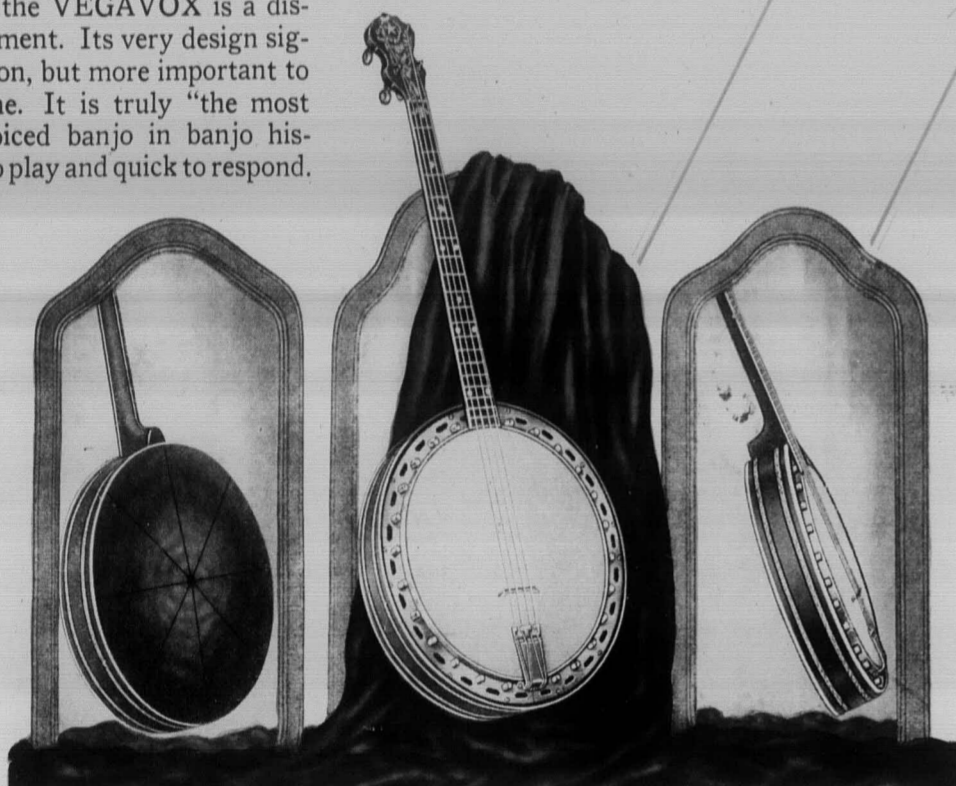


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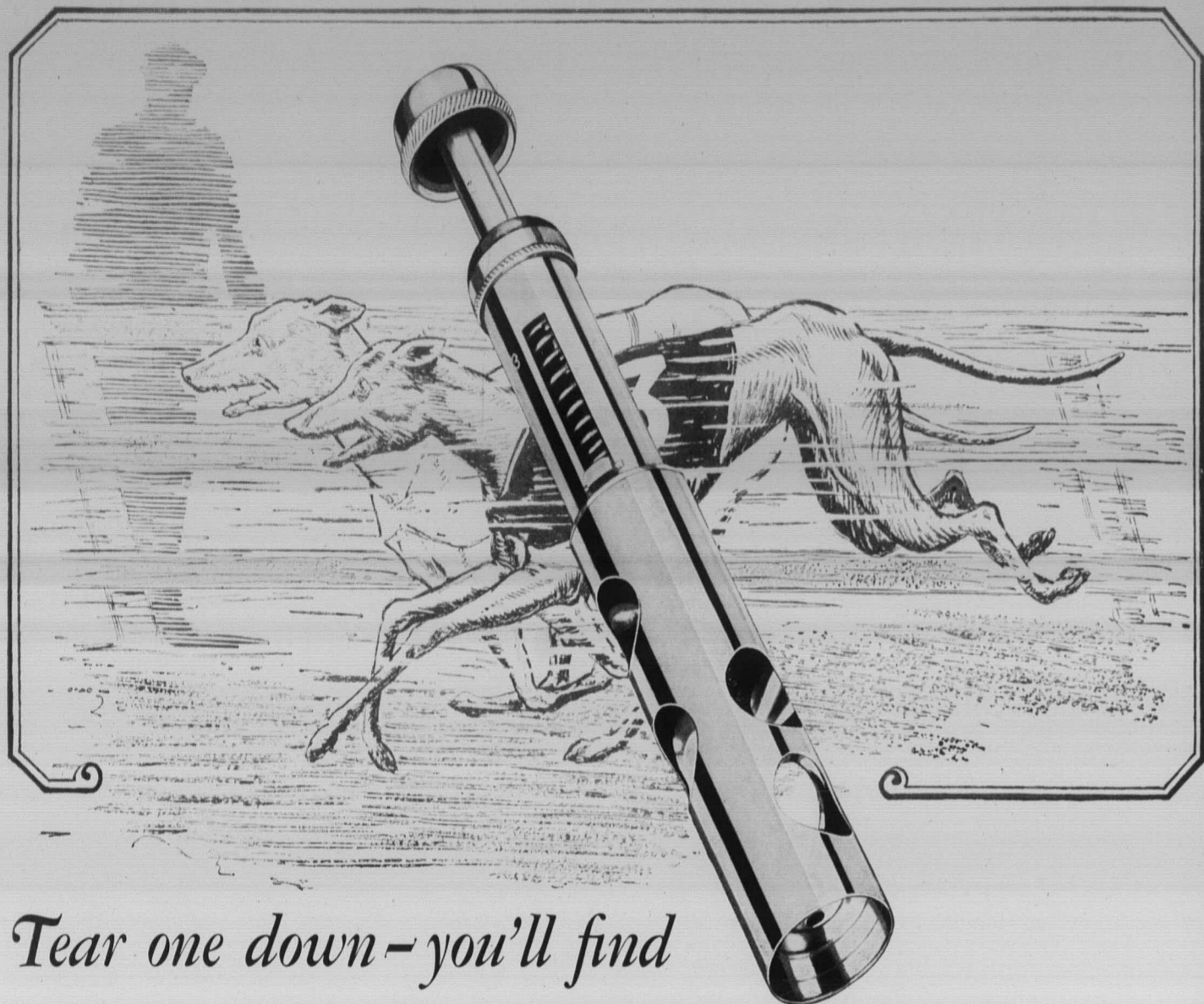
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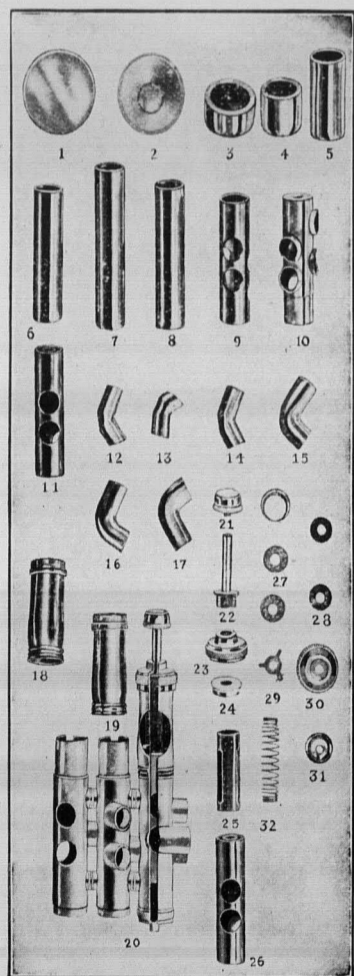
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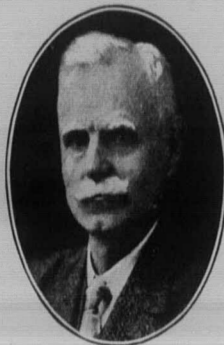
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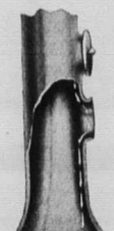
—to low Bb, B natural and C#-G#—permits perfect slurring from any of these lower tones to G# which cannot be done with ease except with this improvement in the arrangement of the keys.

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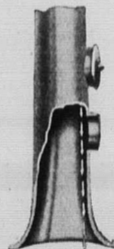
Cork on the mouthpiece — which is down and allows mouthpiece to seat when tuning in low pitch — is eliminated and used only on an adapter tube. This tube fits the straight surface of the mouthpiece perfectly, permitting the same quick and accurate tuning as with a trumpet quick change. Any mouthpiece fits the cork cover adapter and you can tune to the very top of the mouthpiece and hold the pitch.



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A Suite by
Cady C. Kenney

- 1
The Flower Girl
- 2
In the Floating
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- 3
Serenade

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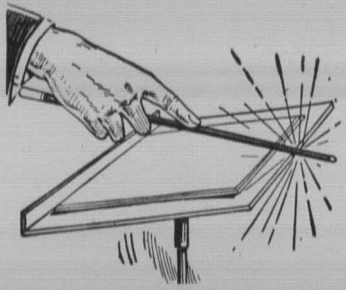
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MUSIC

JACOBS' ORCHESTRA MONTHLY

JUNIOR HIGH, March..... A. J. Weidt
Full Orchestra and Piano, Saxophone Band
By Cornet or Trumpet Solo, Eb Alto Saxophone Solo, Tenor Banjo Solo,
Plectrum Banjo Solo with Tenor Banjo Chords
SERENADE ROMANTIQUE..... Gomer Bath
Full orchestra and Piano including Saxophones, Eb Alto Saxophone Solo and Piano
BY THE WATERMELON VINE (LINDY LOU), Schottische Tenor Banjo Solo..... Thos. S. Allen

JACOBS' BAND MONTHLY

JUNIOR HIGH, March..... A. J. Weidt
Band and Saxophone Band
THE EBBING TIDE, Valse Lente..... Walter Rolfe
Band

MELODY (For Piano or Organ)

Photoplay usage indicated by Del Castillo

CONFIDANTES, Nolette..... Walter Rolfe
GEN. MIXUP, U. S. A., Characteristic March Thos. S. Allen
LA MANTILLA, Spanish Serenade..... Earl Roland Larson
JACOBS' CINEMA SKETCHES
PEASANT DANCE..... Norman Leigh
A HAUNTED HOUSE..... R. S. Stoughton

ORCHESTRAL PIANO PARTS

THE FIGHTING YANKS, March..... H. J. Crosby
SERENADE ROMANTIQUE..... Gomer Bath

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(Signed) Walter Jacobs, Inc.

Per Walter Jacobs, Treasurer.

Sworn to and subscribed before me this 28th day of September, 1927.
(Seal) RICHARD R. SULLIVAN, Notary Public.

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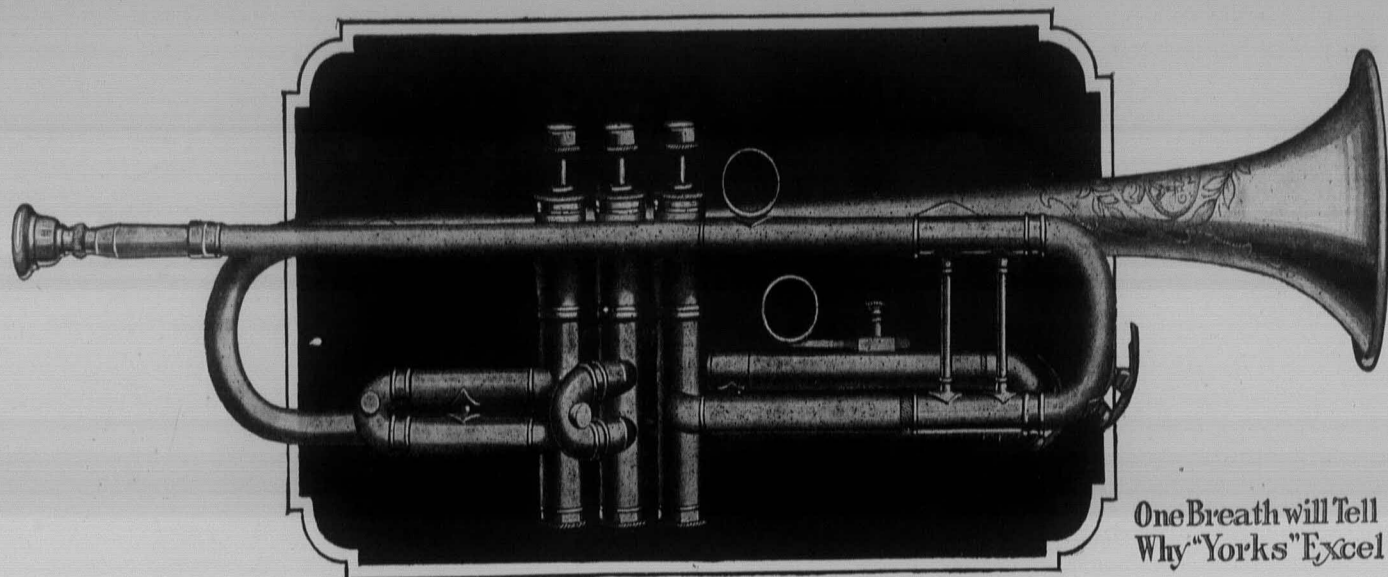
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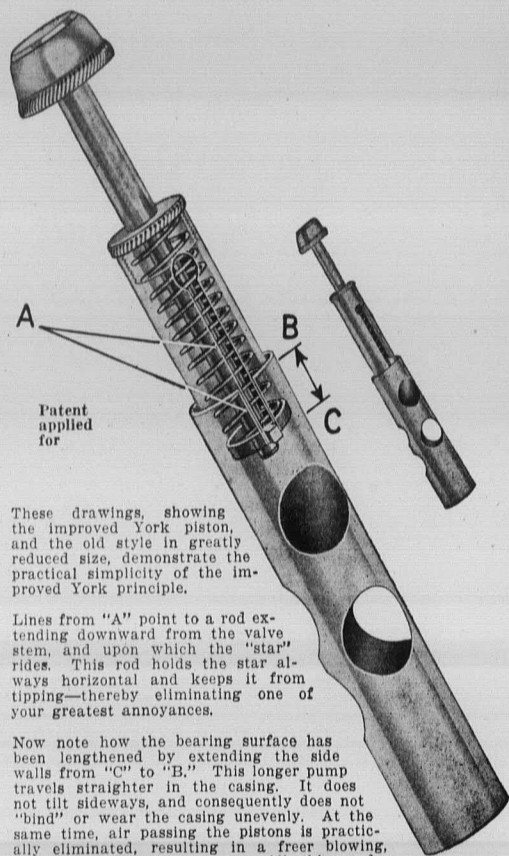
---and get full details of this wonderful instrument

The House of York wants to place the complete story of York Trumpets in the hands of every player in America. Send this coupon—then go to the nearest York dealer and examine one of these wonderful instruments.

