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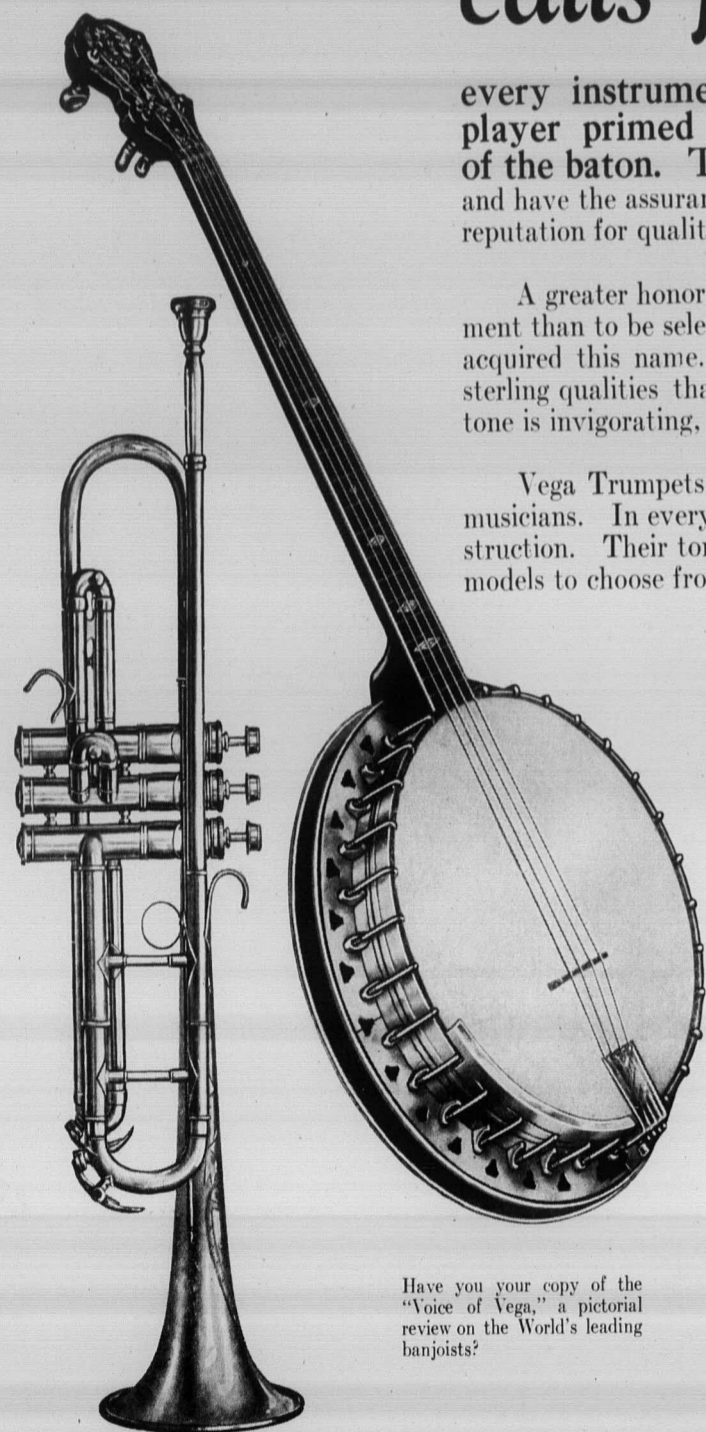
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(See page 12)



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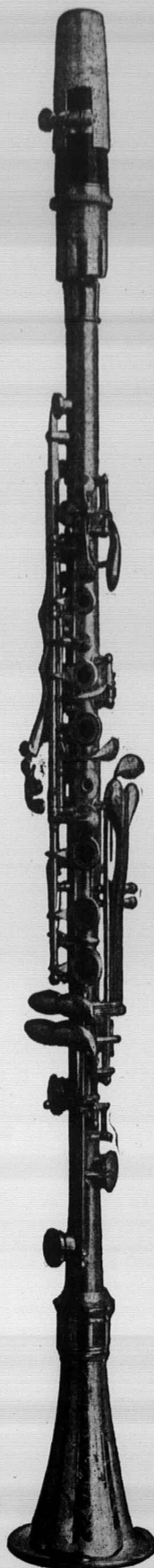
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LLOYD LOAR, Editor MYRON V. FREESE, Literary Editor WALTER JACOBS, Music Editor C. V. BUTTELMAN, Managing Editor

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Across the Flat-top Desk

DR. 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.

"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 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 Christmas:

"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 thanks to America to me, as America's representative. Their gratitude touched my heart, but their singing haunts me."

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 these 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 orphaned 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 optimism, 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 condition 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 inflicted 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 generations.

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 will be remembered 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 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 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 been devised.

As a rule, a broadcasting station giving a program of 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 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 Act of 1927."

ALTHOUGH 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 numbers is as follows:

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.

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 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.

Bert Brown, Cornet Virtuoso

THE man and musician who responds to the above captioned name when it is rolled 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 first-chair 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 few.

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 soloist."—*(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."—*(Ashbury 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

Some High Lights on the Career of this Famous Bandsman

By A. H. RACKETT

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 Mr. Brown, said in part: "It is impossible to speak too highly of him in every way as a man and a musician."—*(Buffalo Courier)*

Briefly Biographical

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 go 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 band.

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

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 tramping" 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 about three weeks "busted" in Brooklyn, New York. This left our Bert flat and without 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 show-caboodle 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 minstrel-show 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.

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 performance."

I will state here that once a week a solo was part of the regular orchestra program. These comprised violin solos by L. L. Nurnberger (first violin with the Chicago Symphony), cello solos by Herman Felber (Chicago Symphony), flute and clarinet solos by the Wiesebachs (father and son), trombone solos by Herman Braun (a celebrated soloist and dean of trombonists), organ solos with orchestra by 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 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

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 heart-song 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

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 fine-bred 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 good!



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 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 owners in Miami he is independently wealthy, besides owning a farm in the northern part of his native State, Indiana. There is nothing which so truly reveals the nature of a man as does his



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."

Starting a String Quartet

By ALFRED SPRISLER

A 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 these instruments the noise-making proclivities of which were efficiently hobbled, and thereby has the present scribe with his 'cello garnered not 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 Haydn exerted himself a trifle in this one department of composition. These movements are: an *allegro*, an *adagio* (or some such slow tempo), a *menuetto* or other classic dance form, and a *finale*, which is usually *presto*. These *tempi* vary, and some composers may add another 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 have said nothing of the later lights, Brahms, Glazounof, Smetana, Dvorak, and others.

There are on the market several excellent folios of arrangements of well-known numbers which, reduced into shape necessary for effec-

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 with:

Mozart, *Quartet in B₃, allegro vivace* —
Schubert, *Quartet in B major, andante con moto*

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 well-known 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.

But we soon found that our quartet began to 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 *note* (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 together, but stop! Wait! Let us explain everything!

