changed his address from 105 Julian Avenue to 214 Dolores Street, San Francisco, California. The device manufactured by Mr. Howard has met with much favor from reed instrument players. It provides a way by which the pitch of any reed instrument can be uniformly lowered without disrupting intonation or propor tions of the scale. It is made in many sizes and thus takes care of the many varieties of needs experienced by reedwind instrument players in changing the pitch of their instruments. High-pitched instruments can be lowered to

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low pitch; Bb clarinets to A clarinets, etc. The device itself is invisible when in use and is quickly attached to, or removed from, the instrument. Mr. Howard tells us that he recently had a letter from a well-known firm in Nagasaki, Japan, with the comment that their attention was called to his device through Jacobs' Orchestra Monthly—one of many inquiries received from abroad in response to Mr. Howard's advertisement in the Jacobs Triad.

Through error the advertisement of Schwab's Chord and Harmony System, on page 64 in our September issue was given as 1503 North 7th Street. The address should have been 1503 North 57th Street and appears correct in the advertisement on page 64 in this issue.

Melody for October, 1927

Music Chat from Washington

Continued from page 22

he saw and said that was not even a beginning. He also took many interesting pictures at the plant. Weist is a dyed-in-the-wool Wurlitzer man. He will soon resume broadcasting from the Cincinnati station.

Harriet Hawley Locher returned to her desk in the Metropolitan Theatre Building after spending most of the season at her summer home. Her Children's Programs will start about October 20th and each week will have a special feature including a presentation suitable for chil-

You are all cordially invited to attend the wake, for Harold T. Pease is no more. Hereafter he will be known "Melodicly" as Harold P. Tease. The christening will take place as soon as the necessary refreshments have been arranged for, as a good time must be had by all present. He is using song slides at the Old Colony, and business is showing an increase since he was featured there. showing an increase since he was featured there.

Some of the late registrants at the Theatre Organ Department of the Washington College of Music are Ursula Dove, Mary Bessemer and Miriam Wallace. Mrs. Wells, Mrs. Hansboro and Mrs. Palmer, all well-known local pianists, and many theatre musicians actively engaged, are taking advantage of the opportunity offered by the presence of this excellent Theatre Organ School.

Richmond, Virginia, attempted to stage a tempest in a teapot and call a strike because the theatres were using organs instead of four-piece orchestras. All organists were supposed to give up organ playing and immediately start digging ditches or slinging hash, while fiddle, piano, drums and some other hand-played instruments strummed away to the utter distraction of all present. Happily someone saw the light and a few days before the event was to take place the organists were notified to stay or the ich. place the organists were notified to stay on the job.

Local 161. Courtney Hayden, president, have settled their difficulties, and an agreement between managers and the Union officials was reached with no newspaper publicity and little argument. Although details have not been made public, it is generally understood that the new con-tract benefits the musician to quite an extent and will run three years instead of two. President Hayden has successfully guided Local 161 for twenty years, and is much respected by both managers and musicians for his diplomatic handling of ticklish situations.

Jetta Milholland has accepted the position of first organist at the Carolina Theatre, Elizabeth City, N. C. She was formerly organist at the leading house in Charlotte, N. C.

Rox Rommel and his wife and new daughter, Marie Louise, are on an extended vacation at Atlantic City. If Rox is wise he will enter Mary Lou in the annual baby contest there. She will bring home all the prizes offered

Gertrude Kreiselman, organist at the Rialto Theatre, did a very clever specialty using *Only a Rose* for a theme. Rox Rommel built a stage presentation around it, and it was a welcome feature for a week at that house

Clyde Sullivan, wife and baby were over from Cumberclyde Sunivan, whe and bady were over from Cumperland for a call the other week. Clyde says he remembers when I gave him his first organ lesson. My! but these young folks do manage to make us feel old every once in a while. Clyde is now well featured at the Capitol Theatre, Cumberland, Md., and has made an enviable reputation

Nell Paxton was the music feature at the Washington Auditorium lately when Will Rogers and his gang made a personal appearance. Nell was introduced by Hardie Meakin, chairman of the reception committee, and her reception applause was a close second to Will. The entire program was on the air. Nell was invited to Hollywood by the gang.

Viola Abrams, harpist at the Met, has opened her teaching season. She is head of the harp department at the Washington College of Music. Her numerous engagements, fall and winter season, ought to keep the new Essex

Mary Horn, organist at the Princess Theatre took a George Washington University in October.

Mrs. Towne is doing the supper house shift at the Earle Theatre. The change in policy necessitated another or-

Alex Aarons put his wife and daughter in the Nash and drove to New York and Philadelphia. As the organists usually do, he spent most of his vacation prowling around theatres and finding many old friends among the organists.

Gladys Mills, secretary to Harriet Hawley Locher, was seriously injured in a motor accident just outside of Chicago, Her party was en route for the West. Glad was brought home and after some weeks went to Nantucket for the balance of the summer. She is expected back at her desk by October. Glad is active in athletics of all kinds, but says she didn't have a ghost of a chance to fight her way out of the back seat of a sedan with the other doing fellow

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†3d and 4th Eb Altos

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†Solo Cornet in Bb

A NUMBER OF NEW SHOWS and feature pictures

Sioux City, Ia. — A very young woman harpist of this city, Miss Hazel R. Templeman, whose ability is known and appreciated in Chicago also, recently gained added laurels when she broadcast a program of seven numbers

Tallahassee, Fla. - Four out of the nincteen bands and drum corps that had made arrangements to go to the Convention of the American Legion at Paris are from Florida The national headquarters awarded a band to each. post bringing its colors to the convention, and the Florida posts have their flags with them.

Gotham Items

NEW YORK had her fill of fine summer music this year. The concerts of the Philhamonia it is year. The concerts of the Philharmonic at the Lewissohn Stadium drew capacity crowds as usual. One of the chief factors in the success of these performances, aside from the high standard of musicianship, is the fact that the conductors are not afraid to sandwich in a few lighter compositions along with the heavier fare. Rossini's old Semiramide overture, Grieg's Norwegian Dances and some Strauss waltzes always made a hit and Dances and some Strauss watters aways made and the served as contrast to the larger symphonic works. Would that more conductors and recitalists during the winter season would observe the same policy. The ever-popular Goldman Band and the Kaltenborn Orchestra provided lighter musical fare and there were open-air opera and ballet performances at Starlight Park, the Coney Island Stadium and Ebbets Field. All in all an earful.