York Band Instrument Co.,
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Please send me your latest catalog of band instruments, with complete details concerning your new trumpet.

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Address.....
I play a.....



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No more tipping stars—
and the same short, snappy
action as before!**

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MELODY

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME
PUBLISHED MONTHLY IN BOSTON AT 120 BOSTON STREET

WALTER JACOBS, INCORPORATED

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

VOL. XI, No. 11 COPYRIGHT, 1927, BY WALTER JACOBS, INC. NOVEMBER, 1927

Across the Flat-top Desk

BAIT ADVERTISING" is probably the lowest ethical plane which can be reached by any retailer in his contacts with the public. This term is applied to the practice of advertising goods, which one does not intend to sell, at prices which would invite bankruptcy proceedings if adhered to, in order to get customers into one's store and sell them other goods at, to say the least, a comfortable margin of profit. It has for some time been rampant in the furniture business and now, unfortunately, is rearing its head in the Music Trades group. Inherently vicious in inception, it carries in its train a tissue of equivocation and downright falsehood, with at times certain qualities of acquisitiveness so closely resembling the naive principles of the *Artful Dodger* as to be almost indistinguishable from the same. Its reaction on any industry which allows it to get a foothold in its midst will be disastrous, even to the ultimate. It is demoralizing and disintegrating in its effects on those concerns which lend an ear to its siren note. It gives to the advertisement reader an entirely false scale by which to measure the purchasing power of his dollar, and, in addition, leaves an unpleasant impression on the minds of prospective buyers who have been intelligent enough to penetrate to the core the manipulative processes to which they have been subjected; this fact, quite naturally making them suspicious as a whole of an industry countenancing such proceedings. In this connection let us state, as our firm conviction, that "bait-advertising" will eventually make the public so gunshy of those lines of business in which it achieves prominence that, ultimately, it will double or, possibly treble, sales resistance in that particular field—a thing which, for the Music Trades at least, would constitute a calamity of no uncertain proportions.

The outlook of the buying public on this matter is no less gloomy. It is seldom that it receives the dollar value from concerns addicted to such advertising schemes as would be given it in stores doing business under, shall we say, more "orthodox" rules. The "bait-advertising" sales plan is not one conspicuous for economy of operation, and of course someone has to foot the bills.

Fortunately the need does not exist for the intending buyer to be misled by dubious advertising. The Better Business Bureaus throughout the country are fighting this sort of thing intensively, and we earnestly request any of our readers who have reason to be suspicious in such matters to communicate with their local Bureau, which will be glad to investigate and in addition furnish any information in regard to the concern in question which they may have at hand. These local bureaus issue bulletins from time to time on the more flagrant and persistent cases, as does also the National Better Business Bureau, Inc., whose address is 383 Madison Avenue, New York City.

THAT MUSIC HELPS TO STOP CRIME is the belief of one whose testimony on the matter must be accepted as that of an expert—William P. Rutledge, commissioner of police at Detroit. In an address given at the third annual convention of the Michigan Music Merchants' Association as reported by the Conn Music Center, the commissioner is credited with the following:

"The prime reason for criminals is bad environment during the stage of adolescence. It is my opinion that music offers one means of helping to solve the crime problem through the fact that a child must practice many hours at home which would otherwise be passed in pool rooms, unsupervised dance halls and joy riding in automobiles. Learning music in the home will not only keep the child under a closer relationship with his parents, but will help to develop the cultural side of his life."

And in addition to the "learning of music in the home" probably the work being done by the School Band and Orchestra Movement will have its own particular, and very large share, in this salutary matter. As time goes on it becomes more and more apparent that people in general are realizing the increasing importance of some sort of musical education for the young—as much from the viewpoint of its effects upon citizenship as from the cultural angle. In this respect possibly no single influence can achieve more than group instruction in instrumental work as given in our public schools. It would appear that this movement should be backed to the limit by all those interested in the welfare, musical or otherwise, of our young people.

THERE is an angle to the school band and orchestra movement, aside from its cultural value, which is well brought out by the following excerpt from a letter written by Herbert L. Clarke, the eminent cornet virtuoso and director of the Municipal Band, Long Beach, California, whose autobiographical sketches are now appearing in this magazine. In referring to the National and State contests of high school bands, Mr. Clarke writes as follows:

It was a wonderful demonstration of what the school-boy and girl are accomplishing in the music line at the present day, and many of the professional musicians will have to "buck up" and improve themselves if they expect to hold good paying engagements in the future. I was especially impressed by seeing and hearing really good oboe and bassoon players among the young people. We used to send to Europe for the players of these instruments but now they are being developed in this country—and they play well, also.

The italics are ours. This is of more than ordinary interest, and one is forced to ponder upon the remarkable progress made since the very recent days when the much harried musical instructor in the schools was faced with the problem of organizing an orchestra from material consisting largely of fiddles, cornets and drums!

THE New York Edison Company has released the result of its recent questionnaire in which the radio audience was invited to vote for its favorites, from a list submitted to it, of fifty composers and eighteen types of compositions, along with other matters pertaining to music and broadcasting. Forty-eight hundred questionnaires, duly filled in, were returned, comprising seventy-nine thousand eight hundred votes. Amongst the composers Beethoven led the field with 3245 votes, Franz Schubert coming in second with 2971, while our own Victor Herbert ambled along only 36 votes behind the latter, that is, with 2935. The *Overture to Tannhauser*, by Wagner was acclaimed the favorite type of composition by 2778 radio fans, the *Poet and Peasant Overture* by 2631, and Schubert's *Marche Militaire* by 2578.

An analysis of these figures is productive of some rather queer data. Let us take, for instance, radio's favorite composer, as divulged by the Edison questionnaire, Beethoven, with 3245 votes, and radio's favorite type of composition, as expressed through the same medium, the *Tannhauser Overture*, with 2778 votes; by arithmetical processes not too abstruse we are forced to the conclusion

NEXT MONTH
MUSICAL SLEIGHT OF HAND
by Arthur Cleveland Morse
PEDAGOGY FOR THE BEGINNING STRING CLASS
by Joseph E. Maddy
THE MODERNIZED INSTRUMENTS OF THE
TROUBADOURS
by George Allaire Fisher
THE DEVELOPMENT OF PIANO MUSIC
by Judson Eldridge

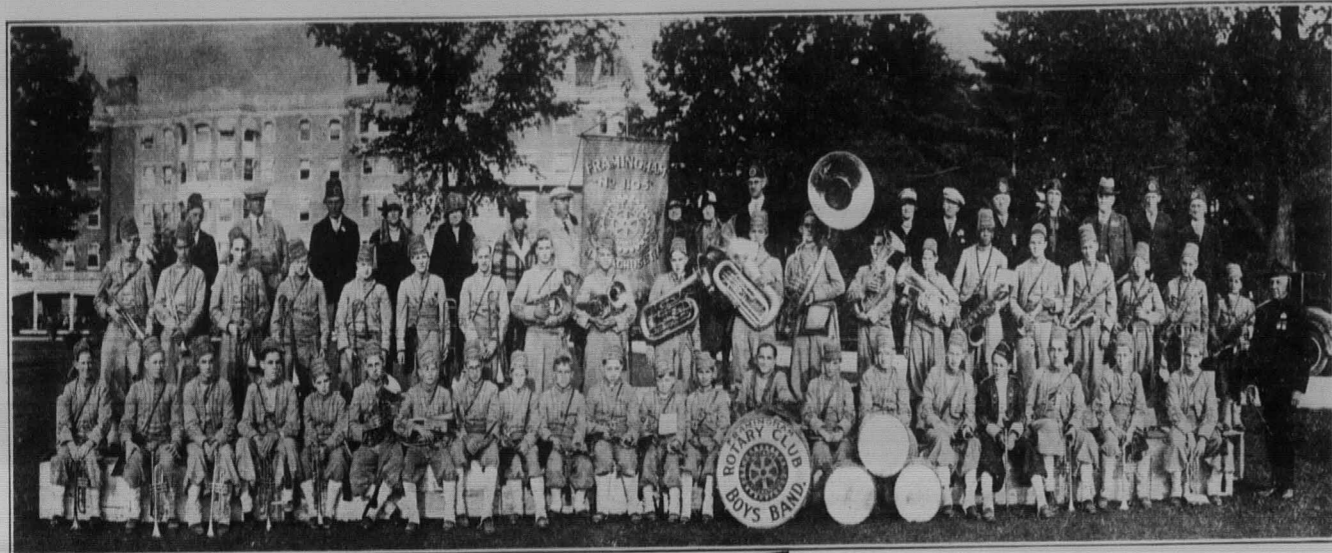
that 1223 Beethoven enthusiasts deserted the classical standard to vote for the romantic offspring of Richard Wagner. This is indeed a sad blow, but what can be said for the 1076 worshippers at the shrine of Bonne who so far forgot themselves as to vote for the second favorite type of composition, the *Poet and Peasant Overture*? It would appear that the cohorts of old Ludwig were badly disciplined. Upon further scrutiny we find 124 self-avowed classicists voting for popular ballads as their favorite type of vocal entertainment, while 970 refused to avail themselves of the opportunity to cast a vote for the only composition of their beloved composer included on the questionnaire submitted for their consideration, the *Fifth Symphony*. One could comb the entire list and pick out countless anomalies of a like nature; space does not permit.

While this is quite amusing as showing the somewhat befuddled mental state of radio audiences when confronted with problems such as were offered them in this instance, and we could not refrain from an editorial chuckle at their expense, it is by no means the most salient angle from which to view the proceeding. What is of vast importance in the whole matter, is the fact that out of 4800 radio listeners 2225 voted squarely for the *Fifth Symphony* as their favorite type of composition, 2363 for Schubert's *Unfinished Symphony*, and 1518 for the *Symphony Pathetique* by Tchaikowski. It is not too much to say that before the educational work now in process through the broadcasts, and kindred, of the Edison Company was launched, a goodly portion of this radio audience would have voted for *Red Hot Mama* with stentorian whoops. The clouds are lightening, brother!

WITH this issue of the Jacobs' Music Magazine Triad, Mr. Lloyd Loar, Mus. M., relinquishes his post as editor in order to accept a position in the experimental department of a leading manufacturer of musical instruments. Mr. Loar has made a lifetime study of acoustics as applied to musical instrument construction, and has had wide experience in this field and in the sphere of practical and theoretical music, as evidenced by his authoritative articles on various subjects, as well as his work for various musical instrument manufacturers. Indeed, few men are as uniquely qualified to accept a commission of the nature and importance of that which awaits him in his new association. In deference to the wishes of Mr. Loar, announcement of the details of his new work is withheld until released to the press through usual channels.

The well wishes of Mr. Loar's former associates at Boston and, we are sure, of all the readers of the Jacobs magazines, follow him to his new field of opportunity and endeavor, from which point of vantage, we are glad to say, Mr. Loar has agreed to continue to supply this magazine with articles from time to time and also to retain a place on our editorial counsel.

WITH deep sorrow we announce the death of A. D. Grover, who breathed his last at 5.30 P.M., Sunday, October 23, after he was thought to be on the road to recovery following a severe illness. Few men were better known in the allied music industries and professions. As a member of the famous Boston Ideals, and in later years as the founder and head of the firm of A. D. Grover & Son, Inc., and in various other activities, particularly that of an inventor, he was known personally and through his achievements, to many thousands in every land. Indeed, no monument which can be erected to his memory can equal in intrinsic worth or endurance the countless inventions and appliances which have been his contribution to the musical world. Because the sadness reached us on the eve of printing the final forms of this issue, a more complete, and certainly deserved, review of the fruitful life of our kindly and beloved friend must be reserved until later. Our sincere sympathy is extended to the family.



Some of the Perkins conducted boys' bands. Note the names on the drums. The two smaller pictures show the Framingham Junior Band and beginner's class. Below: Cambridge Boy Scout Rotary Band.



Cambridge Rotary Boy Scout Band
Dec 5, 1927

Theron Perkins, Master of Boys' Bands

The Story of a Remarkable Career

Reprinted from February,
1927, Rotarian Magazine

YEARS ago, in fact a good many years ago, there was a barber in a little Massachusetts village who ran the town band. This story is not about the barber or about that town band, yet without them there probably would not have been any story for me to tell.

In this little Massachusetts town there lived a boy whom all the village folk thought quite fortunate. Yet he was very poor indeed, because—although everything he needed was provided by a good mother and the kindly, prosperous grandfather with whom he lived—he could not have what he most wanted, which was a horn and a chance to learn to play it. And so this lad listened to the little town band led by the local barber with all the pent-up aching yearning that can be appreciated only by one who has experienced and been denied a similar desire to "play in the band."

The boy did not look much different from the ordinary youngster, which is a great handicap suffered by all boys and girls in that they look and act about alike no matter what may be the potential talents buried within them. Grandfather considered that a good sound education and business training was what his grandchild needed, and he regarded the boy's incessant requests for a musical instrument as so much foolishness. Granddad wanted no long-haired musicians in his family! The fact that the youngster's mother was a talented oratorio singer—none other than Susan Adams of the original John Adams family—while the boy's father up to the time of his death had been an amateur violinist of considerable attainment, had no connection in Grandfather's mind with the very apparent musical inclinations of his grandson. If Grandfather's rather conservative New England code included any ideas on the subject of heredity, he probably regarded the parental musical tendencies as an evil influence which must be overcome at all costs.