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 appearance.

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 time to solo work exclusively. Mind, we do not say that if you have four *soloists* the ensemble 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 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 many cases more difficult, and correspondingly more interesting, than even the first, and they certainly require an equal amount of skill. To say that the second violin is indispensable 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 inside 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 fortunes 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 so that a musical sound is forthcoming. He must have a round, clear and at times emphatic tone, and must be, in common with his colleagues, absolutely *talftest*.

Let it be understood once for all that quartet 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

in correct intonation and time, there is no reason 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 only are difficult to play, but infinitely more difficult to listen to and are better avoided as

they are *touchy*, to say the least. If your quartet 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 composition.

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, *Opus 18, No. 1; 59, No. 1; and No. 3* of the same *opus* are masterpieces. Schubert, *opus 29*, is always a success when well played; when it is not it is terrible, but that holds true for all quartets. Mendelssohn has

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, Tchaikowski, 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 music.

Yankee Jazz Abroad

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

By PAUL SPECHT

TO 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 honest-to-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 the best of them.

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 finding it increasingly difficult to locate enough well-schooled young musicians to recruit the leading dance orchestras — musicians, that is, who can learn to play satisfactorily the intricate, well-defined modern scores which are now being especially and originally arranged in manuscript form, and presented so capably and enthusiastically by various leading Ameri-

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 engagements when international reciprocity makes him eligible to accept them.

It may be interesting to consider two European newspaper criticisms of one of my bands, The Georgians, which had an engagement at the Café Esplanade, Zurich, Switzerland, during the season of 1926. Zurich is quite cosmopolitan in its atmosphere, being, as it is, one of the resort centers of Europe, and consequently these criticisms can be said to well represent the average European attitude toward present-day American jazz. In order to be fair I selected one notice that is not ex-

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 Café 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 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 round-cheeked 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 like Christmas and remind us of the Christmas tree. Then we hear some mouth organs breathing 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 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 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 "policemen?"

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 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 swaying, 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 *Made kehrt ein Wanderer, amn* 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 attempt to punish. So you see, Dadaism has greater possibilities 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 primitiveness.

The second notice is less theoretically analytical but equally interesting. It is from the *Neue Zürcher 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 by the 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 musicians on the platform were sucking all the rhythmic strength out of them. Your attitude to jazz music may be what you like, but it must be conceded that the Georgians 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 outrides 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 "Whoa."

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 entirety, and no particular instrument must be listened to to 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 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

By HERBERT L. CLARKE

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

IN 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-of-date 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 post-horn made of German silver, a brass coropean, 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 rhythmically

*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.

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! By 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 instrument.

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 "orphicleide" 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 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 revered highly, as formerly it had belonged to and was used by the noted cornetist, "Mat" Arbuckle. Although I 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 indolently 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 triple-tongue 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. I 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 activity!

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

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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 Chicago 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.

Mr. Brown had made his reputation as a radio broadcaster 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, Uptown, 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 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 theatrical 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 overnight, 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 *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.

Theory in the Piano Class-Room

By JUDSON ELDRIDGE

AS 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 gymnastics 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 pianist-advisor 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 musically 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 technic is a necessary part 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.

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 writing. 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

ANOTHER subject of great importance to all music students, and one usually left to late conservatory days, is analysis, both harmonic and structural. In fact harmonic analysis is not usually given until harmony work has

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.

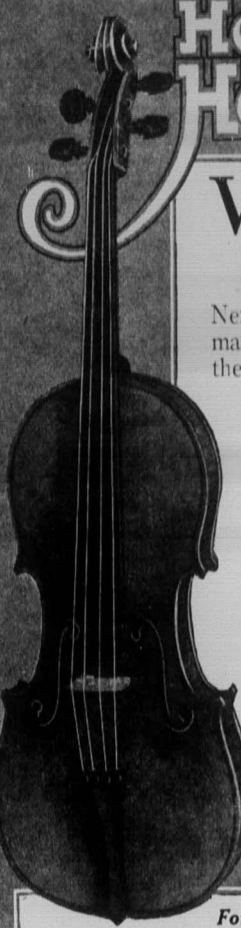
Sight-Reading

ONE of the most neglected and most necessary branches of music teaching is sight-reading. 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 ages. 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 in the mind of the composer. Such a composition, if well constructed, does not lack in definiteness, however, and often requires superior skill on the part of the performer to bring out the hidden beauties. I think it is a good prac-



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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.

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 in-

terpretation, 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

HURRAH! 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 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.

"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 takes 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 *Let 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.

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 troupier of tender years.

—C. M.

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Maddy on Pedagogy

1. For the Beginning Wind-Instrument Class

GOOD music pedagogy is merely common-sense 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 better work.

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 piccolo, 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.



JOSEPH E. MADDY
Supervisor of Music, Ann Arbor Public Schools; Head of School Music Department, University School of Music; Member of the Committee on Instrumental Affairs of the Music Supervisors' National Conference.

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 themselves 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 students is to play *America*, after which they are willing to learn to play numerous other familiar tunes. Good pedagogy tells us to begin our

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 wind-instrument pupil will master them in an incredibly short time, for the tune itself is an incentive.

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 competition, 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.

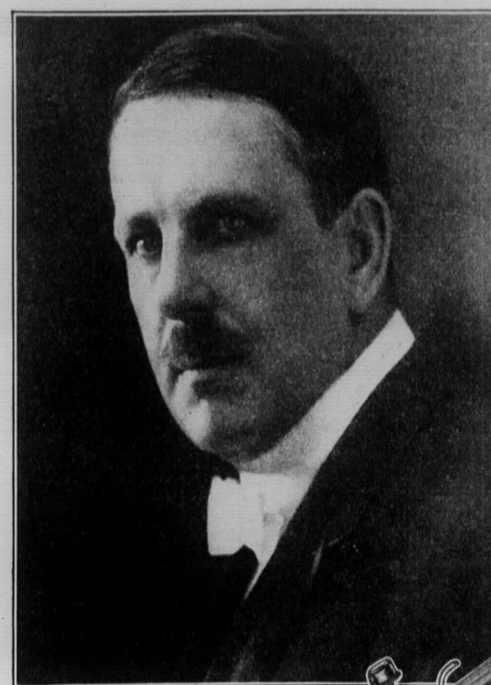
The teacher should establish a class routine so the pupils know what to do and when to do it without being told. A very effective routine used by instrumental class teachers in thousands of school systems is as follows:

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. 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 to do so.

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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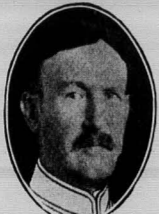
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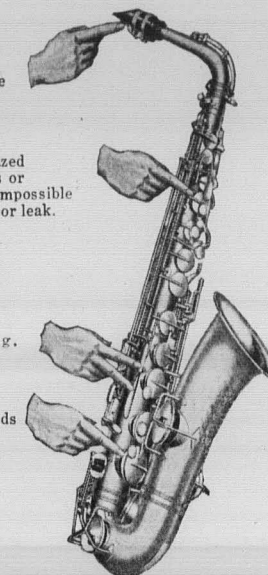
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The House of the Angel Guardian Band

The Story of New England's 1927 School Band Champions

By HARRY BETTONEY

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 organization that for nearly four years has been under the training and directing of Mr. Leroy S. Kenfield, a Boston Symphony Orchestra member.