THE LARGER THEATRES also vied with each other in providing refreshing summer entertainment and many of the picture houses really rivalled the musical comedies with the treats they offered to eye and ear. We dropped into the Paramount the other day and heard Jesse Crawford play as his solo selections from Cavalleria Rusticana and it was just as exquisitely done as his jazz and popular hits invariably are. He offered some of the latter in a skit with the orchestra in which the orchestra played two or three classic excerpts while the organ offered the jazz element. Mrs. Jesse Crawford frequently appears with her husband in these numbers, usually at the stage console, and the other day we heard her accompany the feature, Clara Bow's Hula. The same house has acquired a guest leader and master of ceremonies in the person of Ben Black who has put on some neat revues. A Japanese presenta-tion enlisted the aid of a number of talented artists from Nippon and was most artistic in every respect. His second Nippon and was most artistic in every respect. His second revue was Way Out West and was equally successful. At the Brooklyn Strand, Art Landry has been filling a very similar rcle with his Victor Recording Orchestra and guest artists. His Venetian Nights and Festival of Syncopation were especially good. Harry Breuer of this theatre has left, taking his melodious and persuasive xylophone solos with him. His attractive personality and clean, snappy performances made him a great favorite with Strand audiences. His place in the orchestra is being filled by his ences. His place in the orchestra is being filled by his younger brother who promises to become as great a favorite as Harry, given a little time.

THE NEW YORK HIPPODROME has recently installed a large four manual Wurlitzer and a fine job it is. The gigantic auditorium offered no mean problem in acoustics as the rather unsatisfactory instrument which preceded this one proved. The new organ seems to meet all the requirements successfully however and bids fair to rank as one of its builders' best metropolitan jobs. Frederick Kinsley, the organist, is a real artist as his many excellent Edison records and clever accompanimental work testify.

Associated with him is John C. Pfeiffer, Recording Secre-Associated with min is solid of the control of the rapidly growing Society of Theatre Organists and an active Masonic organist. The other large house on the Keith circuit, the gorgeous Albee, is to inaugurate the policy of photoplays and continuous vaudeville. The three manual Wurlitzer at which Miss Gertrude Dowd presides will be used exclusively.

MARSH McCURDY of the Lexington plans a lecture course this winter, of which more later. John Gart of the Metropolitan will soon open his own studio. We wish him the best of luck. If he displays as much talent, originality and energy in his new pursuit as in his theatre work he will surely succeed. Miss Grace Madden and Mrs. Dorothy Elliott continue to please the Brevoort patrons with their attractive solos but the less said about the organ on which they play the better.

are opening on Broadway for extended runs. What Price Glory's was shown at the Roxy with an elaborate stage prologue. Warner's is showing Old San Francisco with Vitaphone accompaniment, if we are informed correctly. The same experiment has been tried with several other features at this house, notably with *Don Juan*. We like the idea at this noise, notably with Don Juan. We like the idea immensely as it offers great possibilities but somehow we miss the mellow-toned Marr and Colton organ on which John Hammond was wont to play so persuasively. Lehar's new musical comedy Paganini, founded on incidents in the career of the famous violinist, is still playing abroad but we understand will come to these shores in time. We bought some of the music from it for our piano the other day and were completely captivated. It ought to be a second Countess Maritza.

—Alanson Weller

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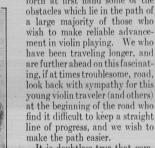
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THE VIOLINIST Conducted by EDWIN A. SABIN

WHILE considering two or three subjects for this issue of the J. O. M. Violin Department and failing for the moment to decide the matter, I received the letter given below - not from "an old subscriber" (who is the more common among correspondents), but from a young violin student who tacitly admits to being "a new subscriber." His letter, which is rather long, sets forth at first hand some of the



ment in violin playing. We who have been traveling longer, and are further ahead on this fascinating, if at times troublesome, road, look back with sympathy for this young violin traveler (and others) at the beginning of the road who find it difficult to keep a straight line of progress, and we wish to make the path easier.

It is doubtless true that com-

paratively few music students have kept straight ahead on the road even when the path has seemed clear to the teacher

or an advanced observer, both of whom may have for-gotten their own difficulties at certain points or may not have stumbled at the same point that has jostled the equilibrium of our young subscriber. However, I am sure that all will agree that the letter speaks for itself, and as it contains so much that is necessary to students, especially those to whom first-class instruction is not available, we publish in full what is really

A Very Human Document

From my reading of The Violinist I have made up my mind that you can give me good advice about my violin playing, and you bet I need it. I have taken lessons and have practised hard. My father paid what seemed to me a mighty good price for them, but I have got just about so far and can't get ahead any farther. I don't know what is the matter, and have reluctantly arrived at the con-clusion that my teacher doesn't know either. I live in a small city, and there is no one who is considered better as a teacher than this man who has given me lessons for the last four years. I played a piece in the pupils' recital my teacher gave at the end of the first season. Everyone encouraged me and said I surely would make a fine violin player. My teacher said the same thing and so I kept on with the lessons, played again in the next annual recital and showed progress — that is, I played a harder piece.

The next year I took up harder music, but it seemed to

The next year I took up harder music, but it seemed to me as if I was not handling it as I ought. I played a still harder piece in the recital of that year, and something happened to me that never had before —I was scared blue! I could hardly draw the bow, the fingers of my left hand seemed to belong to someone else, and I had an awful time trying to make them work. But I had practised my piece so much that I got through it somehow and no one thought it was bad. They didn't enthuse much, however, and I was sure that it was a rotten performance. When I got out of that hall I felt as if I had been in some kind of a horrible nightmare. The end of the fourth season came horrible nightmare. The end of the fourth season came around with its usual recital and my teacher wanted me to play, but I told him that a yoke of oxen couldn't haul me out onto the stage to play alone. I said I would play in the orchestra if he wanted me to, but no more fiddle nightmares for me. So I played in the orchestra and came home in a comparatively contented frame of mind.

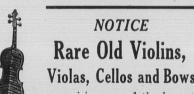
Now, Mr. Sabin, and so that you can understand my case better, I will tell you something about my lessons.

They may have been all right and I may be a poor student; anyway, I want to make everything as clear as possible so that with your many years of experience you can advise me what will be best to do. I took my first lesson when I was fifteen years old. In the very first I played some tunes I had learned by ear and my teacher seemed to think they were funny. He laughed and said he guessed that would be about enough in that line, then he told me about holding the violin and bow, put up Eichberg's method for the violin and we started with the first exercises which were on the open strings. I didn't know how to read notes, but he showed me how to play the first two numbers, and how to study my notes until the next lesson. All this took up the full half-hour of my lesson.