But still the barber and the Topsfield town band played on, and young Teddy Perkins listened with eager ears whenever he could be within hearing distance, which was much more often than Grandfather suspected. Then came the day when Teddy was permitted to go to the barber shop alone for a hair cut. Whether Teddy got the hair cut that day is not recorded, but he did for the first time get his hands on one of the barber's horns. To his dying day that barber loved to tell about the remarkable demonstration given by the lad who, the first time he picked up a cornet, played open tones to high C.

After that there was no stopping Teddy and his ambition, for Grandfather was playing a lone hand against the barber and the band and nearly all the town folks. Teddy's mother had always secretly sided with her son and had succeeded in giving him a good foundation in music, so that Teddy could read and sing very well. And so it was but a matter of a few weeks after the barber-shop experience that Teddy was made a member of the town band,



Theron D. Perkins

Conductor, cornet virtuoso, composer and teacher, who is now devoting practically his entire time to juvenile bands.

playing on an old rotary valve cornet which he had bought in Boston for \$6.00 with money earned without the knowledge of Grandfather. And that was the beginning of the remarkable musical career of Theron D. Perkins, bandmaster, opera-orchestra conductor, composer and cornet soloist—a musician whose experience and success in these many fields is probably without a parallel. With no help except the encouragement of his mother, Teddy earned his way and paid for his musical education—and paid a price which it is doubtful if any boy born in this age of automobiles and ease would consider a human possibility. It is not strange that Theron D. Perkins today is making it possible for hundreds of boys and girls in New England to satisfy the same yearning to "play in the band" which cost him so many hours of heartache before he finally achieved the object of his fond desire.

The conductor of that town band was also a clarinet player in the Haverhill Cornet Band, fifteen miles away. Partly because of interest in Teddy, and partly because he saw an opportunity to increase the musical potency of the Haverhill Band, the clarinetist invited Teddy to attend the Haverhill rehearsal. And so the fourteen-year-old lad journeyed thither, not in the family flivver (for that was when Henry Ford was still riding a bicycle), but on his own two feet, taking the entire Saturday afternoon to walk the distance. After rehearsal

he was permitted to stay overnight, sleeping on a mattress placed on the bandroom floor, and on Sunday he walked the return fifteen miles. Teddy did this not only once, but all winter, and finally interested three other boys from the Topsfield band to make the weekly trip with him. From their meager earnings they bought more mattresses and quilts, and for several years Teddy, usually with some other boys, walked thirty miles each week-end for the sake of rehearsing two hours.

ALL this time the young bandsman was pursuing his school studies, putting in all his spare time practicing and studying music, and he was developing in a remarkable way. In fact, he was regarded as nothing less than a wizard by the folks in his community, therefore it was not surprising that, when he was nineteen years old, he was engaged as the director of the Haverhill Cornet Band to fill the place of the former conductor, who had resigned. This position carried the startling salary of \$150 a year, and Perkins' first thought, when he learned that he was to be paid, was that now he could ride back and forth to rehearsals. The Haverhill Band, which already had a very fine reputation, continued to improve under the youthful director, playing the best grade of standard music, and was considered a rival of the Fitchburg Band, the two being regarded as the best bands in the state outside of Boston.

Perkins was re-engaged a second year and his salary was doubled. For several years he continued to direct the band, meanwhile studying with Henry Brown of Boston, the celebrated master of the cornet, who taught most of the great American cornetists of this period.

During this time Perkins had many opportunities to broaden his experience and develop his musicianship. When Wally Reeves of the famous Reeves Band, and bandmaster of the Massachusetts Eighth Regiment for some fifteen years, found it impossible to continue in that capacity, Perkins was engaged by Colonel Ayer to bring the Haverhill Band to the annual encampment, and was later appointed bandmaster of the Eighth Regiment.

He also extended his activities by organizing and teaching bands and orchestras in various towns, among them the Newburyport Cadet Band, which later achieved a wide reputation. He organized the well-known Merrimac Valley Music Festival with a chorus of three hundred and fifty singers from Newburyport, Haverhill and Lawrence. Out of this organization grew the Newburyport Choral Union and the Haverhill Choral Union.

Perkins' success so impressed Mr. Brown that the latter finally induced his pupil to locate in Boston as deputy leader and cornet soloist of the famous Brown's Boston Brigade Band. Brown was getting along in years and he gradually loaded the entire responsibility of the band on Perkins, who, meanwhile, continued his studies and still further widened his experience and increased his income by playing in theatre orchestras in Boston. When Brown's

Band finally disbanded he was acting conductor. His next move was to go to Lynn, at the instigation of the Lynn National Band, to organize an orchestra and a new band, which was called the Lynn Cadet Band. This organization is still in existence and is known as Lurvey's Cadet Band. Once more came the call of the military, for Colonel Strachan of the famous Fighting Ninth Regiment heard and liked the playing of the Lynn Cadet Band and made it the official regimental organization. General Peates later made Perkins Brigade Bandmaster, which is equivalent to the rank of Lieutenant Colonel, according to present-day military standards.

When Patrick Gilmore was planning his second great festival with its gigantic instrumental ensemble and chorus of ten thousand singers, the like of which has never been heard since, it was but natural that Perkins was called on to organize and drill a sector of the chorus, recruited in Lynn. In the Perkins chorus were many who had sung with Gilmore in the first jubilee.

HIS work in Lynn whetted his appetite for more knowledge that he might be fitted for greater undertakings, so he resigned his position there and went back to Boston to devote himself to intensive study of music in all branches, taking a position in the old Globe Theatre orchestra to earn his livelihood in the meantime. A little later he organized his famous Choro-Militant Band, which was first heard at Nantasket Beach. This band included a mixed quartet of vocal artists, which permitted the presentation of operatic selections with the singers, instead of instruments, taking the solo parts. This innovation was so successful that it was at once picked up and adopted by other prominent band conductors, and Perkins' Band was booked at many leading resorts as far south as Lake Ponchartrain at New Orleans.

Then something unexpected happened. The State law-makers of Massachusetts appropriated \$25,000 for public band concerts. Perkins was made State bandmaster and for five years conducted concerts at Revere Beach, leaving this position to accept the conductorship of the Boston Municipal Concerts when John F. Fitzgerald was Mayor. Municipal concerts were no new idea in Boston or any other city, but the way they were handled by the fiery John F. was a decided innovation, for he completely divorced music from politics, and put the entire management of the municipal concerts in the hands of Perkins, giving him *carte blanche* to select his own players and run the music to suit himself. It is a matter of record that Boston had a municipal band under his regime that was the equal of the finest band ever gathered together in the United States.

Previous to the advent of Perkins and his Municipal Band of picked artists, it was not uncommon for residents of certain sections of

Boston to break up city band concerts with over-ripe eggs and past-due vegetables. This was not altogether a reflection on the type of music and musicians represented in these concerts. Yet these things did happen in the cultured city of Boston. Perkins with his musicianship, his knowledge of psychology, and his ability to present the finest artists, soon demonstrated that good band music is appreciated, and that eggs are not required to complete any Bostonian's enjoyment of a band concert. His concerts, whether held in the more ultra sections of the city or in the districts where old vegetables and deceased eggs were more easily found, always drew enormous and attentive crowds, and in addition to his other attainments he won the title of "lion tamer."

But along came another election, a new Mayor took the helm, and Perkins turned his attention to other things. Among these other things which have not thus far been mentioned was his work for five years as conductor of stage music for the Boston Opera Company, and also his association with the Metropolitan Opera Orchestra, the Boston Symphony Orchestra, with which he did considerable outside playing, and several other important endeavors including the production of a gigantic peace festival, the principal theme of which was *World Peace*.

Then Perkins' health gave way and for a number of years he was forced to be inactive. About the time he was able to get around again there was evidence of considerable interest in boys' bands. Perkins was anything but enthusiastic when someone approached him with the suggestion that he take charge of such a band. From the musician's standpoint, a band is composed of a group of artist performers, and a group of boys with horns is simply a bunch of boys and so many horns. However, something inspired Perkins to go into the matter; possibly it was the memory of the yearning years of his youth. At any rate he consented to undertake the organization and instruction of a children's band. Then gradually the spirit of the thing got hold of him, and in a short time he had evolved the fundamental principles of the method which he has since used so successfully in the development of some of the finest boys' bands in the East. One of the most successful of these bands is the Framingham Rotary Club Boys' Band, which represents his first effort in conjunction with Rotary. You may judge for yourself what New England Rotarians think of this work when you know that Teddy Perkins is now spending almost his entire time teaching and training Rotary-supported boys' bands in various cities and towns in Massachusetts, and if there were two or three more Theron Perkinses they could all keep busy in the same work, so eager are New England Rotary and Kiwanis Clubs to secure his services.

BUT do not lose the significance of the fact that the Teddy Perkins of Rotary Boys' bands is Theron D. Perkins of concert band, symphony and opera orchestra, cornet solo and choral fame. Think of the heritage bequeathed to the boys and girls whose musical development he directs and oversees.

"I regard my present work as the most important of my life," said he, in response to a question. "Of course, all of my previous experience has served to prepare me for what I am now doing, but there is one thing I want to make clear. While this work is primarily musical, its most important aspect is not that of an art, but that of a human activity. I have no thought of creating artists when I start to develop a boys' or girls' band. My job is to give every one of these youngsters in the quickest, easiest and most thorough way possible, a real musical experience. Some of them will never become anything more than ordinary music lovers. They will have a sufficient knowledge of music and enough playing ability so that music takes its proper place in their lives. The talented ones, the potential artists, will find their talent while they are still young and lay the best kind of foundation for the careers for which their musical endowments fit them."

"While I keep uppermost my mission as an instructor, that I may give every boy and girl the fullest possible benefit of my own past experience, I never forget that a boys' band is something more than a musical organization. It is the best sort of training school for life and citizenship."

THERE are plenty of people in New England who fully comprehend and agree with everything Teddy Perkins says, and if you could attend a rehearsal of one of these Rotary Boys' bands, you would not have to sit very long to catch something of the same spirit that is actuating Teddy Perkins in what he calls the greatest work of his life — work that keeps him as young as the youngest boy in the band. You would not then be surprised, as you may be now, when we tell you that one Rotary Club (Wakefield, Mass.), with a membership of about thirty, subscribed and paid in over \$1900 to equip and start a boys' band, for they had received the inspiration from another Perkins-conducted boys' band. Lawrence Rotarians raised \$2,000 for their band, and Framingham Rotarians have paid out thousands of dollars since their band was first organized. Cambridge, without very much effort, raised \$2,600. (Fitchburg Kiwanis Club recently provided funds which enabled the Fitchburg schools to engage Mr. Perkins to conduct the high school band and to organize junior high and grade school bands.) Of course there are many other boys' bands throughout the country, each with its own "Teddy Perkins." All praise to them, for this story is as much to their glory as it is to the man whose life history we have sketched.

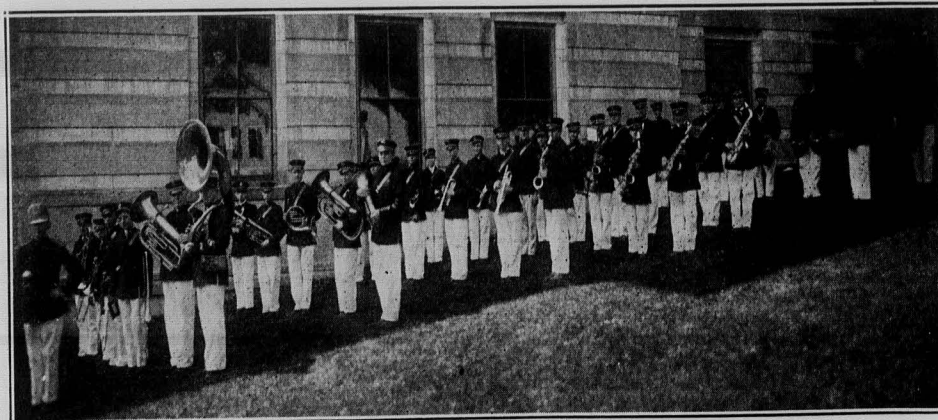
But there are still boys longing "to play in the band."

You will remember that this story began with a home-town barber, a boy and a Grandfather.

The Grandfather, because he had never had an opportunity to develop his own musical instincts, had a very upish idea regarding music, and considered it of no great use to any save the women folks and dudes.

The home-town barber, because he played a horn in the band, knew what music meant to himself, and he had some sympathy for an ambitious boy. He took the time to help that boy. Hence this Story. It has a Moral.

On page 80 of this issue, under the heading "The Service Club and the Boys' Band," there is an interesting symposium contributed by various prominent Rotarians associated with the Rotary supported boys' bands pictured on page 10, all of which are under the direction of Mr. Perkins.



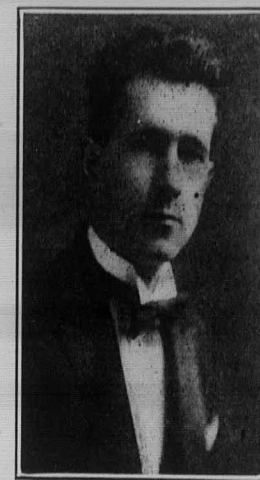
FITCHBURG, MASSACHUSETTS, HIGH SCHOOL BAND

Until recently this band was under the direction of J. Edward Bouvier, at whose instigation the Fitchburg Kiwanis Club engaged Mr. Perkins to come to Fitchburg weekly to train the band and instruct band classes in the grade schools and Junior High.

Say It With Colors

Instalment No. 42

The Photoplay Organist and Pianist



By L. G. del Castillo

A FEW MONTHS back I had occasion to review an issue of the *Luz Symphonic Classics*, for which I have all due respect, outside of some mental reservations concerning the practicability of symbolizing all music moods by colors. These reservations I referred to in a jocular fashion from which a disparaging opinion might have been inferred, and I therefore received a very agreeable letter from Mr. Herbert of the Music Buyers' Corporation discussing the matter. As Mr. Herbert is associated with Mr. Luz in supplying these scores to Loew Theatres he obviously speaks authoritatively, and the letter, with some addenda in a second letter resulting from subsequent correspondence, appears below.