HARRY BETTONEY

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 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 satisfaction 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, but to a great extent is supported by the charitable public.

We provide as liberal an education for our children as 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

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 non-musical 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

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 Superior 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 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 sufficient 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 up-climb 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 *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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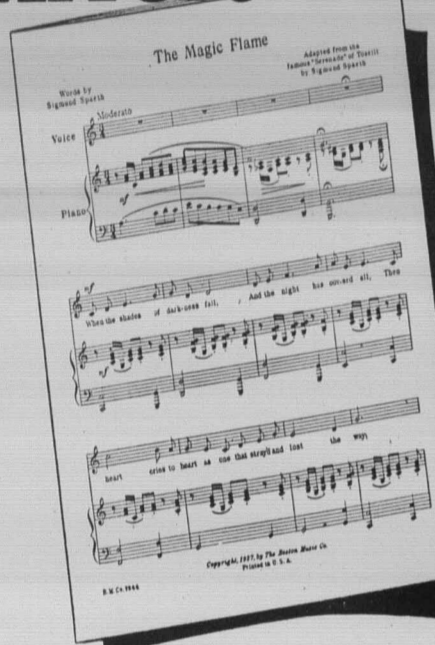
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As accredited champion of the New England Class A school bands the House of the Angel Guardian Band carried away from the 1927 contest as well earned trophies the silver cup awarded for the best rendition of band music, the prize for the best playing 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; E♭ clarinet; three solo B♭ clarinets; three second B♭ clarinets; three third B♭ clarinets; two solo cornets; two first cornets; two second cornets; two third cornets; first E♭ alto; second E♭ alto; third E♭ alto; fourth E♭ alto; two first trombones; two second trombones; bass trombone; baritone; two B♭ tubas; two E♭ 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 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. 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 time.

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 orchestra.

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 Theatre 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 downtown house.

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

Theme-ing the Feature

By HENRY FRANCIS PARKS

NO problem is so serious to the theatre organist as that of knowing just when and how to properly theme a picture. With the big town organist, who has ample time to preview and arrange the proper musical accompaniment for a show that is going to run a week, the matter is not of as great concern as it is to the smaller town organist who has a 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 subvert 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 scorn, derision, 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 genius has ever encountered, the Wagnerian music drama indelibly stamped its mark of feasibility and correctness, and not only placed Wagner himself in the hall of our greatest immortals, but has revolutionized everything in the world of art which attempted to wed drama to music, even to the present time.

Our lighter musical comedies today work by his pattern — a theme identifying either the

principal character — sometimes more than one — or the motivating emotion. Our movie plots must necessarily fall in line with the same general system of musical ratiocination. Therefore, the more knowledge we have of these two major music drama classifications the nearer the ideal we are going to arrive in musical accompaniment.

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 box-office 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 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 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 majority of instances the music itself is what counts and not what the composer may call it.

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Musical score for page 26, featuring piano accompaniment for the first system of 'Gloriana'. The score consists of seven systems of music, each with a treble and bass clef staff. The music is in a minor key and 3/4 time. Dynamics include *f*, *ff*, and *mf*.

③
Gloriana
OVERTURE

PHOTOPLAY USAGE
Prolog for features; or, without the introduction and coda, for long neutral situations of moderate action

A. J. WEIDT

Musical score for page 27, featuring piano accompaniment for the second system of 'Gloriana'. The score consists of seven systems of music, each with a treble and bass clef staff. The tempo is marked *Andante* and *L'istesso tempo*. Dynamics include *ff*, *mf*, *poco cresc.*, and *f p rit.*

♩ Allegretto

p

mf

poco cresc.

dolce

f

mf

f

poco rit.

MELODY

28

Continued on page 37

JACOBS' MUSICAL MOSAICS, Vol. 12 ^③ **Enticement**
CAPRICE ECCENTRIC

PHOTOPLAY USAGE
Light scenes of flirtatious
or capricious nature.

WALTER ROLFE

Allegretto Moderato

PIANO

mp

mp

rall.

a tempo

f

mp

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29

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MELODY

Andante

MELODY

30

Continued on page 35

Piu mosso

D.C. al

31

MELODY

②

Roman Procession

R. S. STOUGHTON

Molto Maestoso

PIANO

The first system of musical notation for 'Roman Procession' is in 3/4 time with a key signature of two sharps (F# and C#). It features a piano accompaniment with a forte (ff) dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes with triplets. The system concludes with a repeat sign.

The second system continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, including triplet markings. The system concludes with a repeat sign.

The third system continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, including triplet markings. The system concludes with a repeat sign.

The fourth system continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, including triplet markings. The system concludes with a repeat sign.

The fifth system continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, including triplet markings. The system concludes with a repeat sign.

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The first system of musical notation on the right page continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, including triplet markings. The system concludes with a repeat sign.

The second system continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, including triplet markings. The system concludes with a repeat sign.

The third system continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, including triplet markings. The system concludes with a repeat sign.

The fourth system continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, including triplet markings. The system concludes with a repeat sign.

The fifth system continues the piano accompaniment. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, including triplet markings. The system concludes with a repeat sign.

D.C. al
MELODY

Idle Gossip

For light scenes of rapid motion, such as insects, birds and butterflies, or children playing

R. S. STOUGHTON

Allegro

PIANO *mp staccato*

The musical score for page 34 consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 2/4 time and D major. The first system is marked 'Allegro' and 'mp staccato'. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The piece concludes with a final cadence in the fifth system.

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34

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Continued on page 31

Tempo I

The musical score for page 35 consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 2/4 time and D major. The first system is marked 'Tempo I' and 'mp'. The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The piece concludes with a final cadence in the sixth system.