He did not tell me exactly how to hold either the violin or the bow (in fact, did not explain anything very much), but said that the violin should be held "about this way" and the bow "about that way." I suppose that you cannot be very exact the first lesson, but I may as well admit not be very exact the first lesson, but I may as well admit now that, as good a reputation as my teacher has, he never has been exact with me. He may have been more particular with others. Well, he took me through the short exercises of the Eichberg method during that season. I liked them very much. They are as good as pieces—regular tunes with second violin part which my teacher than the property of the property with the second violin part which my teacher than the property with the second violin part which my teacher than the property with the nearly always played with me and so we got some music out of it anyway. I was going to school that season, but practised all I



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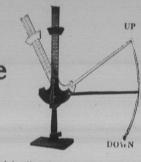
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could. He gave me several pieces with piano accompaniment (in the first position of course), and I seemed to do pretty well with these. No one in my family played the piano, but I would go over to a neighbor's house once in a while where someone would play with me, and I will admit that I felt like some violin player with the harmony from the piano making the tune of my playing sound mighty good to me. I said to myself: "If I am so good in my first season of lessons I ought to be pretty nearly as good as a professional in my third or fourth. Perhaps I may be enough of a professional to play for dancing and earn some money on the side anyway." Now the unexpected came. My father was thrown out of work, and I being the oldest of seven children had to give up school and find employment. A friend of the family got me a job in a shop where I drew what they called good pay for a sixteen-year-old boy. There also was a chance for advancement, but I didn't like it just the same.

I drew what they called good pay for a sixteen-year-old boy. There also was a chance for advancement, but I didn't like it just the same.

I worked eight hours a day and kept on with my violin lessons, more interested than ever as I now hoped to leave my work and make my living as a musician. If I could become a fine violinist I might make big money, help the family and, in case anything happened to father, support them all. Now, I have not told you everything about my lessons or about my practice, but I think enough so that you will understand how I feel. I have tried very hard. I braced myself to practice, and when I played put my whole strength into it. I made up my mind that it had to come, but after four years it has not come. I do not play even very simple music as well or with as much confidence as I did at the end of the first year's lessons. Perhaps you can advise me as to the trouble through your department. It may help some other reader as well as myself.

Some Comments and Suggestions

MAKING up your mind that violin playing must come because you put "your whole strength into it," reminds me of a friend who was interested in a gold mine in Labrador. A friend of his promoted the venture and my friend (who was soliciting for it) used the remarkable argument that his friend was moving beavan and certify and ment that his friend was moving heaven and earth and straining every nerve for funds. He clinched his proposition by asserting that his friend must succeed, because he would go broke if he didn't. There was a certain desperation in this phase of the gold mine scheme which your case reminds me of. There was evidence of fear and lack of effective promotion in the case of the gold mine: in your case circumstances or environment, rather than your teacher's fault or your own fears, may have led to a hold-up in the progress of your violin playing. up in the progress of your violin playing.

A teacher is the product of his own teacher and the con-

ditions regarding music under which he grew into his pro-fession. He is supposed to pass along what he knows in-telligently, making it applicable to his pupils according to what he understands to be their individual needs, but if he treat them all silies contains if he treats them all alike some are bound to be disap-pointed. In what you have said regarding the material your teacher has been using for your lessons you, of course, have not told me all, but I should consider that on the whole it has been good and suitable. Possibly, however, you had been playing music which was much too difficult for you for some months before the time of that rehearsal in which you were "scared blue."

In previous numbers of this magazine I have had something to say concerning the danger of practising music which is too hard and can be played only by a pupil who is well prepared to undertake it. Slow and patient work on what is called foundation study is the safest and surest means of acquiring that command of your instrument which will give you confidence. Foundation study should include scales and broken chords; the dominant seventh chords, and the diminished seventh chords; and a well-chosen variety of scales and broken chords; the dominant seventh chords, and the diminished seventh chords; and a well-chosen variety of common violin figures. All such exercises should be played slowly and perfectly in tune—striving always for relaxation of the bow arm, firmness of fingering, and that attention to position of the left hand which will favor true intonation; in short, you must study the fine art of playing the violin with thoughtful skill.

I suspect that you have been attacking your music with out skill. Your teacher may not have told you how to practice, possibly because he never learned how himself. He may not be insistent enough, and yield to the temptation to get you ahead, apparently trusting that all may turn out well when once you have gained—shall I say, the "knack of playing?" Considering the little time that average violin pupils find for practice, a teacher may be excused for poor results. The pupils constant as a second to the control of the property o e pupils also may be excused, because so much is expected from them in other studies and activities they have not time to work out the detail necessary to make progress on so difficult an instrument as the violin. As I understand it, however, this is not precisely your case, and assuming that you have some talent I think you can and will overcome your present disorganization.

Definitive Details

As we are likely to broadly generalize on such a condition, let me tell you a few definite things to do which are important, and which I am sure will meet the approval of any good violin teacher. Take your violin out, tune it 10 Days' Trial
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this attended to practise long tones on the open strings with the whole bow; do not clutch the stick and study the tone, rather play with a relaxed arm, a gentle pressure with the first finger, and a perfectly smooth moving of the hair catching the string without a break. Then play a series of what the pianist would call "five finger exercises. Start on the open strings and use each finger up and down the string, firmly and well poised so that you strike the

the string, irmly and well poised so that you strike the same spot with the same poise or curve of the finger. Work on these tones until you are conscious of playing them more and more skilfully. Play them first in quarter notes and then in eighths; do not be in a hurry to play faster. In these quarter and eighth notes used detached bowing, as well as the long how for surging. Play from the middle these quarter and eighth notes used detached bowing, as well as the long bow for slurring. Play from the middle to the point with the forearm, and from the frog to the middle — detached, with a rather high elbow. If you are working in positions practise difficulties in this slow way. Your playing will improve in proportion to thoughtful, slow and careful practice. This method of practicing is much more interesting after you have adopted (and adapted) it. If a certain passage does not sound well, play it slower until it comes out as it should. Try it faster later on if you can maintain the skill and (I assume) have gained a mastery of the slower tempo. There are books gained a mastery of the slower tempo. There are books on this subject which are most helpful. The one that comes first to my mind is by Carl Flesch, published by Carl Fischer of New York.