Before proceeding to print it a few words of explanation may be necessary for the benefit of those readers who are not familiar with this system as used in the Loew houses and elsewhere. Mr. Luz developed his idea some time ago in a pamphlet entitled *Motion Picture Synchrony* which was reviewed in these columns in January, 1926, with the following detailed analysis:

Thus while Mr. Minz has been developing his thematic cue sheet and his conductor's guide, the capable Mr. Luz has been equally busy on what he has titled *Motion Picture Synchrony*, the basis of which is his *Symphonic Color Guide*. The principle is simple, and, once you have accustomed yourself to it, easy to remember. It consists, in a word, of identifying musical moods by colors, and then tagging your music with the appropriate colored tape. Mr. Luz' contention, which is perfectly sound, is that there are only a limited number of musical moods, and that in practically every case there is a color which is naturally associated with it. Red, for instance, always associated with danger, serves to symbolize forboding, danger, villainy, and evil. White is used for love and purity, green for envy and jealousy, and so on.

In Mr. Luz' booklet the entire spectrum is analyzed and defined in this fashion, and the associated moods are firmly fixed in mind. It is of course apparent that a little imagination must be used to extend and yet limit the emotional field of the different colors, and that the mind must learn to automatically grasp the distinction between a dramatic heavy number, which would probably be red, and a heavy agitato, which would be blue, the color of intensive emotion. I confess that a cursory examination of this booklet does not leave me entirely clear-minded as to the more intricate distinctions, but I have no doubt that a careful study would clarify them.

The scheme is made more intricate by its inventor through the use of different shades of the same color, and the arbitrary use of most of the letters of the alphabet to represent various sub-classifications for cataloguing. I am inclined to suspect that this is the least valuable part of the scheme, and that if the letters must be so used, they should be chosen for their abbreviative quality rather than arbitrarily. In place of A, for instance, which stands for numbers with a significant introduction, use I. In place of B, which characterizes numbers with a rubato or flexible content, use R or F. When, as Mr. Luz illustrates, there are many cases where a number cannot be fully described without using several letters, it strikes me that the puzzled librarian will have to do a little research work before he can remember what are the characteristics of a number listed as A B C F L. He would have to go to bed with his catalogue several nights before he could get these many ramifications straightened out in his mind. Would it not be easier to use suggestive abbreviations which would carry an immediate message to the reader?

The last two chapters of the booklet are devoted to a practical application of the thesis set forth — one chapter for the organist, and one for the orchestra leader. In brief, the adjustments of these two chapters recommend the organist to put color tabs on all his worthwhile music with the plan in mind of placing an assortment of various types on the rack, and then setting his score by pulling out the appropriate mood identified as needed. The leader, on the other hand, should only tab numbers of sufficiently marked characterization to be used as themes, which may then be easily located by means of the tags as they are repeated throughout the score.

Although I am not primarily concerned with the problems of the orchestra, I must in all diffidence point out what seems to me a weakness of the scheme as outlined. I say

ent colored slips, thus avoiding the loss of sequence, by loose cards. We have tried, as nearly as possible, to use colors which designate moods, and from your criticism, you have very nearly gotten our ideas. I am writing this letter, not to criticise your idea of our ideas, but knowing you to be progressive, I thought possibly the foregoing explanation might interest you.

Summing up this situation, perhaps you will admit that the color system which we use saves the individual musician on the big picture circuits, a considerable amount of money during the course of a year.

Mr. Herbert amplified these statements later as follows:

In reference to the Color Guide, it is, of course, like any other time saving or helping device, apt to be misused, but the leader who will repeat themes unnecessarily, consequently annoying his audience, would do the same without the help of the color guide.

On the second page of my letter, beginning with "summing up this situation," I hardly conveyed what I meant. Using this device, as we do in one hundred and fifty theatres to which we supply music scores, we find that no actual saving is made in the amount of our expenditures for music, but being able to repeat any necessary number in the score, allows us to eliminate poor music and at the same time, we find that our monthly bills are no bigger than they used to be. This arises from the fact that knowing we can repeat accented numbers or themes, we cue the picture with more detail. A thinking leader will realize that the accents are the main portion of the score, but many have hesitated to put in short accents because the expenditure for perhaps four bars of a number, made the cost of the score prohibitive. This is a very important point I would like to bring out in relation to the color guide. We do not stress the saving of money, which of course, is an item that is to be considered with some smaller leaders, but we do emphasize the fact that the color guide gives us a wider latitude in cueing correctly to the screen.

To my previous criticism I have only one addition to make; namely, that the value of the idea seems much greater for the orchestra than the organist. The latter not only has his cue sheet before him to keep his routine straight, but also should not be dependent on the identical use of the different themes as the orchestral player is. More improvisation and symphonic and operatic treatment of motives is open to him, and he has greater facility and opportunity for individualistic treatment in playing the picture, a treatment which the use of this system would tend to hamper.

I welcome further discussion on this point. I believe Mr. Herbert and Mr. Luz are disposed to receive it quite fairly, but lest there are musicians who fear that such criticism might jeopardize their position, I will promise anonymity to anyone who wishes it.

Coincidence

A few months back I printed with very little excuse my cue sheet for Pola Negri's picture, *Hotel Imperial*, little realizing that it would travel to New Zealand and back again. I have received the following letter from Mr. M. T. Dixon, musical director of the Regent Theatre, Wellington, New Zealand. Not only is the world a small place, but likewise, apparently, the movie library!

There is an ancient and well-worn platitude "the world is small" which is generally resurrected whenever one happens to meet a friend in a place some distance removed from one's home town.

I am writing to tell you of a coincidence which may interest you and may not. I am not endeavoring to exploit my own ideas, or belittle your own — or vice-versa — but just to illustrate the above-mentioned platitude or a variation on it.

Some few weeks ago we screened at the theatre where I earn an honest crust (although the audiences probably disagree with the term "honest" at times) a picture called *Hotel Imperial*, which I cued and fitted musically.

Recently a friend of mine presented me with some copies of *JACOBS' ORCHESTRA MONTHLY* and I was quite surprised

with all diffidence because I am speaking from theory whereas Mr. Luz is speaking from practice; nevertheless my contention is that the use of permanent gummed tabs is likely to be an inconvenience that would be obviated by the use of some sort of detachable tabs. Mr. Luz, if I have not misunderstood him, advocates a separate classification for those numbers having a thematic value; such numbers to be tabbed and placed by themselves. But in practice, feature themes, in the long run, are drawn from all classifications; and a number which may be necessary as a theme in one picture will turn up in some future picture for a specific use in some certain place for its atmospheric or topical value. Yet this number may be tabbed the same color as some other number which is being used as a theme. In short, you have the alternative of two disadvantageous positions; either your themes and several of your singly used numbers will be tabbed alike, or else you must restrict your themes to a limited and arbitrary run of conventional selections. This would not be the case if you used removable tabs held by a clip. Themes chosen from your classified index would be temporarily tabbed for their use as such in a specific picture. I hope that this is not a carping criticism, for the scheme as a whole is an illuminating medium which should develop that sort of creative imagination known as "picture sense," without which success in the photoplay field is impossible. At any rate these objections, if they are valid, can be easily solved by the individual users of the device, who will be better off for having to use a little ingenuity in its application.

The criticisms that occurred to me at the time the above words were written still seem to me to be valid, though I am of course open to conviction and correction. In the meantime Mr. Herbert has the floor:

I do not have to tell you that the motion picture of today is very different from the motion picture five years ago. At the beginning, I am fairly safe in saying that the only repeated number in the score would be what is usually known as the *love* theme. The pictures and the music, at the present time, are made more on the symphonic order. The explanation of this being that the man who plays pictures thoughtfully, likes to identify his characters with a number which the audience associates with that character. Now, it is simple to repeat one theme in a score. Some musicians have solved the question of repeating possibly three themes of the score satisfactorily, but the bigger pictures demand six or eight repeated motives; and for years, we have tried to solve this difficulty.

I think we have tried everything under the sun and finally we have evolved what we call the "*Luz*" *Symphonic Color Guide*. Briefly, the main theme numbers are taped with colored tapes, the corresponding colored card appears in the score and whether the musician is color blind or not, all he has to do is look for the colored tape which matches the card in front of him. Further than this, we have sequence cards which may contain two or up to twelve differ-

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to see therein a reproduction of one of your cue sheets on the same picture and was further surprised to notice that your cueing was almost identical with my own as the appended list will disclose. As I remarked before, I am not endeavoring to praise my own poor efforts, as in any case you might regard the coincidence as a reflection on your own ideas rather than a commendation of mine. However, I think the coincidence is rather remarkable. The following will show how similar our ideas were on this picture.

CUE	YOUR CHOICE	MY OWN
At screening	Marche Slave	March Slave
Austrians	Hurry	Same (naturally)
Thrones empires	Ballet Le Lac des Cygnes	Same
Lying on bed	Descr. March	Russian March
Girl enters room	Ballet Russe No. 2	Same
Man and girl	G minor Prelude	Same
Girl enters	Cynical Scherzando	Ballo in Maschear
Segue	Ballet Russe	Same
Dinner	Hungarian Dance in F Major	Slav Dance (Dvorak)
Sergeant	The Plotting Fox	Fuga (Gabriel-Marie)
While awaiting	Copelia Mazurka	Same
General enters room	Andante, 5th Symphony	Same (Tchaikowsky)
I have only done	Russian Dance	Same
Girl takes gun	Othello's Remorse	Elegie (Arensky)
Why don't you tell	Adagio, 5th Symphony	Same (Tchaikowsky)
Next morning	Poloretzian Dance	Same
Message	Les Preludes	Hurry
Victorious troops	Hungarian Soldierly	Same
Mass	Chorale (Bach)	Largo (Handel)
Mass over	Sigurd Jorsalfar March	Same

Motion picture industries have made rapid strides during the past few years in New Zealand and we have quite good theatres maintaining good orchestras, the average size of the latter in the better theatres being about twenty players. Our chief drawback is in the purchase of new music and I am sorry that I was not previously aware of your articles in the Jacobs magazines dealing with new music. I, myself, have obtained a good deal of excellent music from the continent. Firms like Durant et Cie, and Breitkopf und Hartel publish much that is good and interesting but inferior in arrangement to the American publications.

I hope that this letter will have a slight interest for you.
M. T. Dixon.

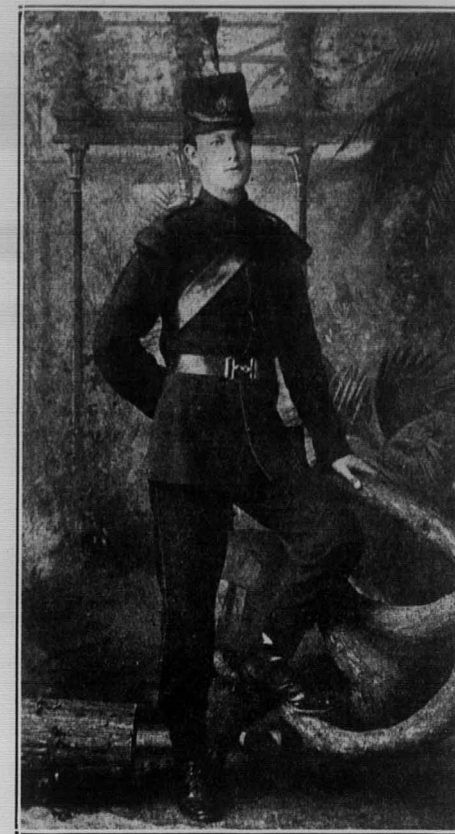
Curiously enough the two European publishers mentioned by Mr. Dixon are two which have been the most slighted by American importers. In the last few years we have, as every photoplayer well knows, been deluged by European importations. This movement was, so far as I know, initiated by Sam Manus, who started by digging up the very excellent Gabriel-Marie numbers which were so much in vogue for awhile, and followed them up with Kinotek, Mouton-Fosee, Gillet, Fauchey, and other French editions and composers. Belwin, who entered the field a little later, started by popularizing the English editions of Hawkes and Bosworth, and has since taken unto its fold certain French and German editions. Ascher has followed suit with a German edition, and Sonnemann has taken over the Italian importations first introduced by Cine Music. Durant and Brietkopf und Hartel are comparatively unknown to American orchestras save in the symphony halls.

It has come to the point where there is a definite cleavage of opinion on the part of American publishers as to whether to foster or resist this foreign tendency. Personally I believe there is room for both. So long as the European numbers prove their worth they are bound to find a competitive place in our libraries. But they must show that worth, in order to overcome the lesser facility in replacing parts, and in the majority of cases the poorer stock and printing that is characteristic of them. It is nothing less than common sense to buy American editions rather than foreign if the two are equally good. But where we find, as we do, inferior compositions in both kinds of catalogues, we are quite warranted in taking the cream of each.

A Cornet Playing Pilgrim's Progress

By HERBERT L. CLARKE

The fourth of a series of autobiographical sketches by the famous bandmaster and cornet virtuoso now the conductor of the Long Beach, California, Municipal Band.



HERBERT L. CLARKE
As a member of the band of the Queen's Own Rifles, Toronto, Ontario, Canada

TRYING to play the old, attic-resurrected cornopean was not an entire waste of time, nor wholly without compensation, inasmuch as I learned to finger two of the regular cornet scales, as well as the chromatic scale for about an octave, and, better than all, I really was blowing a brass instrument, although ancient, of the cornet type. But, oh what a tone! I drew only such woeful, wheezy noises from that old "band derelict" that it made me sore on both myself and the instrument. I stuck to it awhile, however, trying hard to play by ear some of the elementary exercises from the *Arban Method* that I heard my brother Ed practise hour after hour on his "real" cornet. Of course I couldn't play any of the higher notes (middle C being about my limit), so had to struggle incontinently even to play these simple studies when they went above the middle C (as all of them did), while G on the top space was an impossible height for me to scale.