35

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- | | |
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| 2. Agitato —for scenes of tumult, struggle, confusion. | 14. Agitato Misterioso —depicting mysterious dramatic action, plotting. |
| 3. Plaintive —expressive of wistful sadness, yearning, meditation. | 15. Appassionato —for emotional love scenes, parting, visions of the absent ones. |
| 4. Mysterioso —depicting stealthy action, burglary; either dramatic or comedy. | 16. Storm Scene —storm brewing and rising, wind, rain. |
| 5. Furioso —for scenes of battle, hand-to-hand conflict, storm, riot. | 17. Dramatic Tension —for subdued action, tense emotion. |
| 6. Agitato —for general use; depicting agitation, indecision. | 18. Presto —for rapid dramatic action, pursuit on horses or by automobile. |
| 7. Love Theme —for pastoral scenes and love making. | 19. Doloroso —depicting grief, anguish. |
| 8. Hurry —for general use. | 20. Hurry —for general use. |
| 9. Pathetique —expressing pathos, deep emotion, grief. | 21. Dramatic Misterioso —depicting intrigue, plotting, stealthy dramatic action. |
| 10. Combat —for sword fights, knife duels. | 22. Agitato —for general use; confusion, hurry. |
| 11. Dramatic Tension —expressive of suppressed emotion, pleading. | 23. Hurry —for general use. |
| 12. Marche Pomposo —for scenes of regal splendor, pomp, ceremony. | 24. Grandioso Triomphale —depicting victory, victorious return, grand processional. |

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Andante Moderato

D.S. al \oplus then Coda
MELODY

♩ Allegro vivo

CODA *mf*

poco cresc.

f

Grandioso

rit. *ff*

L.H.

ff *ff* *ff* *ff*

MELODY

38

Animato

39

MELODY

The New Conn Armored Clarinet

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- Seventh:** No less than a dozen of the foremost clarinet players in America have tested out this clarinet and testify it is exactly as outlined above.

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This new Albert is the culmination of three years of study and experiment by Conn clarinet experts to improve the key action and intonation of the Albert clarinet. We are proud of the great improvements that have been made and we sincerely believe it is the best 15-key, 5-ring Albert on the market today.

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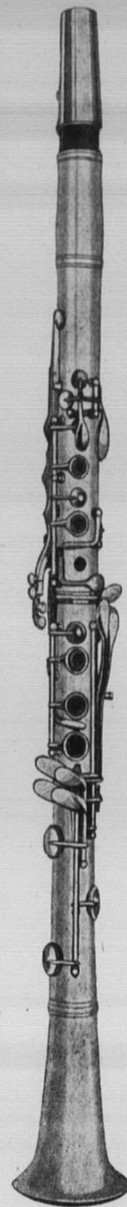
ALBERT CLARINET, 14-N
17 Keys and 5 Rings

This model Albert has also gone through a three-year improvement process. It now has a most symmetrical lay of keys, suggesting the Boehm system and a faultless intonation due to relocation of several tone holes. Especially noteworthy is the new resonance key that clarifies forked fingering on the right hand. Almost anything can be played on this improved Albert that can be played on a Boehm. It's a marvel!

BOEHM CLARINET, 34-N
18 Keys and 7 Rings

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14-N—The Albert Clarinet, 17 Keys, 5 Rings

24-N—Boehm Clarinet, 17 Keys, 6 Rings

34-N—Boehm Clarinet, 18 Keys, 7 Rings

f poco a poco cresc.

Tempo I

rit. ff mf

D. S. al $\text{\textcircled{C}}$

CODA

mp meno mosso

p

rit. pp

rit. $\text{\textcircled{C}}$

rit. $\text{\textcircled{C}}$

MELODY

40

rit. $\text{\textcircled{C}}$

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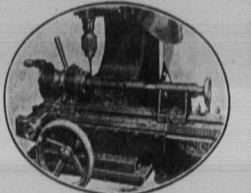
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St. or R. F. D.

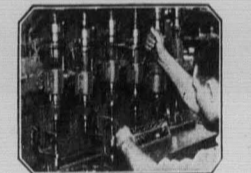
City, State

County



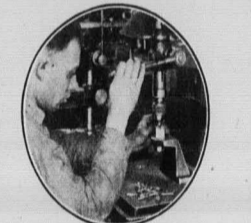
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S33X

THE CLARINETIST

Conducted by RUDOLPH TOLL

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 months, for lack of time, the writer cannot answer all the questions and so they are carried along into the following issue.

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 C scale.

Scale in C

By seconds

By thirds

By fourths

By fifths

By sixths

By sevenths

By octaves

Taking every other note of the scale from any certain note as the root we produce chords:

C major chord D minor E minor F major

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 and time yourself when adding to see if your eyes and your 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

$\frac{3}{4} = \frac{1}{4} + \frac{2}{4}$ $\frac{3}{8} = \frac{1}{8} + \frac{2}{8}$ $\frac{4}{16} = \frac{1}{16} + \frac{3}{16}$ etc.

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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I Play

Play this repeatedly until you feel the rhythmic 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 Bb 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 the same range.
—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 you.

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 ebony clarinet is just as good as the wood, and the advantage is that the ebony 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 Tull's Serenade. An 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 execution 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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Thirty pieces selected from the best Operas, Classics and Folk Songs, arranged in duet style, will keep the student always interested.

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THE RHODE ISLAND MUSIC CO., Providence, R. I.

ALTHOUGH 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 besides an adequate preparation for conducting is published by the Oliver Ditson Company of Boston. The book, *Essentials in Conducting*, by Karl W. Gehrken, Professor of School Music at Oberlin, is admirably written and shows 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. Gehrken's 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 technique 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. Gehrken 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. Gehrken's chapter on leadership. It will bear careful study and analysis by all musicians and is a fair sample of the insight and understanding displayed throughout the book. The quotation follows:

"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 emphasized by the Iling 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 Iling Bros. Everard Company is able to advise prospective purchasers of uniforms with so much understanding that no risk is run of unsuitable uniforms being purchased. 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 musically 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 experience was compressed within the covers of a book known as the *Practical Manual of Instrumentation*, and 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, 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., 292 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 McDonald, 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 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 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 the descendants of a line of clarinet specialists, Harry Pedler, 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 instruments 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 uniforms, equipment, costumes, regalia, etc., have been busy 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 from 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 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.

THE center of the violin-making industry, so we are told by the office information bound, 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, 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 Musicians' Supply Company tools to be of a better quality than their own domestic products.

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.

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 method of class instruction almost the basic musical instrument itself can be considered almost the basic musical instrument. A reasonable knowledge of its technique and literature 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, 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. 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 piano teachers 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, manufacturers and distributors of accessories for all band and orchestra 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 strings 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 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 straps, clarinet and saxophone mouthpieces, and clarinet and saxophone pads.

Additional "Keeping Posted" on page 64

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BOB 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.

The Big Brother Club under the direction of "Big Brother" Bob Emery entered the fourth year of its activities September first. This unique organization operates over station WEEI and has a membership of over forty thousand boys and girls in New England, and an adult membership of larger size.

Many new features are scheduled for this Fall and Winter and the Club has nightly meetings from 6.45 to 7.35 P. M., running five nights a week. Tuesday is mostly devoted to music. The following is taken from an article in the *Boston Globe*:

"The Big Brother Sextet, under the direction

of Miriam Caro, and a new feature, The Musical Instrument Family—The Orchestra, wherein Big Brother has a story each alternating Tuesday evening on some musical instrument giving the history, development, use and method of playing and its position and value in the Orchestra. Augmenting this will be a recital by a well known musician on the instrument of the evening. The purpose of this is to acquaint the members of the Big Brother Club with the various instruments used in musical circles, both as an educational angle, and also as a means of helping the young musician to decide just what field of endeavor to follow."