Melody for October, 1927

What I Like in New Music

By LLOYD G. DEL CASTILLO

DAY of Doom, by Joels (Sonnemann 54). Easy; 4/4
Maestoso in D minor. The tragic mood is impressively
announced by a heavy theme in octaves, which then
developed through running passages. In place of the
expected agitated development, the middle section is
quieter, — a 3/4 Andantino in D major.

Lost Caravan, by Spitalny (Fox Par. 3A). Easy; 4/4
Allegretto in A minor. The music scarcely conforms to
the title. One expects an atmosphere of desolation,
fatigue and despair, whereas there is instead a rather
sprightly little tune with the camels apparently headed
for home at a dog trot. A quieter middle section is in
major, and quite theoryful major, and quite cheerful.

Legend, by Spitalny (Fox Par. 5A). Easy; 4/4 Moderato in B minor. A definite tale is unfolded. There is a suspensive and dramatic introduction. Then follows a quiet story which works up to a climax. Something happens.
Maybe somebody dies. Maybe no. But there is more
suspensive rubato, and then there is a grandiose finale. The mysterious stranger is none other than Pinkerton, head of the U. S. Secret Service!

How DRY I Am, Burlesque, by Kempinski (Belwin). Easy; varying moods and keys. The routine is as follows: Tempo di Wet Night, slow and sad, How Dry I Am a la Tempo di Wet Night, slow and sad, How Dry I Am a la Dutch Band, then Slowly and Sighingly; Sweet Adeline in irregular manner a la Jag, We Won't Get Home until Morning, The Little Brown Jug; How Dry I Am slowly in minor, Patrol Bell (The Wagon), pause, Good-Night, Ladies. The number is, of course, a characteristic for use in comedies for drunk scenes. Incidentally Belwin has published a complete set of burlesques on various themes, all useful.

INTERMEZZO GIOCOSO, by Egener (Belwin Baron Oct. 8). Easy; cut-time Scherzando in Bb major. A brisk little intermezzo with the melody in staccato eighth note runs.

A SOUTH SEA ROMANCE, by Stoughton (Belwin Baron Oct. 9). Easy; 6/8 Allegretto grazioso in F major. This would seem to be a purely neutral barcarolle. I fail to read into it any Hawaiian or Tahitian atmosphere, as the name would imply. Musically it is tuneful and simple, lacking the exotic harmonies characteristic of most of Stoughton's compositions.

MELANCHOLIC APPASSIONATO, by Rapee (Belwin Cin. Inc. 79). Medium; 3/4 Andante in D minor. The number simply starts on a pedal point in empty fifths, and develops to an appassionato in what is really 12/8, which surges and rises to a tremendous climax, and then dies away to the first motive with a pp ending.

Perpetuum Mobile, by Rapee (Belwin Cin. Inc. 80). Medium; 2/4 Allegro molto in D minor. The rhythmic scheme is the same as Gabriel-Marie's Angoscioscamente, with a continuous rapid succession of even notes, as the name indicates.

GRUESOME WAR THEME, by Rapee (Belwin Cin. Inc. 81).

Medium; 4/4 Pesante in A minor. This is the special theme used for the impressively slow sinister American Advance in What Price Glory. The heavy thud of the pedal point bass on E, G, and Bb can never fail of impressiveness, if used and timed properly.

pressiveness, it used and timed properly.

Banquo's Ghost, by Leuschner (Schaper). Difficult; 3/4

Moderato ed minaccioso in D major. This is the sixth
of the extended length "atmospheric symphonies" being
released in this country by Belwin. This, sub-titled
Vision, Hallucination, is truly symphonic in musical
content and dramatic significance, to be reserved for
sustained atmospheric scenes as titled.

THE CAPTIVE'S LAMENT (Symphonic Incidentals No. 3) by Marquardt (Music Buyers' Corp.). Easy; 4/4 Larghetto in A minor. The music is true to the title; the theme enters in a recitative-like strain over dull heavy chords, and maintains its character throughout.

Chasing Phantoms (Symph. Inc. No. 4), by Marquardt Music Buyers' Corp.). Easy; 6/8 Allegro con fuoco in D minor. This number also has the value of consistency in the steadfastness with which the light grotesque staccato character is maintained throughout.

Symphonic Incidental No. 5 (Allegro Scherzo or Dramatic Tarantelle), by Marquardt (Music Buyers' Corp.).
Medium; 6/8 Presto in D minor. The number is a straight tarantelle of sound structure, and exceedingly useful in its extended length. Like the other numbers in the series, its great practicability lies in the unity of structure, with no deviations from the first mood and

Organ Music

Across the Infinite, Suite of four Sketches by Shure (J. Fischer). The text of the numbers of this suite is scriptural, and its use is obviously intended for the church. Nevertheless Shure writes, as always, with a human and dramatic warmth not often found in church human and dramatic warmth not often found in church organists, and the suite can be confidently recommended for theatre use. All four of the numbers are surprisingly built of the theatre, rather than the church. (1) Wings of Light. A fluid, rippling 3/8 movement, with the first strain in smooth successions of thirds. (2) Weeping Mary. A slow 3/4 movement which, though in major,

carries a pregnant atmosphere of sorrow and grief. Excellent photoplay material. (3) Willow Whisper. The rhythm is still 3/4, but this time more akin to a Kreisler theme like The Old Refrain of the Liebeslied. (4) Wilder ness March. There is a quiet melodic middle section, but the main theme has a good deal of the grim fateful pace as the What Price Glory theme by Rapee listed above.

Popular Music

DEAR EYES THAT HAUNT ME, from The Circus Princess, by Kalman (Harms). Not new, but after a lapse of a few months it is necessary for me to go back a little. Popular numbers die so quickly that a time lapse is

Popular numbers die so quickly that a time lapse is doubly noticeable.

One Alone, from The Desert Song, by Romberg (Harms).
The popular hit from one of Romberg's late operettas.
The composer is so indefatigable that it is unsafe to mention anything as his latest.

MELANCHOLY MELODY, by Ward (Harms). A sliding, oozy fox-trot that slides along like melted butter on a hot day. The Girl is You, from the Scandals, by Henderson (Harms). Still another production tune well along in age, as popular songs go, but of very easy and soothing swing.
You or Nobody, from Yes, Yes, Yvette, by Caesar (Harms). A catchy fox-trot with that characteristic dip of the octave that so many hits have possessed; notably I Love

tave that so many hits have possessed; notably I Love You, if you wish an example.