I certainly was "working my passage" when playing that cornopean, which was everything but a *cornucopian* (horn of plenty) when it came to tone. I actually had to hold the instrument together with my left hand when pressing it hard against my lips to get the high tones, otherwise the thing would fall to pieces and then I would have to put the parts together again, stopping up the leaks with beeswax in order to keep the wind from escaping through the joints when I blew hard. I finally became mad and disgusted, re-buried the instrument in its old box and gave it all up. All my dreams of becoming a cornet player were shattered, and so I went back to my violin wholly, which I had been playing all along fairly well, as in those early days I seemed to possess some talent for that instrument of the stringed family.

Amateur Advancement

Next I was bitten by the "organizing" bug and got together a little orchestra among my schoolboy mates — three violins, piano, flute, cornet, and a valve trombone with an A shank. They elected me as leader, perhaps because of my father's popularity, as well as my ability in mastering the first violin parts in the J. W. Pepper amateur orchestra publications, which contained simplified parts for all instruments and were easy arrangements. We met for practice every Thursday night at some one of the homes of the boys, each taking turn as "host." I can remember that the older members of the family generally managed to be absent on "rehearsal" nights, probably on account of the horrible noises we made when trying to play. We did not mind their going, however, as that left us alone to work with "might and main" for two solid hours (from eight till ten), all of us taking great interest. After rehearsing for two or three months, and showing some improvement each week, we decided that the time had come for us to be heard in public and announced our preparedness to play for church functions (sociables, festivals and such). We booked quite a number of these affairs during the winter months, gaining considerable of a reputation as a boy's orchestra (our average age was thirteen years). As remuneration for our services we generally received supper and "thanks."

The first three instalments of Mr. Clarke's series of articles were printed in the August, September and October issues of this magazine. There are still a few copies of these issues available for new readers who wish to follow the articles from the beginning.

THE opportunity now came for me to play with the Philharmonic Society Orchestra, an amateur organization of some fifty capable players and a connected chorus of about six hundred voices, under the direction of Dr. F. H. Torrington. I was one of the second violinists in the orchestra and learned much in good music that proved valuable in later life. Dr. Torrington was a very able musician who at one time played in the Theodore Thomas Orchestra; also, an excellent organist, having played in the Metropolitan Church in Toronto. He was a remarkable interpreter of classical music, as well as a fine drill master for both orchestra and chorus — thorough in every detail, even to having the bowing marked so that all the violin players would bow exactly alike.

The Philharmonic was a very fine amateur orchestra, and the work was most interesting to me. I became more matured in my musical efforts through playing with men who knew the meaning of each selection, consequently I was very proud to be one of the members. When concerts were given great singers were engaged from New York and Boston as the soloists; also, many first-instrument men from the great orchestras were engaged to play bassoon, oboe, trumpet, horns and other important parts, thus augmenting the orchestra to seventy-five or more men and insuring a more perfect performance.

Perhaps my readers can realize what this experience meant to me, a boy of thirteen — playing the standard overtures and great symphonies, as well as the fascinating orchestrations of such oratorios as *The Messiah* (Handel),

The Creation (Haydn), *Samson* (Handel), *The Golden Legend* (Sullivan), *St. Paul* (Mendelssohn), *The Redemption* (Gounod) and others. The work was extremely difficult for a boy of my age and so I took my parts home for practice, working mighty hard on them in order to do better work at rehearsals and concerts. What with my practice and school lessons at that time I was a very busy boy, for outside of school hours all my spare time was devoted to the violin. Realizing the benefits that were to be derived from opportunities which seemed coming my way, I also began to learn a great lesson in life, namely: always know and feel just when to grasp an opportunity and then hold to it with tenacity.

Some Important Lessons

MY MUSICAL education was now being moulded in proper manner; under direction of a man who *knew* I was playing the very best class of music as it should be played, and I never was allowed to be careless in position and appearance even when only sitting and not playing. It was made imperative that not only must I bow and finger the violin correctly, but must first learn to hold the instrument right; that I must always sit facing the director, and never cross my legs or twine them around those of my chair. I was told that by keeping the feet firmly on the floor one could concentrate and play better, and this suggestion alone later on helped me to conquer what I thought was impossible at one time. It was fine discipline, all of which proved of great worth to me afterwards. Oh, boys! if we were only more careful in the beginning with the smaller things, what a lot of time, energy and effectiveness would be saved! We all must learn by experience, however, which is the greatest teacher of all.

I remember one night at rehearsal seeing Dr. Torrington take up a violin and imitate the awkwardness of one of the members; holding the instrument in the most awkward manner imaginable, and playing a few tones with his body in a badly crouched position, he actually made us see how absolutely silly and ridiculous it was to play in an unnatural posture. We all laughed heartily at the Doctor's grotesque posing, which was done in a most kindly way, but after that were mighty careful how we sat, and played. We had been shown that the first essential for a good orchestra is *appearance*, after which comes the musical part to back it up. In other words, audiences as a rule never are over-educated musically, therefore, if all the men sit in upright positions, in a business-like manner, and look alert and genteel, the audience never notices the little mistakes that so often occur in music. As Solomon might have put it: A good appearance is rather to be chosen than a great performance — that is, to the majority of listeners.

I seemed to possess a strong instinct for observation and analysis, even as a boy, and the superb concerts given at times by the Philharmonic Orchestra Society offered a glorious opportunity to indulge the instinct — possibly too glorious, as I often so lost myself that I forgot to play my part when listening to the chorus and great soloists singing a massive oratorio and noting the wonderful orchestral effects behind the voices — not offsetting, but upbuilding, accentuating or accompanying them. I would read beforehand the story or plot of the work to be given, gain a general outline of the work and its meaning, then at the performance could close my eyes and listen to the whole thing interpreted in tone-pictures.



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PEDRO LOZANO, 1115 Montgomery St., Syracuse, N. Y.

It was a keen delight first to listen to a section tonally as a whole, then try to separate their many tonal colorings and analyze their grouping and effects: strings (violins, violas, cellos, double basses and harp); wood-winds (flutes, oboes, bassoons and clarinets); brasses (trumpets, horns, trombones and tubas); percussion (tympani, drums, cymbals, triangle and gong) — searching into and dissecting musical sounds and training my ears to distinguish one quality of tone from another.

What a pity that there are not more good amateur orchestras in this country today! Of course the public school orchestras all over the country are doing a wonderful work, but unfortunately their players are confined wholly to the students. I certainly am grateful for all the many advantages that came to me during my youth, also that I never knew what it was to "hang out" nights on the corners as so many boys did. My mother, who was very strict, never would allow me to go out nights except to the orchestra rehearsals, and not being of a too serious disposition I confess that deep down in my heart I rejoiced that these gave me an opportunity of getting out nights once or twice a week, but I was forced to get all my lessons before I could go. My mother considered that a good education was the best asset for a successful business man, and so my lessons had to be perfect before I could think of recreation of any kind, and she being a school teacher before her marriage was able to help me greatly with my lessons at home.

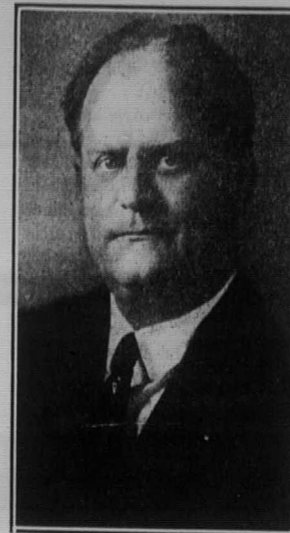
The Cornet Conquers

IN spite of my work in trying to improve myself on the violin and gaining an orchestra experience, I still had a strong liking for the cornet, which was in no way lessened by hearing my brother Ed play his. Listening to his constant practice every day finally "got my goat" musically, so I began devising some means whereby I might try Ed's instrument and see if it were possible for me to do anything on a real cornet. He had a new one now, and as I was crazy with the desire to try it, I begged my mother to let me blow it just once one day when Ed was down town. At first I was met by a flat refusal, but she finally consented to let me play it for a few minutes, and I so surprised her by what I did as a beginner that she coaxed Ed to hear me play it.

Ed listened without saying very much, for he was a bit sore to find out that I had been blowing his new cornet; then he realized that possibly he might make some use of me. He recently had organized another small orchestra, and having acquired quite a reputation as a violinist was anxious to lead it himself with that instrument. He finally told me that if I would take good care of his cornet and wash it out each day, and if I made any noticeable improvement in its playing, perhaps he could use me in his orchestra. So at last I began to practice on a real cornet, and perhaps you can imagine how supremely happy I was — but I doubt it.

At the first rehearsal under Ed's directing I was careful not to make any mistakes and so get a "call-down" before the other players, and I left out many notes where the parts were difficult. In such places I did not blow a note, but kept my fingers moving and tried to look wise. "Safety first," even in those days! Strange to say I could not seem to play soft and keep my tones under the others, so Ed compelled me to use a mute because when I let loose the whole orchestra would be drowned out. I was a mighty busy boy now, what with my school work and the orchestras with which I was playing, but it kept me out of mischief. Even had I so desired and been permitted, I had no time to stand on street corners with a lot of loafers, also, I was too happy in being industrious in a good cause.

(To be continued)

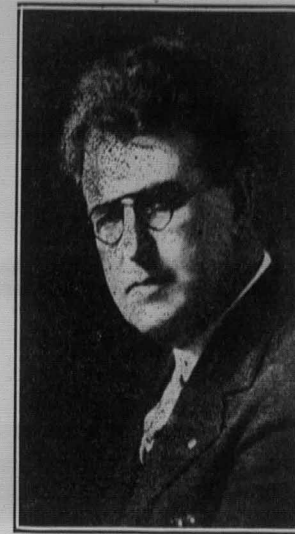
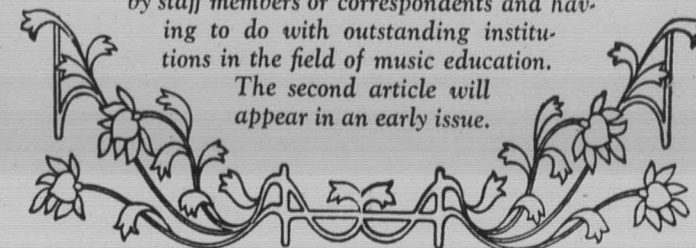


DR. C. EMIL CHRISTIANI
Head of the Violin Department

The Washington College of Music

By IRENE JUNO

This is the first of a series of articles written by staff members or correspondents and having to do with outstanding institutions in the field of music education. The second article will appear in an early issue.



DR. EDWIN N. C. BARNES
Head of Public School Music Department

THE WASHINGTON COLLEGE of Music, which is now in its twenty-fourth year, has grown from a small beginning into one of the largest schools of music south of New York City. A degree or diploma from this college is a recognized guaranty of the possessor's training and musicianship. The faculty of the school is one of the best that can be obtained, and students are assured of a sterling musical education as a firm foundation on which to build their careers.

One of the particular features of this school is the special attention given to younger students. A record of their progress is kept, and, in the case of very young children, report cards are sent to their homes every five weeks. This stimulates the interest of these younger students and the school finds that they make more rapid progress under this plan. Another feature which not only saves time, but avoids confusion in the student's mind, is the co-relation of the work of all assistant teachers with that of their department heads. There are assistant, second and third assistant teachers, and as quickly as a pupil advances sufficiently he progresses from the third to second assistant, then to the assistant, etc., but there is no change in the work he has been doing. It is all too often the case that in making a change of teachers one has to "unlearn" all that has been learned and much time and money is thereby wasted.

The college also offers complete courses leading to teacher and artist diplomas and degrees, but students are not required to take a full course unless they wish to do so.

There are concerts, recitals and lectures during the school year, and a high-grade musical atmosphere is maintained. All students are required to attend the classes regularly. Students are given an opportunity to appear before the public other than in regular school program, and WMAL broadcasting station is making a weekly feature on its program of numbers by the advanced and graduate students of Washington College.

Honorary degrees of Doctor of Music have been conferred upon Edwin N. C. Barnes, director of music of Washington public schools; W. G. Owt, composer, of

Baltimore, Md.; C. E. Christiani and Hugh R. Roberts of the College, and Captain William E. Santelmann, recently retired director of the United States Marine Band.

On the Faculty

PUBLIC school music is taught at the Washington College of Music by Dr. Edwin N. C. Barnes. This is a wide-awake department with a capable staff of assistants, among the best known and the most active being Evelyn N. Burgess and Ludwig E. Manoly. Both of these teachers are actively engaged in the Washington Public Schools, constantly building up the reputation for musical achievement of the grade and high schools.

Dr. Barnes has had a broad training and experience, and in addition to his many musical achievements and degrees, he is an author, and his books on the subjects with which he is familiar are considered as authorities. His *Who's Who in Music Education*, published in 1925, attracted nationwide attention, and he founded and edited *Music Education*, a periodical published for four years. This was a continuation of his venture as editor of the *Eastern School Music Herald and Journal of Education*.

Dr. Barnes is a graduate of the American Institute of Normal Methods, Boston, 1906; also, of the Music Department of Boston University, 1917. He received a certificate in teaching and conducting at the Tonic-Sol-fa College, London, in 1909; had a special course at Brown University, Providence, R. I., and received the honorary degree of Doctor of Music at the Washington College of Music, as already mentioned. He has been instructor at the Conn National School of Music in Chicago and the University of Utah, a director of Chapel Music at George Washington University, and as teacher of voice and choirmaster is well known in many of the large New England cities. His appointment as Director of Music in the Public Schools, District of Columbia, and Instructor at Washington College came in 1922, and in the past four years his achievements in this work have made him an outstanding figure in the National Capital.

Weldon Carter, a serious looking young man, has built the piano department of the Washington College of Music from five keys — three white and two black — to a size that now lists fifteen assistant teachers with Mr. Carter as head of the department and teacher of the most advanced students. All teachers and assistant teachers are under his direct supervision, and hold their examinations each year in the same manner that Mr. Carter conducts his. Pupils are required to make their grade each year, and under his system there are few failures. Pupils are not hurried along, but neither are they kept back. The climbing by easy stages up the pianistic ladder, and the excellence of his system, is attested by the fact that many pupils moving to other cities have won scholarships with leading institutions and teachers of note.