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48 Pages—FREE

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

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

ACCORDING 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 name-slips 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 l. 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 Freeze they skin their knee 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 sometimes sounds. —M. V. F.

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.

ADVICE FOR MOVIE ORGANISTS WHO DESIRE ORIGINALITY

Throughout the entire picture, use the same combination of stops without change.

A novel combination is the melody played with the piccolo ♪ and the accompaniment played with the Open Diapason, Bourdon, Salicional, Oboe, Tibia, Glockenspiel and Diaphone. Use your own discretion as to 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 during death scenes.

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.



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 tail-piece 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 viola player; from loose bass bars and jobs with harp and fiddle; from church engagements in which one wears a cock and surplice; from leaders who think one 'cello makes an orchestra; and from "flautato"; from obligatos 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 Sprisler



THE OLD FIDDLE

By John A. Gould

IT 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 bent, 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 air. The long dim years have vanished, and my youthful friends are there!

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.

I listen to the melody that ripples from the strings. And watch the eager dancers as the stirring music rings; I see the swift bow sweeping on with rhythm sharp and strong, And boys and girls are dancing to the lilt 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 kitchen floor, But the old dismantled fiddle on the nail beside the door.

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THEY HAVE 'MOST EVERYTHING ON THEM WURLITZERS

Editor:

In a review of organ solos on page 48, August 27th issue of *Exhibitors' Herald*, the reviewer states: "Henry B. Murlagh 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 Cowdry, Organist, Sherman Theatre, Chillicothe, Ohio.

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-viol?" "Yes — very."

"Egad, Horatius, was your Junior week dance a wet one?" "Was it? Gadzooks, even the drum was lit!" —Collette Heumer.

ACKNOWLEDGING A "COMPLIMENT"

WE 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 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 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 unghed 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.

Mention is also made of the fact that although several 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 instrument."

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 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-made banjos.

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 considerable extent upon the most successful American models. At least the British instruments appeared after the American 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 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 presented 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

be imitated, at least not by those as musically and economically 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 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 might have missed the compliment in the construction of certain British banjos if it were accompanied by a little more exact identification and less "knocking."

THE BANJO INVESTIGATOR

SOUND-BOARDS. Although string vibration includes everything necessary to produce a sound wave, the proportion of a string make it impossible for the string vibration to communicate its pattern and energy to the air. The string slips through the air without moving it appreciably, the air doing so so quickly as the string moves, that the displacement of the air atoms is never much more than the bulk of the string.

It is like trying to row a boat with a steel rod, the strength, energy, and correct motion are there, but they do not affect the water in the way necessary to move the boat. If the steel rod is tapered and broadened at the end which is in the water, we have an oar, and can apply available energy and motion to moving the boat.

Much the same arrangement is used in stringed instruments. The vibrating string, through the bridge, moves a broad flat surface from whose motion the air cannot escape and a sound-wave is started. We might say that the lever transmitting the energy from the motor (string) to the vibrator (sound-board), which can do the work with this transmitted energy the motor itself cannot do.

The chief requisite of the sound-board is that it be made of some material that combines strength and elasticity with lightness of weight. The material that does this best is that type of wood known as spruce, deal, or pine, although the latter classification is too broad, as only some sorts of pine are suitable.

Of course the numerous and popular family of banjo instruments do not have spruce sound-boards. They use call-skin, which has the necessary strength and lightness, while the elasticity is given by putting it under high tension.

The strings press down on the sound-board through the medium of the bridge. The sound-board resists this pressure with a force exactly equal to that exerted by the strings. When strings are vibrated, their motion disturbs the balance, and there is a series of rapid readjustments between strings and sound-board until balance is again established and strings and sound-board are at rest.

The sound-board must be light in weight so that the string can move it easily. It must be strong enough to sustain the pressure of the string, and return quickly to its normal place, or even beyond it, as the string moves away from the sound-board on its upward trending arc of vibration.

(From *B. M. G.*, March 1926, page 86)

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* for October, 1925, appeared one of a series of articles entitled *Acoustics for the Musician*, this installment 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.

What Sound Boards Do and How They Do It

Acoustics for the Musician
No. 7
By Lloyd Loar, Mus. M.

If we begin with the necessity of detaching the string in order to start a sound wave, our consideration of sound boards in this installment must be expected to bring us still closer to the truth.

Thus we have been to the direct source to communicate its pattern and energy to the air. The string slips through the air without moving it appreciably, the air doing so so quickly as the string moves, that the displacement of the air atoms is never much more than the bulk of the string.

It is like trying to row a boat with a steel rod, the strength, energy, and correct motion are there, but they do not affect the water in the way necessary to move the boat. If the steel rod is tapered and broadened at the end which is in the water, we have an oar, and can apply available energy and motion to moving the boat.

Much the same arrangement is used in stringed instruments. The vibrating string, through the bridge, moves a broad flat surface from whose motion the air cannot escape and a sound-wave is started. We might say that the lever transmitting the energy from the motor (string) to the vibrator (sound-board), which can do the work with this transmitted energy the motor itself cannot do.

The chief requisite of the sound-board is that it be made of some material that combines strength and elasticity with lightness of weight. The material that does this best is that type of wood known as spruce, deal, or pine, although the latter classification is too broad, as only some sorts of pine are suitable.

Of course the numerous and popular family of banjo instruments do not have spruce sound-boards. They use call-skin, which has the necessary strength and lightness, while the elasticity is given by putting it under high tension. We'll deal more fully with the type of sound-board later.

L. W. or Y. V. or U. S. or C. or M. or A. or N. or E. or S. or W. or I. or O. or D. or H. or T. or F. or G. or J. or K. or L. or P. or Q. or R. or S. or T. or U. or V. or W. or X. or Y. or Z.

(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 on his unconscious sire.

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 entertainer. With his beautiful Silver Bell banjo tucked lovingly under his arm he accompanies just the sort of voice one would expect from such a man. Here and there in the pauses or during a fantastic "break" he speaks — any funny thing that pops into his mind — and then goes on singing to the double accompaniment of banjo and

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Paramount prestige is evident in the calibre of the artists who make up the Paramount Hall of Fame. Harry F. Reser, Director of the broadcasting Clocquot Club; Eskimos; Michael Pingitore of Paul Whiteman's; Joe Mueller with Isham Jones; Dick McDonough with Red Nichols; Tony Collicchio with Vincent Lopez; Charlie Pierce with Abe Lyman; Eric Anderson, Broadcasting Artist, Los Angeles, and a host of other stars. Many of these players credit the Paramount with being, in large measure, responsible for their success.

Further particulars of all Lange-made Banjos, from \$12.00 up, upon request

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Gotham Items

NEW YORK had her fill of fine summer music this year. The concerts of the Philharmonic at the Lewisohn 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 bit and 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 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 presentation enlisted the aid of a number of talented artists from 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 rôle 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 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. Heiffer, Recording Secretary 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 phonoplays 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.