THE CALINDA, from A La Carte, by Hupfeld (Harms). A

jiggy, semi-Oriental type of number that has its own rhythmic appeal.

Barbara, by Silver (Harms). A smooth, lilting melody in

Thirds that is deservingly having its brief hour.

Jalousie, by Gade (Harms). Not for popular consumption. A mighty good tango of irresistible rhythm and seductive swing, with a highly ornate introduction. Good enough to take permanent place in your repertoire

of Spanish music.

SIXTY SECONDS EVERY MINUTE, by Santly (Feist). A regular clock-ticking rhythm like the similar number of the same name which appeared in the Greenwich Village Follies a few years back.

Just the Same, by Donaldson (Feist). A good tune and deservedly popular. One of them that slow-movin' tunes to be sung with the off knee.

You Don't Like It, by Miller, Kahn and Cohn (Feist).

See above. But probably you'll need both knees and maybe an off hip for this one.

Workyin', by Fairman (Shapiro, Bernstein). There are waltzes and waltzes, and every once in so often there's a

good one. This is it.

Gid AP, Garibaldi, by Warren (Shapiro, Bernstein). An obvious effort by the publishers to repeat on their earlier opus Where Do You Worka John. The number will probably not do as well, but it's a good comedy song nevertheless. And there's always hope. Its predecessor never caught on until a good year after publication.

Rosy Cheeks, by Whiting (Berlin). Do you remember Baby Face? Well, this is just like it. The tune, of course, is different, but the rhythm just about the same.

Miss Annabelle Lee, by Clare and Pollack (Berlin). A good, old-fashioned strut. The tune's got as much It as

good, old-fashioned strut. The tune's got as much It as the heroine.

Dew, Dew, Dewy Day, by Sherman (Berlin). Last

month's hit without question. To be recommended, if not too passé by the time this is in print.

No Wonder I'm Happy, by Davis and Akst (Remick). A good deal the same kind of tune as Miss Annabelle Lee, mentioned above. And a good deal of the same kind of sentiment, for that matter. But then you could

say that about most all of them.

BABY FEET GO PITTER PATTER, by Kahn (DeSylva, Brown and Henderson). An infectious staccato rhythm something like the clock-tick idea mentioned above, but a more delicate type. A nice sentiment and nice music to

go with it.

MEET ME IN THE MOONLIGHT, by Conrad (DeSylva,
Brown and Henderson). A melodic fox-trot with a
nice easy swing. Just a natural, and I wish it success.
This baby firm has maintained a high average so far.

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QUESTIONS ANSWERED

Library of Cornet Literature

I am greatly interested in getting together a library for the cornet. In addition to Clarke, Arban, St. Jacome, Langey, Seltzer, Daley, Levy Bagley, Schurbruk, Weldon and Liberati, what other recognized authorities on cornet study can you suggest? What are the titles of their works, and where might one get a list of such authors and their works?

- P. R. D., Waurika, Oklohoma.

You have given a fairly complete list of the better-known writers of cornet works. To those I would recommend adding Eby's Complete Scientific Method for the Cornet, published by the Virtuoso Music School in Buffalo, New York; also the Cornet Method by Alexander Petit, published by E. Gaulet, 4 Boulevard Bonne-Nouvelle, Paris. Other than the last-mentioned works and those you have named there are few which would offer any material that

Famous and Worthy Cornet Solos

Will you name other famous cornet solos such as Cleopatra (Demare); Grand Russian Fantasie; Whirlwind Polka; Levyathan Polka; Southern Cross; Carnival of Venice; The Debutante and Romantique? What would you consider the ten most widely known cornet solos?

P. R. D., Waurika, Oklahoma.

The most widely known cornet solos are not always the best ones. The Clarke solos that you list are written in popular style and are well liked, but the polkas, Russian Fantasie, etc., are entirely out of date, and even if they are still played by soloists who do not know much about modern compositions I would not recommend them to be included in the reactivity of the recommend them. included in the repertoire of high-class, modern cornetists. There are some wonderful compositions for cornet that are very difficult and therefore little known, but in my opinion they should be thoroughly studied; if the student is an advanced player he should select them in preference to the old-time polkas, which are nothing but music rubbish. A few of the good cornet solos that may be recom-

Es Moll, Concerto, G. Cords (very difficult); published by C. F. Schmidt, Heilbron, a/n, Germany. Slavische Fantasie, C. Hohne (very difficult); published

by Ed Bote & G. Bock, Berlin, Germany.

Fantasie, Francis Thome (rather easy); published by
Evette & Schaeffer, 18-20 Passage du Grand Cerf., Paris.

(This is one of the sixteen solos of "Morceaux de Concours."
all of which are excellent and published by the same firm,

They were expecially composed for the Conservatoire Nationale of Paris for their annual examinations.)

Hungarian Melodies, Vincent Bach (written in popular classic style) published by Vincent Bach.

Variations on a Hungarian Melody, Eckhard, (not very difficult) published by S. Phillip & Son, Berlin

ace, G. Cords (very easy); published by B. Schotts & Sons, Mainz, Germany

I have just written to France for a list of the most modern compositions, and will be able to give you further information in a few months.

Is Cornet Grading Practical

Is there a definite number of grades in cornet proficiency, as in piano playing, and how many?

There may be some teachers or schools who determine the proficiency of a cornet player according to grades. In my estimation this is very difficult, however, as the proficiency of a cornetist does not always depend upon the finger technic as it does with the pianist. but principally on lip conditions. There are some players who are not gifted with an especially good embouchure, and cannot produce the extremely high register, yet still they have practised very hard and have an excellent technic in the middle

On the other hand, there are cornetists who have a marvelous natural talent, produce notes above high C without any strain or with much practice, yet lack clean execution. It therefore is evident that it would be necessary to classify them according to technical skill or in accordance with natural talent, and most likely there would be many cases in which it would be hard to determine which player was the better — the one with the high register or the one with the better execution. I, therefore, believe that it is advisable to classify cornet solos according to the technical difficulties and not according to high register, but "range" by mentioning the highest and lowest notes of the compo-

Embouchure: Its Training and Development

I desire to know more about embouchure, tension of the lips and the first steps in embouchure. Can you refer me to a reliable instruction book treating embouchure thoroughly, or as nearly so as possible?—R. E., Scottsbluff, Nebraska.

The information desired will be found on pages 25 to INTERNATIONAL MUSIC, Dept. 22. 5403-6th Ave.