One of his most brilliant pupils was Sylvia Altman, who at the age of eleven years won a scholarship, and on the strength of her musical ability her family moved to New York City where she is continuing her studies after winning every scholarship for which she competed. She is only twelve years old now, but was a musical feature in this city for several years. Many of her recitals have been attended by celebrities, including Alfred Cortot with whom she is now studying.

Mr. Carter studied piano, theory and harmony with Eugene Knowlton for three years, and later with Gustav L. Becker of New York City, eventually becoming his first assistant teacher. His artist training was with Alice L. Fowler, famous artist coach. Mr. Carter gives special attention to the development of adequate technique, and to this end he demands a scientific and exact equipment capable of producing great variety of tone and color.

DR. C. EMIL CHRISTIANI, whose name is a musical password in our city, has been in charge of the violin department of the Washington College of Music since 1914. He was director for many years of the "C. E. Christiani Violin and Orchestra School" and previous to that was heard in concert both here and abroad. A native of Denmark, he graduated from the Royal Conservatory of



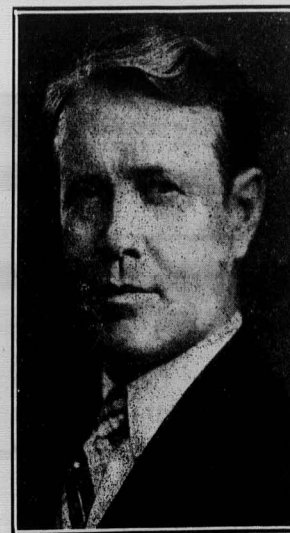
WELDON CARTER
Head of Piano Department



IRENE JUNO
Head of Theatre Organ Department



FANNY AMSTUTZ ROBERTS
Head of Theoretical Department



DR. HUGH ROLAND ROBERTS
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Copenhagen in 1890. He studied violin under Valdemar Tofté, Christian Sandby, Alex Gade and Schneider Petersen; and harmony, theory and instrumentation with Otto Malling. He received his degree of Doctor of Music from the Washington College of Music in 1925.

The violin department has representative students in many interesting situations; such as Mr. Kenneth Doust, first violinist in the Marine Band Orchestra; Mr. Harry Waller, violinist with the New York Philharmonic Orchestra, and Mr. William Santelmann of the Marine Band.

Dr. Christiani has for many years maintained an orchestral organization which has given several standard selections at each of the four public concerts of the season. Works such as Beethoven's *Fifth Symphony*; the overtures *Oberon* and *Euryanthe* by Weber; program music such as *Peer Gynt Suite* of Grieg, and *Dance Macabre*, by Saint Saens are used by the orchestra on these concert programs. A string quartet composed of Dr. Christiani's advanced students furnishes the opportunity of hearing well-played chamber music. Assisting in teaching the stringed instruments are Mrs. Marguerite Carter, Mr. Henry Christiani, Miss Hicks, Mr. Maile and Mrs. Ethel Payne Bailey, violin; Mr. Ludwig Manly, cello; and Miss Viola Abrams, harpist of the Metropolitan Theatre Orchestra.

Dr. Christiani's son has for many years been first violinist in the largest movie and presentation house in Washington, and has also formed his own orchestra. The Doctor has many friends among the theatrically inclined of musical Washington, and many of his former pupils now hold important positions in local theatre orchestras.

Fanny Amstutz Roberts, Mus. B., in charge of the Theoretical Department offers a well-planned outline of development from elementary to advanced subjects, which includes instrumentation and composition. Students who desire intensified coaching and take private work are extended the privilege of attending the classes without additional tuition.

Stress is placed on Theory, History of Music, and Ear Training at the Washington College of Music, and to quote Fanny Roberts: "The increasing recognition accorded fine musicianship justifies any effort to gain it. No phase of musical training gives more immediate results in this direction than theoretical study, and when this study is so guided as to really develop technic the student is ready to express himself musically, equipped with a fine vocabulary."

A new and up-to-date branch has been arranged for her department this season by Mrs. Roberts, consisting of theatre organ work. She has spent much time in arranging a special course for theatre-organ students and while most organ students registering at the college take the special course it is open to any who care to study. Both class and private instruction is given by Mrs. Roberts who took a post-graduate course at Valparaiso University in piano and organ. She has spent much time in theatres in this and other cities listening to different styles of playing. Carefully culling the best from each organist she has built up her course and now offers a quick but thorough course in arranging lead sheets, piano copies and orchestra scores for organ. She is stressing left-hand counter melody and chord formations suitable for organ accompaniment.

Mrs. Roberts studied theory under Edmund C. Chaffee and Dr. Walter Keller and was in charge of the History of Music lectures at Valparaiso University for three successive years. Her piano work was completed under Georgia Kober and Leopold Godowsky, and for four years she was teacher of piano and theory at the Sherwood Music School, Chicago, from which school she received her degree of Bachelor of Music. She was in charge of piano and theory at the affiliated Roberts Studio in Gary, Ind.

In the voice department Dr. Hugh Roland Roberts applies his extensive experience to recognizing students' needs. He pays particular attention to faulty habits of tone production, and has a remarkable insight into their causes and knowledge of their cure. So-called "coaching" often ignores the great need of true voice building and cultivation, and it is to a better-balanced development that the vocal department of the Washington College of Music is devoting its energies. Noteworthy results are evident in the large number of advanced students filling responsible positions in motion-picture presentations, in opera, and in church work.

Dr. Roberts is a graduate and a post graduate of the gold medal course at Valparaiso University, and for four years was a pupil of Dr. William Wade Hinshaw of the Metropolitan Opera Company. Two years were spent with James A. Sauvage of New York City and for one year he was principal baritone with the Hughes-Roberts Opera Company. At Leland Stanford Jr. University, California, he spent seven years as coach and teacher of voice, and for eight years was teacher of voice and choral conducting at Valparaiso University. He was musical director and associate secretary of entertainment with the A. E. F. overseas for one year, and prior to his affiliation with the Washington College of Music was teacher of

voice and superintendent of branch schools at the Sherwood Music School, Chicago.

Theatre Organ Course

THE theatre organ department at the Washington College of Music is something new, and as the college considers this one of their most important units, it must by all means be included in this article. Quoting from the little folder which has been printed for this department, we find it to be under the direction of one Irene Juno, "well-known local organist and former pupil of Dr. J. Fowler Richardson of New York and London." (And that Miss Juno makes a specialty of writing articles dealing with music; said articles being talks for, with, and about, people of musical consequence." — Editor.)

The college has installed a Wurlitzer theatre organ of the most improved type and this is available for teaching and practice at the college. Other makes of organs were considered, but in view of the fact that 75% of the theatre organs installed are Wurlitzers, it was deemed advisable to install the one that would be of most advantage to most pupils when they applied this training practically. The college offers a complete course which is arranged to meet the requirements of the student. A primary course for students without previous organ instruction has been arranged, as well as special attention being given to organists who desire to brush up on their work. Students are carried along as quickly as their ability permits. Class lessons on construction of the modern theatre organ have been arranged, and are attended by many who do not want to take up actual organ playing; also, by some who play organ and have no idea of the organ aside from the keyboard, pedals and stops.

The music department of the Library of Congress offers many advantages to the student who is interested, and the band registrations can be studied at close range through our famous Government Bands.

New Milwaukee Theatre

THE OPENING of the Uptown Theatre on the extreme west side of Milwaukee marks another triumph for the Saxe Amusement Company. In building this fine theatre the Saxe Company have carried out a plan of years before, when they visualized the future of this section of Milwaukee and in addition to planning the theatre, subdivided all business property in its vicinity. The Uptown features a \$25,000 cooling plant, is fire-proof, very beautiful within, and its large stage makes feasible the producing of the great stage presentations that have made the name of Saxe famous wherever the word theatre is mentioned. Maurice and his Saxonians, one of the leading orchestras in Milwaukee, are featured at every performance at the Uptown. The orchestra has a personnel of artists and presents the most outstanding offerings heard in any community theatre both in popular and classical music. Maurice Kipen, violinist and director, has been affiliated with orchestras for many years here in Milwaukee, in Chicago, and other large cities. He studied four years under the famous instructor, Leon Sametini of Chicago, and has devoted many months to concert work. The arrangement at the Uptown is similar to that now in vogue at the Wisconsin Theatre here in Milwaukee and at the Oriental in Chicago. The orchestra forms the nucleus or background for the famous Saxe stage presentations on Sundays and Mondays. Other days they are heard from the pit.

Les Hoadley is presiding at the console of the Barton Organ which of course guarantees Uptown patrons another real feature. Mr. Hoadley came to Milwaukee several years ago with the opening of Fischer's Milwaukee Theatre. For the past year he has been with the Saxe Company and featured at the Wisconsin Theatre with Art Richter at the twin organs. Something must have happened to one of the twins; I think Les took it with him to the Uptown because Richter is playing alone and the Wisconsin is short one console.

Another feature at the Uptown is Billy Meyers, master of ceremony and singing conductor. Mr. Meyers comes to the Uptown direct from the Wisconsin's Theatre, where, for several weeks, he has been featured on the Wisconsin's popular new stage and music policy. Prior to his successes here in Milwaukee, Billy built up an enviable record for himself with Paul Ash at the Oriental Theatre in Chicago. He was with Ash for eight months. Later he was starred with Bennie Krueger's orchestra at the Norshore, Chicago, and more recently appeared at the Uptown and Tivoli Theatres of that city. Taking it all in all the Uptown has all the advantages that can be asked for in the modern theatre and cannot help but flourish if the same standard of entertainment is carried out. —Avelyn M. Kerr.

Weather item in New Hampshire Paper. — "Friday, generally fair, probably followed by Saturday."



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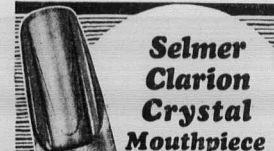
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The Service Club and the Boys' Band

MORE and more among individuals and organizations the knowledge is gaining ground that one of the greatest things in life is *service*, extended freely each to the other. In such direction the Rotary, Kiwanis, Lions, and other like service clubs, are doing a remarkable community work, particularly in the line of *music service* extended to the younger generation. Elsewhere in this issue is an interesting sketch of Theron D. Perkins—the well-known bandmaster, orchestra director, instructor and cornet soloist. In this connection the following brief stories of three Massachusetts Rotary Club Boys' Bands, all under direction of Mr. Perkins, should be a not un-fitting sequel to the sketch. The stories come from Albert K. Comins of Wakefield, George W. Cokell and W. B. Anderson of Framingham, and Robert Farquhar, D. M. D. of Lawrence—Rotarians all, and all officials connected with Rotary Boys' Work Committees.*

Advantages of Service Club Maintenance for School Boys' Band

WHY should Rotary and similar "Service" Clubs start boys' bands, and what justification is there in keeping them going after they have been started? Why should not this particular work be left to the schools, the wonderful public institutions that are responsible for the education of our youth? The answer all depends upon the motive back of the "band" movement, together with the amount of time, effort and money you are willing to put into the "motive."

If a club takes up the organization of a boys' band as just one more experiment to see if the majority of its members have found something at last which is really worth while in community service, or whether the club sees merely another opportunity to demonstrate that it can be "put over" and then in a year or so foist it on the community with a "now-we-have-shown-you smile, and it's up to you to carry on," then I would unhesitatingly say there is no justification for any service club to undertake boys' band work under such an uncertain outlook. On the other hand, however, if a club visualizes the really wonderful opportunities that are to be found in a boys' band, then there is unlimited justification for attempting this phase of community work. There never was a time in the history of our country when boys were so eager to take up music as now and, consequently, there never was greater need for giving them the best.

The majority of service clubs are in a position to procure the best directors the music market affords—men with wide experience and of intensive training. Such men can be secured, and with one rehearsal a week they will produce amazing results. Therefore, there is no excuse for considering band work as an experiment with a limit as to the length of time it is intended to keep the work going on, but it should be entered into for an indefinite period. In other words, for the work to justify the expense and be of genuine service from an educational point of view, the Club must be in a position to give every boy with talent an opportunity to enjoy the instruction as long as possible. This is the big reason and the real justification for a club to undertake band work. It is in a position to let a boy continue his music education for six to ten or more years.

The Framingham Club has started boys in music who ranged in ages all the way from nine years upwards, and by the time some of these boys were ready for college they had a solid foundation in music upon which to build. Unfortunately, however, all boys cannot go to college, but after leaving school, as members of a boys' band club they can still continue their music education. It also is a lamentable fact that always there are boys who for one reason or another are obliged to leave school before entering their senior year at high. Can you guess what that might mean to a musically sensitive boy if he were a member of a high school band? That is where a Rotary Club boys' band can still throw a ray of sunshine into the boy's life, relieving the dull monotony of work at the bench, in stores or along other lines. We have a number of such boys in both our senior and junior bands.

We endeavor to take in boys from all the various schools in town. This not only furnishes a nucleus of band instruments for the school organizations, but is of material help in further creating a desire among other boys to take

*A contribution from Mr. George Rockwell, main spring of the Cambridge Rotary Boy Scout Band, will be used as the basis of an article in a later issue, and therefore is not printed this month.

up music. We believe that greater ground can be covered and the boys given a more comprehensive understanding from year to year in a Rotary Club band than can be obtained from casual school training, and the reason for this is easy to see. Owing to the great popularity of our senior band it always is in demand for concert work; the director talks over every engagement and the right kind of music is secured to fit the event.

Sometimes we have nothing at all appropriate for a certain occasion. For instance, in December last we were asked to get ready to put on a concert of sacred music in the following February. When the time came for the concert the boys had mastered the "Gloria" from Mozart's *Twelfth Mass*; *Eli, Eli* the well-known lament written in the traditional Hebrew style; a potpourri of sacred songs, and several other numbers. Such varied programs give the boys a broad insight into all types of the better class of music. There are many other phases of the work that would be equally good to cite as justification for a Rotary Club to organize and support a boys' band, and not the least are our many engagements. These give the boys an opportunity for appearing on many public, civic and private occasions where conduct counts along with the music, and they eagerly await the announcement of each new engagement. The band is thus unconsciously implanting in its boy members the joy of service, and developing them into worth-while assets for the community of the future.

—GEORGE W. COKELL, Framingham, Massachusetts.