A NUMBER OF NEW SHOWS and feature pictures are opening on Broadway for extended runs. *What Price Glory?* 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 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

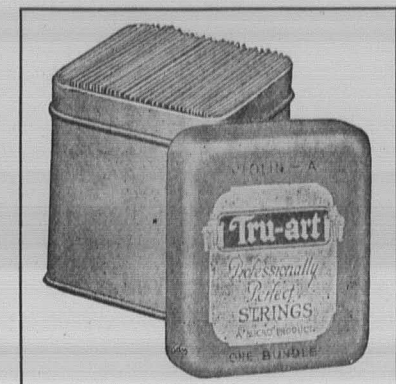
Sioux City, Ia. — A very young woman harpist of this city, Miss Hazel R. Templeman, whose ability is known and appreciated in Chicago also, recently gained added laurels when she broadcast a program of seven numbers from WMAQ, which received much commendation from Elmer Douglass, music critic of the *Chicago Daily Tribune*.

Tallahassee, Fla. — Four out of the nineteen 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.

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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 tactfully admits to being "a new subscriber." His letter, which is rather long, sets forth at first hand some of the obstacles which lie in the path of a large majority of those who wish to make reliable advancement 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 comparatively 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 forgotten 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

Dear Sir:

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 conclusion 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 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 entreat me, 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 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 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 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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THE "BLOCK TYPE" news of the moment is the resumption of movie theatre activities after a temporary shutdown of nearly a week.



H. F. PARKS

terminates, September 6. This may involve forty-three houses.

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.

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.

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.

The most beautiful part of this theatre is the building itself, which outrivals any similar attempt in the city.

CARL LAEMMLE, president of the Universal Film Corporation, and also directing head of the Universal Chain Theatrical Enterprises...

better comprehended when it is stated that over one hundred telegrams from the leading film folk of the world were received congratulating Mr. Laemmle...

The acoustics of the auditorium are marvelous; the Universal Film service functioned to the highest standard in the history of the company...

The Common Sense of Music. Sigurd Spaeth, published by Boni and Liveright, New York City.

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...

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.

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 finds a mediocre teacher he or she will actually make more musical progress with that teacher than though they studied with a world-artist they detested.

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Musicians in All Fields

ONE 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 towns, unhampered by the many things which



TED STANFORD

are found in a city to interfere with a successful career. And this is as true in art as it is in business.

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—Henry Francis Parks.

x x x

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x x x

THE Meyer Davis New Arlington Hotel Orchestra, pictured opposite, includes in its playing personnel Lon Chassy (violin and director), Charles Garden (saxophone and clarinet), Alfred Schipsi (saxophone and cello), Joseph Farina (saxophone and violin), Dave Davidson (trumpet), Sol Orinuno (trumpet and euphonium), Rai Melchiorre (banjo and saxophone), Ross Conkling (drums and voice), Henry Haynes (saxophone and string bass), John G. Heyn (pianist and accompanist). Mr. Chassy, who studied under several of the best musician-teachers in this country and was a member of the Columbia University faculty prior to the war, holds a wide reputation as a violinist and director. His orchestra plays three dances a week at the hotel, daily and Sunday evening concerts, and goes on the air from KHTS Station. The record of this orchestra as a broadcasting feature is unique in many ways. They have been on the air twice daily for 912 days, which if you have not forgotten your arithmetic, you will recognize as being almost two and one-half years. During that time they have received thousands of fan letters from music lovers of all types, including every class from the one which finds no pleasure in anything except the severest of the classics to the more recent development which recognizes in nothing but the hottest sort of jazz anything that will give pleasure. One of their feature numbers recently used with much effectiveness was the Suite, *A Night in India*, by George Cobb and published by Walter Jacobs, Inc. The complete suite of five numbers was used and the arrangement by Hildreth proved itself a most effectively planned one.

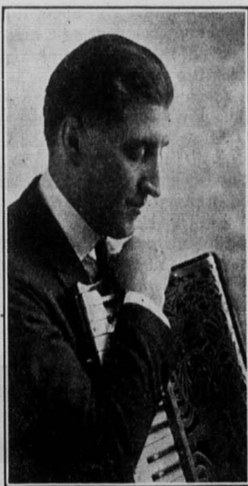


LON CHASSY

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PIETRO DEIRO, better known to his host of admirers as Pietro, was born in the little town of Salto, Italy, in 1888. He early displayed a love for the accordion, which is quite a popular instrument in Italy, the land which has given the world practically all of her best players of this instrument, including the incomparable Pietro. At the age of fifteen he was already an accomplished player and upon his arrival in America in 1906 had developed into a splendid musician. He readily recognized the possibilities of the instrument and was the first to add a large piano keyboard to it, calling the instrument a piano-accordion. He is also the inventor of a number of other devices which add tremendously to the instrument's tonal resources. His improved instrument was presented to the public for the first time at the Washington Square Theatre in San Francisco and in 1912 at the Winter Garden, New York.



PIETRO DEIRO

His tremendous success led to a contract with the Victor Company for which he made some unusually successful records, his first being the *Bridal Rose* overture. He has made extensive appearances in vaudeville and also filled an engagement at the Panama Exposition. One of his most successful appearances was with the Accordion Club of San Francisco, an organization which now numbers many excellent players as its members. In addition to his work in improving the instrument, Pietro is the author of an accordion method and many brilliant compositions.

His notable career has not spoiled him in the least for he is the most hospitable, genial and thoroughly charming of men on the stage. We were fortunate in catching him just before he left for a lengthy tour and we will long cherish our half hour with him among our most pleasant memories.

—Alanson Weller.



THE SECOND REGIMENT ILLINOIS NATIONAL GUARD BAND (1894). Morning rehearsal in deshabille, at Camp Lincoln, Springfield, Illinois. Bandmaster Ellis Brooks standing at left, Frank Holton, trombonist, sitting at extreme right. Bert Brown was also a member of this band. (See page 7)

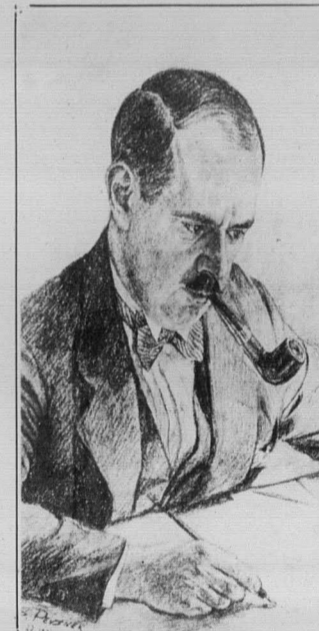


TED LEWIS, the famous jazz master, was the guest of honor at a "saxophone rally" held at the Detroit store of the Rudolph Wurlitzer Company last July. Over a hundred youngsters brought their saxes and tuned up under Ted's direction.