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Melody for October, 1927

32 in The Art of Trumpet Playing by Vincent Bach. This book can be obtained directly from the publisher. You also are referred to the November (1926) issue of the JACOBS' ORCHESTRA (or BAND) MONTHLY, page 15.

Straining And High Tones If a beginner has to strain for G (second line of staff), should he be given any higher notes until he has mastered and can play those below the G with perfect ease?

—R. E., Scottsbluff, Nebraska

A student should always start with the middle C and play the scale both up and down from that note. In this way sufficient control over both high and low notes not only will be gained, but it will teach the student to use the same embouchure for all registers. Starting with the low notes, the player should hold his embouchure in such a position that he will be able to produce the low notes easily and without strain. However, as he may not be able at first to reach the high register with the same embouchure it is advisable to begin with the middle C, then practice alternately one note higher and one note lower, and so on. The high notes certainly should not be squeezed if they cannot be produced with ease. You are again referred to The Art of Trumpet Playing, pages 32 and 33, wherein are described tone production, development of the embouchure,

Central California Notes By Frank Littig

RECENTLY we had the pleasure of listening to an excellent concert by the Santa Maria Community Orchestra. W. E. Strobridge, conductor, is an excellent pianist as well. The Community Orchestra is composed entirely of music lovers of Santa Maria and vicinity who follow other pursuits during the daytime, and their programs consist entirely of the best in music. The Campbell Dance Orchestra furnishes a solid foundation for the Community Orchestra.

Banjoists like McNeil and Pingitore should be able to Banjoists like McNeil and Pingitore should be able to play symphonic music, but their salaries are beyond the reach of any symphony orchestra. Why not arrange banjo parts for the available performers? The thump, thump rhythm can easily be broken up into an easy acceptable orchestra part. Symphonic doesn't necessarily mean difficult. Even though symphony performers are all sight readers, it takes many rehearsals of sight readers to acquire a nearness to perfection. And a lot of banjo players (mandolin, tenor ukulele guitar and regular banjo) can (mandolin, tenor ukulele, guitar and regular banjo) can nurse their part to perfection in about the same time it takes a sight reader to get the stuff right. Maybe some of the jazz orchestras will develop into a new symphony organization. They are now on a paying route, and way down in our hearts all of us resent charity. Time will give us all the symphony should be.

The movable do System is better than the fixed position do. A sense of transposition is given by the movable do. Consequently a vocal course is of great help to any instrumental musician.

The Hull-Kniffen Show left Nipomo for an extended tour. This troupe has headquarters in Nipomo. See

Dan Mater of San Luis Obispo hits the plectrum banjo in approved style. A year's study with Challis showed great results. Dan is strong for the plectrum banjo parts

appearing in J. O. M. Leo Hughes of Santa Maria is sporting a new bass horn of the latest type. Leo is with the Palmquist Orchestra. R. A. Melville of San Luis Obispo is back in town with

his drums. He reports a fine trip through the North. We wish piano players would develop the left hand along with the right. The bass is there for a purpose. Let us

have a little more bass.

Dick Rupp of Los Angeles is an old-time plunker banjo and studied with Morely. 'Way back, Morely collected in advance for lessons, played a tune, then sent a bucket to the corner as often and as long as the cash held out. They teach 'em different these days.

Frank Hayes' Santa Maria Valley band, composed of students at the Hayes Music Studio, recently made its first public appearance on special programs at the Gaiety Theatre. The concerts were given at nine o'clock on Tuesday and Wednesday evenings. The twenty-five members of the band reside in the Santa Maria valley and many of the boys had never played a musical instrument until the organization was formed by Mr. Hayes six months ago. There are no professional musicians in the organiza-tion. Members of the band have made great progress in their music since the band was formed.

Charleston, W. Va. - An unusual number of music clubs in each high school, well trained and interested in their work, present their public with programs both prolific and praiseworthy. Under Mr. J. Henry Francis' dictatorship the Charleston High Schools' music clubs, orchestras and choruses evidence the ability with which the public schools handle the music education of their students. Mr. Francis has a wide range of music activity; in addition to his work with the Charleston Public Schools he is choir master and organist of St. John's Church.

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One of the most interesting publications that comes to our attention is the Flower Grower, edited and published by Madison Cooper. A year or so ago we commented on this publication in the Keeping Posted column and remarked that we could think of no better hobby for any musician than the cultivation of flowers—and no more sure way to acquire an active interest in such a hobby than to read a few issues of the magazine named. Not a few musicians who read these lines will heartily endorse the above statements. It is because we feel still indebted to the person who first called our attention to the magazine that we are passing on to others the suggestion to write to Madison Cooper, Calcium, New York, and ask him to send you a sample copy of the Flower Grower — which he probably will be glad to do without charge, although it would be a matter of courtesy to enclose ten cents in stamps to

cover postage and mailing costs.

The Instruments of the Band is a sixteen page educational booklet which has just come to the Keeping Posted Editor's desk. This booklet describes in simple English the various instruments of the wind band and the function of each in the ensemble. The opening chapter tells what happens inside the horn when it is tooted. There are some pointers in easily understood paragraphs on the subject of pitch followed by a brief historical outline of brass bands. The booklet, according to the publisher's introduction, "is offered to meet the rapidly growing call for information on band instruments in connection with the study of music in the schools of America." It is not intended as a comprehensive treatise on the subjects indicated but rather to present in a few words and with the help of pictures a knowledge of the appearances, uses, purposes and range of the instruments used in the bands of today."

The publication admirably serves the purposes indicated and is another most worthy contribution — and a needed one — to the educational and promotional material available for schools, band organizers, etc. It is published by the York Band Instrument Company and a copy may be procured by addressing the York Service Department at Grand Rapids, Michigan. The Service Department, by the way, offers its assistance to any persons interested in the organization of bands and invites any and all questions pertinent to the subject. questions pertinent to the subject.

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THE "BLOCK TYPE" news of the moment is the resumption of movie theatre activities after a temporary shutdown of nearly a week. A violated contract with one of their operators on the part of the Bel-mont Theatre of the Lubliner and Trinz chain quickly pre-cipitated the trouble. Thanks

to the courage and loyalty of the labor leaders involved, Mr. Thomas Malloy of the Operators' Union and Mr. James Petrillo of the Musicians' Association (there should also be mentioned the intelligent interest of our mayor, William Hale Thompson), the matter was set-tled with a sweeping victory for the various unionists involved. Another battle is anticipated over the question of orchestras for the smaller neighborhood

theatres, though not until the Musicians' Association contract terminates, September 6. This may involve forty-three

The lesson to be drawn from such conflicts, for the musician in particular, is principally one of respect for, and loyalty to, the union officials. Musicians need such a sense of 'class consciousness' more than any other professionals The seriousness of the situation which confronts labor today in its intercourse with these big chains was plainly empha-sized by the fact that though many of the houses wanted sized by the fact that though many of the houses wanted to run, the Film Exchanges refused to serve them. When an injunction was requested, the court—which seems invariably on the side of organized capital—refused it. Nothing but the determination of Mr. Malloy and Mr. Petrillo ever won this battle, and this holds good for the recent dispute with the Chicago Symphony Orchestra Association; or any other battle in which the union forces have been engaged!

been engaged!