Worth While for the Boys, The Club, The Community

FOR three years previous to the organizing of the Wakefield Rotary Club boys' band in December of 1926, the Wakefield Rotary Club had been endeavoring to place itself behind some worth-while enterprise. Then some of our members attended the fall conclave held at Poland Springs where we heard the Framingham Club boys' band play, and came away so deeply impressed that it was determined to put the matter of a band before all our members. After careful consideration this activity seemed to be one that gave great promise of success more especially so as we were fortunate enough to secure as conductor of the band Theron D. Perkins, who has had much experience with other Rotary Club boys' bands in this vicinity.

Our band comprises about forty-five boys. The club provided instruments for twenty-two of them, who otherwise would not have been able to play, and the other boys were able to buy their own instruments. The band had only eight rehearsals when a concert was given in the Town Hall and four numbers were played. It was wonderful to hear these youngsters play so well after so little practice, and hardly one of the boys previously had known anything about band instruments or music.

We feel that organizing a band of this kind will awaken a keener sense of civic interest among our townspeople. We believe that in many cases it will be the means of enabling boys to earn money which otherwise they would be unable to earn, and that it not only will cultivate a better appreciation of music among the boys themselves but in everybody who hears them play. We also firmly believe that in this band an organization is being built which in future years will be a credit to the town of Wakefield, to the boys and to the club. Our club members are unanimous in their enthusiasm and support, and I might say that from our thirty-five members we have raised nearly \$2,000, which to us seems to be an excellent showing.

—ALBERT K. COMINS, Wakefield, Massachusetts.

Music Training for Under-Privileged Boys

THE Lawrence Rotary Club boys' band is composed for the most part of under-privileged boys—those boys who through force of circumstances are obliged to leave school and begin wage-earning either before or as soon as they become of age; or, if continuing with their school work, find it necessary to devote much of their outside time to some occupation. At the present time the band membership approximates forty-five boys, about thirty of this number using the club instruments and receiving instructions from the director without cost to themselves. The remaining members use their own instruments and study with other teachers. In its membership the band practically presents a cross-section of the population of Lawrence, a very cosmopolitan city of Massachusetts. Mr. Theron D. Perkins is director of the band, and under his methods the boys have made remarkable progress, playing standard numbers and selections from the master operas such as *Carmen*, *Tannhauser*, etc.

I do not know of any greater work to carry on among boys than that of organizing and maintaining a band. When a boy is interested in playing with a band, no matter what the instrument, it means an interest in music with a love of melody and harmony which enriches his whole life. He may or may not become a great musician, remain a band player for many years, or perhaps give it up entirely a little later on; nevertheless it has kept him occupied and in touch with higher things during an impressionable age. It has filled his mind and soul with aspirations, and made him acquainted with the Masters in Music.

We have twenty-five boys in our band here at Lawrence whose appearance and living show the uplifting, inspiring and refining influence of music. They are cleaner and more wholesome in their lives and have greater ambitions. Truly, the \$2,000 per year expended by the Lawrence Rotary Club is returning seven-fold dividends in finer and better balanced boys, and this must result in better citizens.

—ROBERT FARQUHAR, D. M. D., Lawrence, Mass.

A Business Man's Viewpoint

IN connection with my work as a traveling salesman I had noticed in the different cities the meetings of the various service clubs. They always seemed to be having a good time, and I wondered what it was all about. Later on I attended a few meetings of the Rotary, Kiwanis and Lions Clubs as a guest, and found out what it meant. Immediately there came an ambition to become a Rotarian, and something less than two years ago circumstances permitted me to become a member of the Rotary Club of Framingham, Massachusetts.

As the weeks rolled by I began to get a little better informed as to just what Rotary is and what it means. I was privileged to serve on the board of directors, and further privileged in being appointed secretary of the Boys' Work Committee. Coming into the town as a stranger the Rotary Club threw me into contact with men whose acquaintanceship was appreciated, and their friendship deeply valued.

Our Boys' Work Committee, while devoting some time to other phases of boys' work, gave the major portion of its time and effort towards maintaining a boys' band. Having been a member of boys' bands and drum corps in my youth, and later playing with various adult bands, I found the work on this committee very much to my liking. Entering the club after the band had been organized for better than a year, I was amazed at the grade of music it was playing, and I have not ceased to be amazed at the steady progress it has made since the first time I heard it less than two years ago. This progress can be assigned to two causes.

First, the instructor must be a thorough musician who understands music in all its branches, and then be able to impart his knowledge to others. Our director, Mr. Theron D. Perkins, is just such a man. He combines the qualities of a thorough musician with that of teacher, as well as being a man who understands and loves boys.

Second, and a thing of great importance, is the attendance and effort on the part of the individual boys. Absence from rehearsals without a good and sufficient excuse automatically terminates a boy's membership in the band. He also must be of good moral character and up in his studies at school. Neither will neglect to practice or loss of interest be tolerated, as there are boys in the junior band who are waiting and anxious for an opportunity to make the senior band. Mr. Perkins firmly, yet kindly, insists upon discipline and attention while in the band room or out on a job. The effect of this training, and the influences of good music, are reflected in the school room, shop and everyday life of the boys, as school officials, teachers, employers and parents have testified time and time again.

Our band was the pioneer organization to be wholly sponsored by a Rotary Club in our thirty-first district, if not in the whole of New England, and we have assisted several other clubs in forming bands, not only in our own neighborhood but in far away South Carolina. To maintain and conduct a successful boys' band requires an infinite amount of effort and the full co-operation of a service club with the members of the Boys' Work Committee. Let anyone who does not think that the end is worth the effort come to one of our rehearsals, note the fine lot of boys comprising the senior band and listen to the really fine music they render; or watch the efforts of the junior band boys to improve, so that they may be ready to enter the senior band when the opportunity presents itself; or listen to the eager-faced little fellows who are waiting for an instrument so that they may be placed in the beginner's class. Is the expense and effort worth while? I'll say it is. —W. B. ANDERSON, Framingham, Mass.

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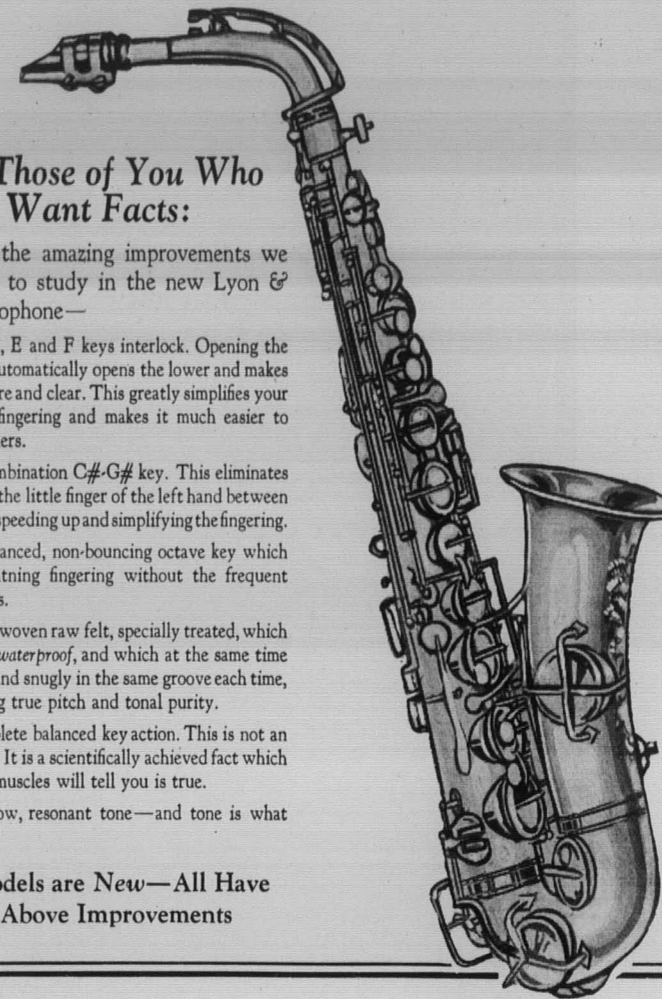
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The Notebook of a Strolling Musician

New York in
Horse Car Days

By ARTHUR H. RACKETT

WHILE at Bay Shore I won a mile swimming race; a special with one of the guests, the son of a millionaire. He was a big, powerful chap, weighing two hundred pounds, and had a stature of more than six feet, but he was not fast in the water. He was fast with the gloves, however, as I found out one morning when we were having a friendly bout in the coach-house. He was not satisfied to stand toe-toe and box for points, but with his two hundred pounds against my one hundred and thirty-five kept crowding me all over the place, clinching and wrestling. When he finally had given me a beautifully "banged" eye in one of the clinches it seemed about time to "call time," so I gave him a quick leg-hold and he tumbled into a tub of dirty water that one of the coachmen was using to wash a carriage. It was a big laugh on him, but a bigger one on me that same night when we played for a full-dress ball, as I was a sight playing in a dress-suit and sporting a black eye. All the guests had heard of the morning fun in the coach-house, and as they came up to congratulate me on my prowess in wrestling, the most of them (particularly the younger element) did not attempt to conceal their grins of amusement at the sight of my temporarily obscured optic.

At the summer resorts we always played as a family organization, mixing and joining in all field sports and other affairs. A very pleasant Bay Shore remembrance is of a day when we made up a yachting party and serenaded President Cleveland, who was out on the bay in his private yacht, fishing. I also very pleasantly remember when we were playing at Hotel Lafayette in Minnetonka, Minnesota, in 1883, that two sons of James J. Hill (America's then greatest railroad magnate) were our constant companions, young Jim Hill and myself being together all day long. Our father had brought us up to believe that we were as good as the best, and taught us always to carry ourselves right. This method of playing the game of life and sticking to the "code" will carry you over the top most all the time.

Theatrical Life of the Late '80s

While at Bay Shore we made several visits to New York City, forty miles by train. The big city had made rapid strides in seven years. Carl Fischer's old place was going forward to the goal it has now reached. Madison Square was the new theatrical centre, but Union Square and Fourteenth Street, several blocks farther down, was still the old Rialto, and J. M. Hill still managed the Union Square Theatre under the old Morton House. Yet farther south was the Star Theatre, where William Crane was making his long run in Sydney Rosenfeld's play, *The Senator*. The Academy of Music (run by E. G. Gilmore) and Tony Pastor's old theatre on Fourteenth Street still claimed attention, but one could readily see that the New Yorkers were moving northwards.

Fashionable New York still drove its private rigs with liveried coachmen and tigers; there were neither motors nor trolleys, and the busses on Fifth Avenue were drawn by horse power. A. M. Palmer's Theatre, Daly's Lyceum and other uptown theatres were playing such great dramatic lights as John Drew (son of the famous Mrs. John Drew), Robert Hilliard, Herbert Kelcy, Rose Coghlan, Berry Wall (arbiter of New York fashions), De Wolf Hopper (the tall comedian of light opera and hero of "Casey at the Bat"), Nat Goodwin, Henry E. ("Harry" "Adonis") Dixey, Digby Bell (husband of Laura Joyce and both of light opera

fame), Charles Stephenson (husband of Kate Claxton, noted for her portrayal of blind Louise in *The Two Orphans*), Wilton Lackaye, Ted Henley and Frank Carlyle.

New York City was and always will be the fountain head of the show business in America (the same as are London and Paris in their respective countries), and in the Metropolis at that time there could be found two or three generations of families such as the Drews, Barrymores, Cohans, etc. When in New York I never failed to visit the old Hoffman House Cafe, to my mind one of the finest in the world. The proprietor was "Ned" Stokes, who shot and killed Colonel "Jim" Fiske on account of a woman of the underworld, Josie Mansfield. In this cafe there was a remarkable painting by the celebrated French artist, Bouguereau. The picture, which was guarded by brass rails and push ropes, represented an idyllic woodland and lake scene, with a number of beautiful nymphs trying to throw a resisting satyr into the water.

The Heyday of the Free Lunch

After the evening performances the cafe always filled up with those from the leading theatres nearby: Fifth Avenue, Madison Square, Daly's Bijou, Lyceum and Palmer's, but only the best men in town frequented the place. Billy Edwards, ex-champion prize-fighter, was houseman or, as they would say down on the Bowery, "Bouncer," and spelled with a big capital B. At the bar they served almost a regular course dinner with one drink, but one had to tip the waiter two-bits. Glorious days! Free-lunch days! Days that never will come again in our time!

Down on Fourteenth Street, and facing Steinway Hall, was another famous cafe run by the Lienans, an old couple, which was the headquarters of the better-class of musicians. Near by, on University Place, was "Billy Mould's," a cafe famous for its bean soup. This place was a rendezvous for musicians, newspaper men, artists, etc. There congregated such artist musicians (pianists, violinists, directors and others) as Sternberg, Friedheim, Joseffy, Neupert, Ansorge, Rosenthal, Mills, Studley, Sauret, Ovide Musin, Ysaye, Gerady and Max Heinrich. Sternberg, when he had a few drinks under his belt, could do more stunts on the piano than any vaudeville player that came along later. I am now certain in my mind that these piano comedians gained all their ideas from this famous concert pianist in that little back room at Papa Lienan's cafe, wherein there was a piano on which some of the greatest pianists of the world amused each other in their off-hours. S. M. Mills (one of the piano clan) arranged many numbers for my musical act later on in my strolling career. Carnegie and Aeolian Halls had not then been built, and the old Steinway Hall was the music centre of the city. There the Theodore Thomas and the Boston Symphony Orchestra played when in town; the Boston aggregation, then under the directorship of Wilhelm Gericke (the late Franz Kneisel was concert-master),

Editor's Note: This is the ninth of a series of reminiscences in which the author draws upon the rich experiences of a "globe-trotter" musician who has had intimate contact with music and acquaintance with leading musicians of the world for nearly half a century. The next article will appear in an early issue.

was second to none in symphonic playing at that time. Dr. Leopold Damrosch (father of the present Walter) and Anton Seidl were the two most noted New York conductors of the day. The latter's conducting of *Tristan und Isolde* (and other Wagner operas) was considered equal to that of the great Dr. Hans Richter. It was Seidl who introduced Dvorak's *New World Symphony* to the American public. The German conductor and the Bohemian composer (Anton and Antonin) were great friends who often were seen together at the old Vienna Bakery Cafe next to Grace Church.