MRS. EVA LANGLEY, assistant Boston's mammoth Public Theatre, is a mighty good picture at the Metropolitan.

Lieutenant Benter, leader of the United States Navy Band (a picture of which appears on the front cover of October Band Monthly), now on tour with his fifty-seven piece ensemble, is creating a host of friends for the excellent concert organization built up under his direction.



MAURICE BARON

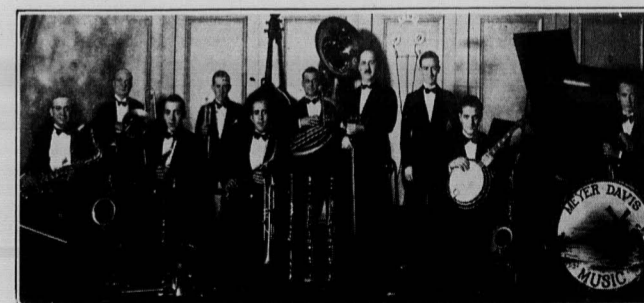
In the various activities of photoplay music production and presentation the names and works of of Baron and Kempinski are outstanding. The former is now director of publications and the latter editor for the new Standard Photoplay Music Department of Irving Berlin, Inc., of which Sol Cohen is manager.



LIEUTENANT CHARLES BENTER



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x x x

THE Meyer Davis New Arlington Hotel Orchestra, pictured opposite, includes in its playing personnel Lon Chassy (violin and director), Charles Gardien (saxophone and clarinet), Alfred Schipisi (saxophone and cello), Joseph Farina (saxophone and violin), Dave Davidson (trumpet), Sol Oriunno (trumpet and euphonium), Hal Melchiorre (banjo and saxophone), Ross Conkling (drums and voice), Henry Haynes (sousaphone and string bass), John G. Heyn (pianist and accompanist).

Mr. Chassy, who studied under several of the best musician-teachers in this country and was a member of the Columbia University faculty prior to the war, holds a wide reputation as a violinist and director. His orchestra plays three dances a week at the hotel, daily and Sunday evening concerts, and goes on the air from KITS Station. The record of this orchestra as a broadcasting feature is unique in many ways. They have been on the air twice daily for 912 days, which if you have not forgotten your arithmetic, you will recognize as being almost two and one-half years. During that time they have received thousands of fan letters from music lovers of all types, including every class from the one which finds no pleasure in anything except the severest of the classics to the more recent development which recognizes in nothing but the hottest sort of jazz anything that will give pleasure. One of their feature numbers recently used with much effectiveness was the Suite, *A Night in India*, by George Cobb and



LON CHASSY

published by Walter Jacobs, Inc. The complete suite of five numbers was used and the arrangement by Hildreth proved itself a most effectively planned one.

x x x

PIETRO DEIRO, better known to his host of admirers as Pietro, was born in the little town of Salto, Italy, in 1888. He early displayed a love for the accordion, which is quite a popular instrument in Italy, the land which has given the world practically all of her best players of this instrument, including the incomparable Pietro. At the age of fifteen he was already an accomplished player and upon his arrival in America in 1906 had developed into a splendid musician. He readily recognized the possibilities of the instrument and was the first to add a large piano keyboard to it, calling the instrument a piano-accordion. He is also the inventor of a number of other devices which add tremendously to the instrument's tonal resources. His improved instrument was presented to the public for the first time at the Washington Square Theatre in San Francisco and in 1912 at the Winter Garden, New York.

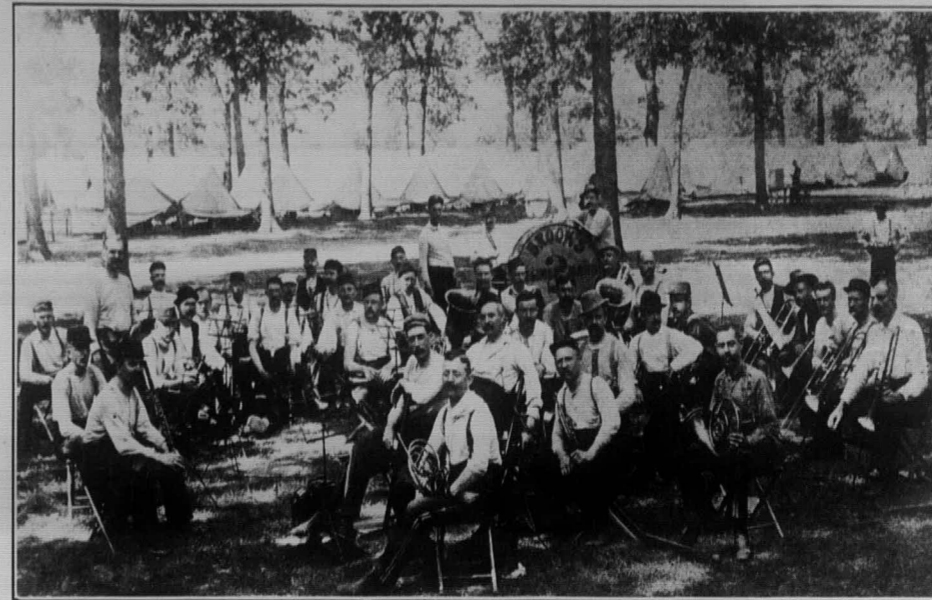
His tremendous success led to a contract with the Victor Company for which he made some unusually successful records, his first being the *Bridal Rose* overture. He has made extensive appearances in vaudeville and also filled an engagement at the Panama Exposition. One of his most successful appearances was with the Accordion Club of San Francisco, an organization which now numbers many excellent players as its members. In addition to his work in improving the instrument, Pietro is the author of an accordion method and many brilliant compositions.

His notable career has not spoiled him in the least for he is the most hospitable, genial and thoroughly charming of men on the stage. We were fortunate in catching him just before he left for a lengthy tour and we will long cherish our half hour with him among our most pleasant memories.

—Alanson Weller.



PIETRO DEIRO



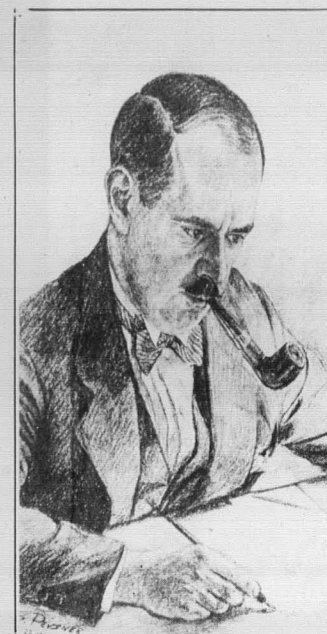
THE SECOND REGIMENT ILLINOIS NATIONAL GUARD BAND (1894). Morning rehearsal in deshabille, at Camp Lincoln, Springfield, Illinois. Bandmaster Ellis Brooks standing at left, Frank Holton, trombonist, sitting at extreme right. Bert Brown was also a member of this band. (See page 7)



TED LEWIS, the famous jazz master, was the guest of honor at a "saxophone rally" held at the Detroit store of the Rudolph Wurlitzer Company, last July. Over a hundred youngsters brought their saxes and tuned up under Ted's direction.