It is a mighty good thing for every musician to discard his "white-collar" attitude toward his union and assume the "blue denim" of protection and security; also, be more than the security of ready to support the president of your Local than to damn him; you would have to invoke the mercy and favor of every known god if your union ceased to function. Think

AND AGAIN we announce the opening of another palace, the Avalon, under the banner of Cooney Brothers, who also run the world-famous Capitol Theatre. Unfortunately for this beautiful edifice — which is of the Spanish motif — its opening was scheduled for the very day that the operators were forced to strike. Inasmuch as many special invitations had been issued in connection with the gala event it was deemed expedient to run it Monday night and then close down the next day for the remainder of the controversy, and this was done. Buddy Fisher, like his confreres of jazzia, "follows" the stage band in *Dreams of* Araby. You can probably imagine the numbers used so it won't be necessary to dissertate at length about them. I haven't been able to find out yet who the organists are but perhaps can give you a longer story of the affair next

The most beautiful part of this theatre is the building The most beautiful part of this theatre is the building itself, which outrivals any similar attempt in the city. There is just about so much that can be done in planning a metropolitan theatre building, and after having seen some four hundred of them they all commence to look alike to me. That is principally why the artistic considerations are more important. The music used in the theatre, the proper harmony in the blending of light and color, and the quality of the presentation have more effect upon the public's sophistication and amusement saturation point than any overwhelming grandiosity of architecture.

than any overwhelming grandiosity of architecture.

So far, locally, the music element has been ebbing away and away until now further recession seems impossible.

The mere building of gorgeous palaces is not sufficient in itself to do more than attract the public; when the music and presentation is of poor quality the audacious splendor of the architecture seems a bare spectre mocked by all the other arts. Some new blood should be fused into Chicago's movie theatre business if it is to prosper. A little more of the Latin, the Slav or the Celt mode of thought — any

CARL LAEMMLE, president of the Universal Film Corporation, and also directing head of the Universal Chain Theatrical Enterprises—an organization which controls and owns over three hundred theatres throughout the United States and Canada—recently opened at Kenosha the largest and finest theatre of the circuit, and the largest combination and varydayilla haves in the state of Wiscom. combination and vaudeville house in the state of Wisconsin. It is known as *The Kenosha*, and the architectural motif is Moroan Spanish. The writer had charge of the press work in connection with the opening, and also orchestrated, arranged and composed the presentation number for the orchestra. Mr. Karl Von Hoppe leads a very fine vaudeville orchestra of ten men while Mr. Ted Stanford, formerly of the State Theatre, Racine, is at the mammoth

three-manual Wurlitzer. The significance of the opening of this house may be better comprehended when it is stated that over one hundred telegrams from the leading film folk of the world were received congratulating Mr. Laemmle, while official life of both the state of Wisconsin and the city of Kenosha were fully represented at the opening. Many things characterize and individualize this beautiful house. First, the sometimes hackneyed Spanish architectural idea is not overdone, as it is in most Chicago theatres which have used it; here we find quiet elegance and not raiccus splen. used it; here we find quiet elegance and not raucous splendor. Second, the character of the various vaudeville and dor. Second, the character of the various vaudeville and picture numbers on the program was less of the "big town" salacious and offensive character. There was plenty of comedy—in fact, I nearly rolled out of my seat at Bert Gordon and his company doing a Western skit—and there was plenty of drama in Nancy Gibbs' sparkling operetta, Dear Little Rebel. The overture was, of course, a potpourri of Spanish tunes, both classic and popular and—aside from any consideration of the number used, it was a treat to listen to, particularly in its pianissimos. Mr. Stanford's buzzer system to the operator broke down during ford's buzzer system to the operator broke down during the third slide of his novelty number but he was showman enough to quickly sense the situation; turning to his audi-ence he explained the difficulty which had arisen, and an-nounced a solo number which he put over to vociferous

applause.

The acoustics of the auditorium are marvelous; the Universal Film service functioned to the highest standard in the history of the company; everything points to a remarkable season for the lovely Kenosha Theatre. The chief feature of the policy of this house seems to be the radical departure from imitation of the "big town" show the day to the the the templa of the policy of the p methods. It may be that the smaller cities can yet save the dignity and artistic values of the movie theatre. Frankly, I would rather attend this theatre than any one running under the present musical policy in Chicago, and its influence—it being but fifty miles from Chicago—is going to make itself felt as time passes. It is now the talk of the theatre world despite the strike.

The Common Sense of Music. Sigmund Spaeth, published by Boni and Liveright, New York City. Here is a book that should preface the work of every music student if for no other purpose than to acquaint him with the actual possibility of clarifying music for the profane world. No book, to the writer's knowledge, so completely, yet so simply, covers the rudiments of music in such an entertaining fashion. And certainly those of the non-musical simply, covers the runments of music in such an enter-taining fashion. And certainly those of the non-musical complex have at last not only authoritative but intelligent assurance that musical comprehension is not a closed door to them. If the truth were actually known, the majority of professional instrumentalists, particularly in the theatre world, have as great a need for this work as any casually interested music lover. There is no externot as "highinterested music lover. There is no attempt at "high-brow" explanation; a metaphor is used whenever its use makes an otherwise difficult explanation clearer. Spaeth is sympathetic in his viewpoint of all phases of musical art and his satire and comedy are delicious. His Fable of the Scales in Chapter VIII, more lucidly explains the names and functions of the various intervals of the major and minor scales than any similar text I've seen. Mr. Spaeth has done more to extend the appreciation of music possi-bilities to the mass than all of the symphonic orchestras in existence. Certainly, after reading this book, even though superficially, the layman is going to have a better comprehension of what music is all about, and his interest is going to be stirred to the point where he will wish to know stil

THE WOMEN'S SYMPHONY Orchestra of Chicago, under the able "directress-ship" of Ethel Leginska is apparently going to be one of the highlights of the coming winter season, in the category of major musical organizations. The orchestra was led by Richard Czerwonky this last season in default of a conductor of the fairer sex. It is presumed that Miss Leginska will forget some of her idiosyncracies and lend herself wholly to the task at hand this coming season — that of solidly establishing a worththis coming season — that of solidly establishing a worth-while symphonic ensemble of women. She has ability enough, and is also sufficiently poetic so that her work is interesting and of considerable value. But also she seems unable to always control her moods, and these moods are were the orchestra numbered sixty-eight players, this year it is to be increased to seventy-seven, which will mean a better string balance and, of course, a more effective orchestra. The management is always securing women players of the less usual orchestral instruments,—the oboe, the bassoon, the tuba, the French horn, the doublebass, etc. Here is a real opportunity for instrumentalists of the fair sex.

THE LEGITIMATE THEATRE calendar for the THE LEGITIMATE THEATRE calendar for the coming season includes many interesting plays, revues, musical comedies and so forth that will be now listed for you and later reviewed more at leisure. An American Trayedy, by Theodore Dreiser (the book was reviewed in the July issue) at the Garrick; this is Patrick Kearney's dramatization of Dreiser's novel with Ruth Nugent and Morgan Farley at the head of a cast which played to a long run in New York.—The Desert Song at the Great Northern; an operetta still so successful in London and Melody for October, 1927



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New York as to be at the moment running in both cities. Bernard Granville and Charlotte Lansing have the leading Bernard Granville and Charlotte Lansing have the leading parts in the company here that were respectively played in the New York company by Eddie Buzzell and Vivienne Siegal; Alexander Gray is also in the cast. — The Brigand at the Illinois Theatre, with Leo Carillo and Suzanne Caubaye. — Tommy at the Cort Theatre, a light comedy with William Janney, Sidney Toler, Ben Johnson (not the immortal) and Maidel Turner. — Yours Truly at the Four Cohans' Theatre, and, true to Cohan tradition, a presentation put together to exploit Leon Errol. — The second tation put together to exploit Leon Errol.—The second edition of *The Affairs of Lemaire* at the Woods' Theatre with James Hussey to lend the right touch to the revue. with James Hussey to lend the right touch to the revue.—
The Spider at the Olympic—the most talked of show in
town, except The Barker. The Spider is a button-button
piece that is different from all the other button-button
pieces.—Crime is at the Adelphi Theatre; it is one of
those things which help to glorify crime though of course
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and at least one hundred per cent of those over that age.—
The Barker at the Blackstone Theatre, the most talked of
play in the town, moved three times because of out-playing play in the town, moved three times because of out-playing the contracted time at the particular house it happened the contracted time at the particular house it happened to be occupying. A clean story of the tented-show world with Richard Bennet, Marjorie Wood, Owen Davis, Jr.—New shows to go into various houses and their dates follow: Rain in the Central Theatre, September 11: What a Man! in the Adelphi, September 18; Broadway in the Selwyn Theatre, September 18; The Ramblers, with Clark and McCullagh, in the Garrick Theatre, October 9; Pygmalion in the Studebaker, starting seven weeks of repertoire by the Theatre Guild of New York, September 19; Queen High in the Four Cohans' Theatre, October 16; Saturday's Children in the Princess, a comedy by Maxwell Anderson Children in the Princess, a comedy by Maxwell Anderson that has been a true success in New York, with Ruth Gordon heading the cast, October 16.

IT IS PARADOXICAL that, with the advent of falls the period of Nature's least activity, there comes a rejuven-nation of industry, education, amusement, and music. Apropos of this, a brief survey of the pedagogical situation in Chicago ought to be of interest. The two leading musi-cal schools—The American Conservatory and The Chi-cago Musical College are starting out with the greatest enrollment in the history of their existence and with a finer caliber of faculty than ever before; in this, in all fair-ness, it must be stated that the others are evolving much in ness, it must be stated that the others are evolving much in the same order and along similar lines, though most of them are much younger than the two just mentioned and have not the bulwark of prestige and accomplishment that these two major institutions have.

Among the other mighty fine schools are the very reputable Bush Conservatory, the Glenn Dillard Dunn School of Music and Fine Arts, the Columbia School of Music, DePaul University, The Metropolitan School of Music, Cosmopolitan School of Music, the Illinois Piano College, the Chicago College of Music (not the original Chicago Musical College) and a raft of smaller institutions which are too numerous to mention but that deserve credit for their sincerity of purpose and conscientiousness. The Uptown Conservatory is another of the finer institutions of the city which has been in business but a comparatively short while but which has accomplished mighty fine work.

At any rate, everybody is going back to work with a vim and we all expect a mighty busy season all around.

The selection of a school is mainly a matter of personal preferences. All do good work. Most of them are ethically sincere. If a pupil likes a mediocre teacher he or she will actually make more musical progress with sheet he for she will actually make more musical progress with the contraction. will actually make more musical progress with that teacher gh they studied with a world-artist they de tested. There is even a difference in these world artists as one soon finds out who is constantly thrown in contact with them. They are quite as human as their devotees and suffer from the same motivations. So, as it finally sums up, most of our teachers are imbued with a spirit of sincerity, honesty, and conscientiousness in their teaching; a atudent can hardly go wrong for long with any particular teacher or school. If one spends three months in Chicago and actually "digs" into the musical world they soon learn just who is who and who is not. My advice to a pupil coming to Chicago is not to sign up for more than one term of ten weeks. If, after the conclusion of that period of study, which is ample for the really worth-while teacher to accomplish something, the pupil has really made a survey of the situation, he or she will then easily be able to tell whether they have been "taken in" or humbugged. "All is not gold that glitters" and a beautifully gotten up catalog





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Musicians in All Fields

O NE NEED not be the product of a metropolitan center in order to win personal fame. On the contrary, the majority of those whose names are common household words through their successes in all fields of human activity, have usually started from the smaller

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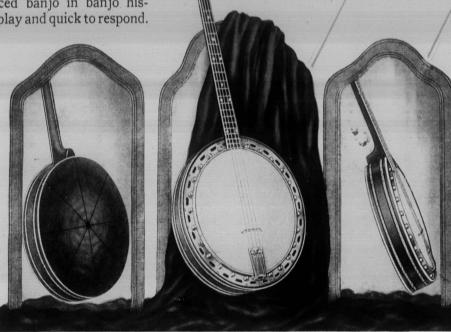


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