MRS. EVA LANGLEY, assistant organist at the Metropolitan, Boston's mammoth Publix theatre. It's a mighty good picture if we do say so ourselves.



MAURICE BARON

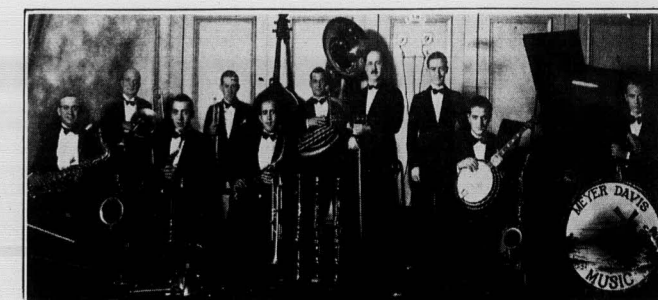
In the various activities of photoplay music production and presentation the names and works of Baron and Kempinski are outstanding. The former is now director of publications and the latter editor for the new Standard Photoplay Music Department of Irving Berlin, Inc., of which Sol Gohari is manager.



LIEUTENANT CHARLES BENTER



LEO A. KEMPINSKI

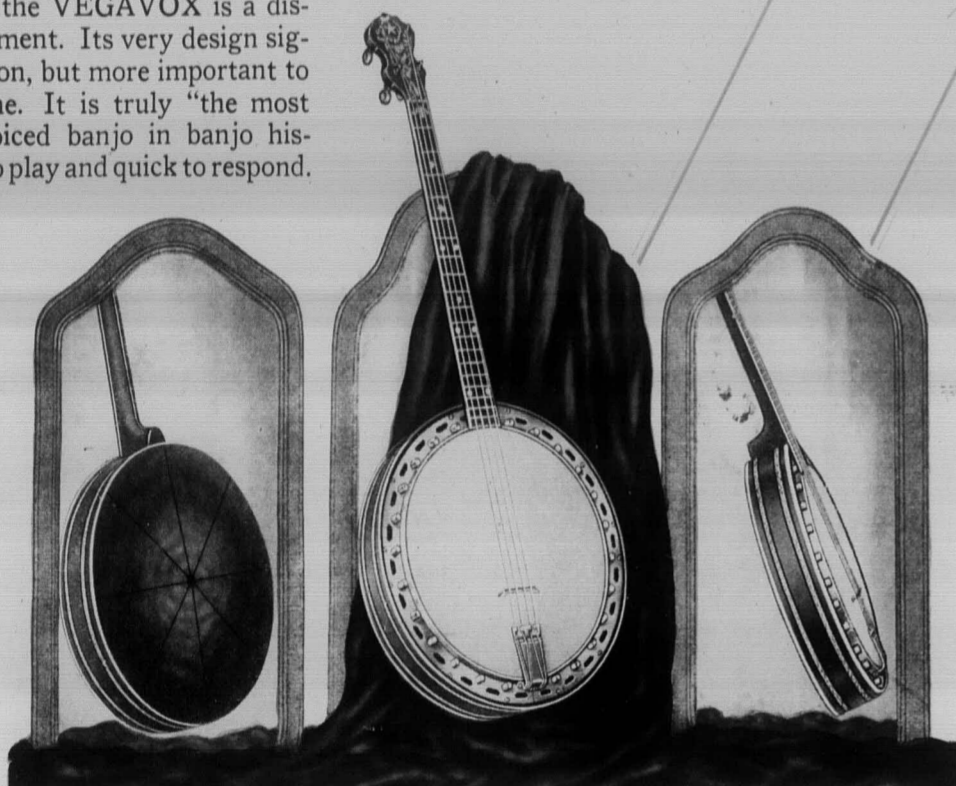


THE MEYER DAVIS NEW ARLINGTON HOTEL ORCHESTRA (Hot Springs, Ark.), Lon Chassy, conductor, holds a record for continuous broadcasting. Read the story on the opposite page.

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The Banjo of Banjos, totally different in design and construction and built upon acoustical principles, producing a beautiful new quality of tone that is both mellow and brilliantly powerful.

In every way the VEGAVOX is a distinctive instrument. Its very design signifies distinction, but more important to you is its tone. It is truly "the most beautifully voiced banjo in banjo history." Easy to play and quick to respond.



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Marvelous improvements have taken place in the field of phonographs and now a similar achievement has taken place with the introduction of the VEGAVOX. In recording its voice blends evenly with the other instruments yet it is heard clearly and distinctly from the ensemble. For solo recording it is absolutely unequalled.

In Broadcasting

Extensive experiments over a long period of time have resulted in bringing to you this new distinctive banjo. In broadcasting its tone is resonant and sustained, and carries through the air with perfect fidelity and clearness. The acoustical barriers of the radio no longer exist for the VEGAVOX.

VEGAVOX

The Most Beautifully Voiced Banjo in Banjo History

DESIGNED IN FOUR MODELS

(Tenor, plectrum, regular, guitar and mandolin styles)

BODY—In all of these models the body has an inside rim of six-ply laminated maple, mounted with the famous Tubaphone-tone-tube. The resonator covers the entire rim up to the top-tension hoop and flanges. This resonator is of five-ply maple with fancy grained maple in eight sectional design on the back, and is finished in a beautiful shaded amber mahogany in the highly polished Vega Durable Process. The wall of the resonator, 2 3/4 inches deep, is inlaid with beautiful designs, distinctive and more elaborate with each model. The metal flanges and top-tension hoop and tension nuts are of lustrous plate, nickel or gold, depending upon the model.

NECK—As in the VEGAVOX models, the neck is of straight-grained maple, specially seasoned for durability, with triple reinforcement. The fingerboard is 3/16 inch genuine ebony, edged with white celluloid and inlaid with mother-of-pearl position marks. The frets are of the finest nickel-silver, securely and accurately placed.

PEGHEAD—The peghead is artistically designed and inlaid with elaborate hand-engraved pearl. All the models are equipped with the finest four-to-one gear pegs, Vega Self-Tension Tailpieces and Vegavox Armrests.

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Retail \$250

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Retail \$300

STYLE IV—This artistic model has a beautiful hand-carved neck, with elaborately designed, hand-engraved pearl position marks inlaid in its fingerboard. The peghead is also very artistically designed in mother-of-pearl, and edged with white fiberloid. The richly grained maple resonator back is inlaid with a hand-engraved, beautifully decorated star. The resonator wall is inlaid with strips of Goldleir in the richly engraved white ivory fiberloid. All the metal parts are of heavy quadruple gold-plate, elaborately engraved, adding flash and beauty to this deluxe model. List \$510 Retail \$425

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