The National Conservatory of Music

When Mrs. Jeannette M. Thurber founded the National Conservatory of Music in 1881 in New York City, she secured some of the world's greatest artists as members of the faculty and Dr. Antonin Dvorak was made music director. Some of the noted ones in their respective departments were: Madame Emmy Fursch-Madi (eminent operatic soprano), Victor Capoul (operatic tenor of note), Emil Fischer (basso), Jacques Bouhy (prominent vocal teacher), and M. Duffriche. Rafael Joseffy and Adele Margulies were in the piano department; in the stringed-instrument department were such lights as Camilla Urso (greatest of women violinists), Leopold Lichtenberg (a brilliant violinist formerly with the Boston Symphony), Victor Herbert (leading solo violoncellist of that time), Fritz Geise (Dutch 'cellist of the noted Kneisel Quartet), and Leo Schultz (first 'cellist of the New York Philharmonic). Others were: Otto Oesterle (flutist of the Thomas and Philharmonic Orchestras); John Cheshire (harpist); C. P. Warren (organist); Anton Seidl, Frank Van Der Stucken, Emil Paur (conductors); Bruno Oscar Klein, Horatio Parker (composers), Warsile Lafanoff and Gustav Hinrichs. At that time the school was located on Seventeenth Street, east of Irving Place; in 1891 it was granted a charter by Congress, and today the National Conservatory of New York is looked upon as a national institution.

Plans were under way in 1925 to place tablets on the houses in Spillville, Iowa, wherein Dvorak lived when he composed his famous *Humoresque* and his *From the New World* symphony. One influence of Dvorak's work on music in America has been to bring out a better ragtime rhythmic movement and melody in our modern negro dance numbers. It is said that he used alleged negro tunes in his symphony, but the most original negro music thus far written was by a white man—Stephen Collins Foster. The aboriginal race and music in America was not negro, but Indian, and the characteristics of the latter's music are found in Edward A. MacDowell's *Indian Suite* for orchestra. MacDowell was our most truly native composer, as our most potential force in America today is a born Alsatian—Charles Martin Loeffler, who at one time shared the first violin desk in the Boston Symphony with that remarkable artist, Franz Kneisel. In the old days, the *great* and the *humble* of musicians were sometimes close in a common cause of "Where"—"Where do we get a meal ticket?" "Where do we get a good free lunch?" and "Where do we go from here?" Today we are all members of clubs and very much classified, but brothers all, only, sometimes the skin is very thin!

I was sorry when our summer season closed at Bay Shore and our visits to New York City (I did not see it again until 1901-1902) ended, for with it all there ended a most pleasant northern interlude and we were on our way.

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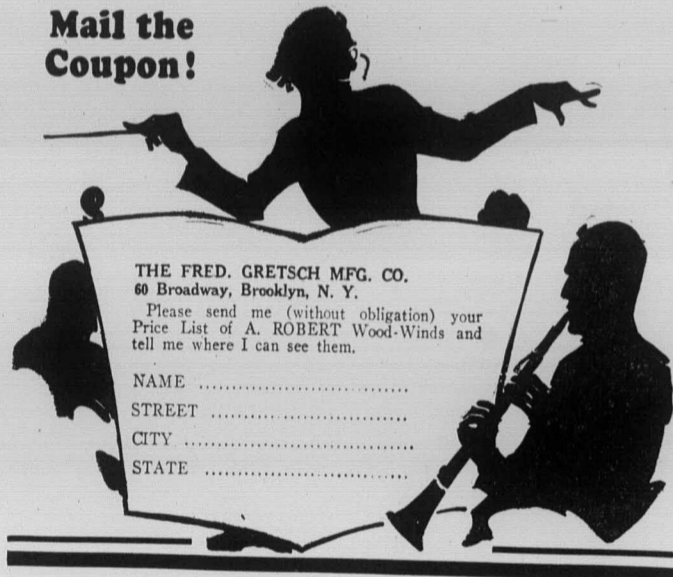
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Philadelphia Music News

THE PHILADELPHIA ORCHESTRA, which began its twenty-eighth season with concerts on October 7 and 8, had several changes in personnel when it held its first rehearsal on October 3, under the baton of Fritz Reiner, who had then just returned from Europe. Mr. Reiner spent six weeks in Milan, where he officiated at La Scala in place of Toscanini.

The changes in the membership embrace the appointment of a new concertmaster, Mischa Mischkoff, a native of Russia, who comes from the New York Symphony where he was concertmaster three years. He won the gold medal in the class of 1913 at the Petrograd Conservatory. After the demobilization of the Russian army in 1917 he became concertmaster of the Petrograd Orchestra under the direction of Albert Coates. During the years between 1918 and 1920 he was professor of violin by government appointment at the conservatory at Nijni-Novgorod. For the two years following this he was concertmaster at the Moscow Grand Opera and with the Warsaw Philharmonic. In 1923 he was chosen for a public appearance with the New York Philharmonic in the Stadium concerts. The following year he was appointed concertmaster of the New York Symphony.

Other changes include the return of Joel Belov to the first violin section after an absence of two years; the accession of two Philadelphians, Davis Madison and Grisha Monasevitch to the ranks of the second violins; and the appointment of John Gray, 'cellist, who is a brother of Alexander Gray of the violas. The last of the newcomers is Max Strassenburger, a double bass player, who comes from the Cincinnati Orchestra.

THE CHAMBER MUSIC ASSOCIATION, the torch bearer and pathfinder among Philadelphia musical organizations for the advancement and encouragement of this kind of musical endeavor, opened its eleventh season on October 30, at the Penn Athletic Club with the appearance of the Philadelphia String Simphonietta under the direction of Fabien Sevitzky. The Association's second concert will present, for the first time in the organization's history the famous Curtis Quartet, which is composed of Carl Flesch and Emanuel Zetlin, violins; Louis Bailly, viola and Felix Salmond, violoncello. The Flonzaley Quartet will appear on December 18, and the Musical Art Quartet, which made its debut last season, will be heard on January 8. On January 29, the well-known trio consisting of Sascha Jacobinoff, violin; Emil Folgman, violoncello; and Josef Wissow, piano, will be the group to be heard. The Philadelphia Orchestra Ensemble appears on March 11, while the New York String Quartet will terminate the season on March 25.

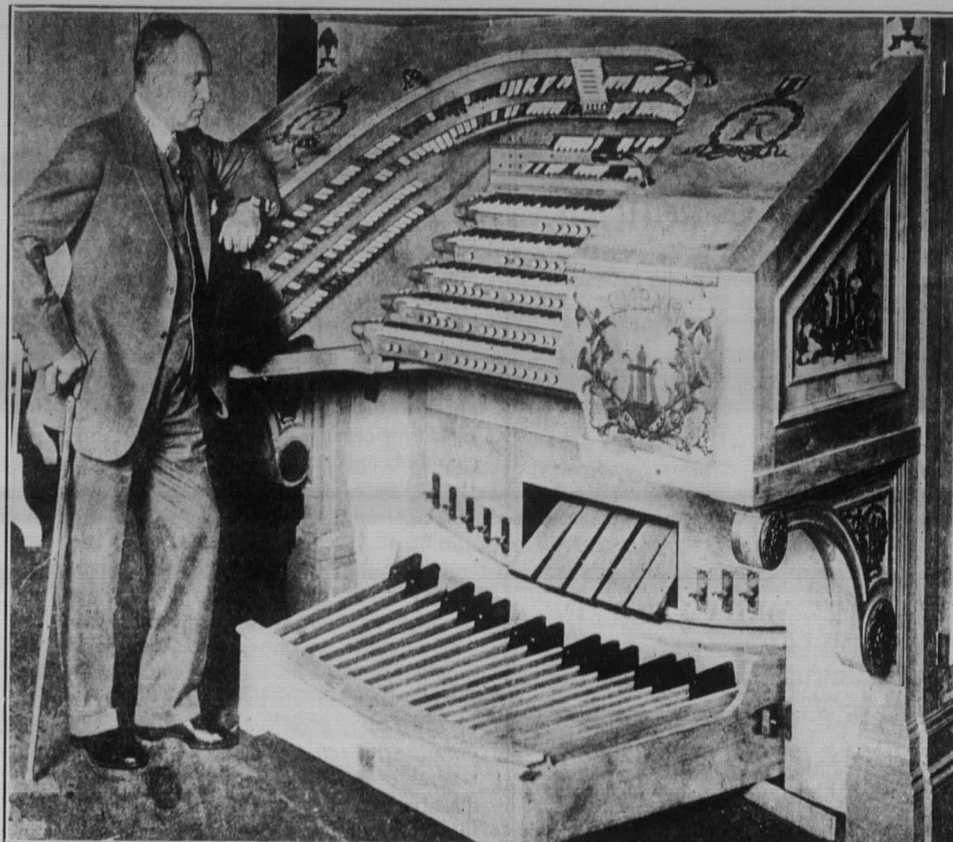
THE SYMPHONY CLUB, the home of which is at 1235 Pine Street, opened its eighteenth season the first week in October. This institution, maintained by the generosity of a philanthropic Philadelphian, is unique in the service it offers young musicians. Its work, which is done entirely in classes, comprises instruction in orchestra work, chamber music, theory, and music for two pianos. No individual instruction is given, and there are no dues and collections of any description, but applicants to the various classes must pass examinations.

This season the ensemble or chamber music classes will be under the direction of Sascha Jacobinoff. In the other classes the instructors will remain the same as in previous years. William F. Happich and Herman Weinberg will direct the three orchestras, Josef Wissow will preside over the destinies of the two piano classes, and the before-mentioned Mr. Happich will impart instruction to the class in theory.

—Alfred Sprissler

Tuskegee, Ala. — If Booker T. Washington, founder of the Tuskegee Normal and Industrial Institute for the training of young colored men and women, were living, he would be in hearty sympathy and co-operation with the band-plans which now occupy so important a place in the curriculum of the Institute. A special summer school is even conducted with intensive courses for band and orchestra leaders. Several talented soloists have appeared among the student body, and the programs given by the bands, glee club, and quartet, with Captain F. L. Drye as conductor, are consistently interesting and worth while musically. During the regular school year Tuskegee maintains a beginners' band of usually fifty or more members, and the first band of more advanced players. The past year the first band had forty-seven members. All of the band and orchestra work, both as to pedagogy and actual development of Tuskegee organizations, is under the direction of Captain Drye who has been on the Tuskegee faculty for twelve years. The two student bands use many of his arrangements and compositions on their programs.

ROXY



S. M. ROTHAFEL (ROXY) AND THE MAIN CONSOLE OF THE GRAND KIMBALL

IN THIS PRESENT ERA of jazz and musical blige the Roxy Theatre in New York, under the direct supervision of the world-famous S. M. Rothafel, or "Roxy" as he is affectionately called, represents decided hope for the future of art in the photoplay theatre. In architecture, equipment, service, presentations, music, projection, and so on, *ad infinitum*, this theatre eclipses anything on the continent. Particularly are the readers of this magazine interested in its music, and in this feature, also, it is doubtful if any other picture theatre can compare with it.

Several years ago it is said, Mr. Rothafel was discharged by the Finkelstein and Ruben interests of Minneapolis as being impossible as a theatre manager. Tenaciously he clung to his ideals of music and the sister arts, refusing at all times to subordinate any phase of them to what the ordinary exhibitor considered good showmanship. That his ideals were well-founded is evidenced by his Temple of Art, which is the only theatre of its magnitude in America devoted to the cinema in its major sense. Its programs deserve and receive the commendation and patronage of the most critical and aesthetic. Photoplay theatres of similar ideals that have preceded it have all been under Roxy's banner, with the exception of the Sid Graumann chain on the Pacific Coast, the old Coliseum Theatre at Seattle during the years from 1915 to 1922, and the Chicago Theatre from its opening up to two years ago. But none of them have been so successful as Roxy in clinging to their ideals, building them into their presentations and programs, and presenting them in such a way as to receive public support. In fact, Roxy seems to be the only exhibitor who has been able to consistently refrain from a policy that caters to lack of public taste as a basis for success. That his ideals are constantly growing in height and strength is witnessed by every activity and department of the new theatre.

Largest Theatre Symphony Orchestra

Of course the theatre has the largest symphony orchestra in the United States in a movie house — 110 men, all consummate artists, with no expense spared on the details of service, pictures, etc. But the musical item of outstanding conspicuity is the magnificent Kimball organ, installed as an integral part of the building, mechanically, and of the show, musically. It is really three separate instruments designed and installed for three different purposes. This remarkable instrument is played by three great consoles with an organist at each, each player having his individual section of the organ to control.

This is the first time in organ history that anything of this magnitude has been attempted giving such tremendous scope in musical results. The largest of these three consoles is a five manual shown in the picture on page 77 of this issue; the other two are each of three manuals. All are of the unit orchestra type, placed in the pit on three elevators separately controlled, so that all three organists can be elevated at the same time, or any console individually. The installation of the organ itself is unique in an organ of this size, the entire instrument being placed under the stage, there being five separate chambers under separate control to increase the musical effects. Four of these chambers control the main organ itself. The fifth chamber is a fanfare chamber speaking through grille work in the ceiling more than 100 feet above the main chamber, the pipes in this fifth chamber giving a fanfare of trumpets.

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increasing the possibilities of blending tone colors and furnishing an ideal arrangement when the orchestra and organ are combined.

The music played by the three organists must be scored for their individual use, but musical results are being developed that have never been attempted before. It might be called "The Organ With a Million Voices."

Another built-to-order organ has been installed in the rotunda. This organ is to entertain the patrons while entering and leaving the theatre. In addition to its possibilities when played by hand, it includes the Kimball solo reproducing player, which will reproduce hand-played music from the fingers of the greatest artists identical with their slightest change of registration and touch. The Roxy is the only theatre in which an organ has been installed for this purpose.

The Kimball broadcasting organ is yet another installation. It was especially designed for broadcasting and is placed in special chambers opening into the broadcasting room. It is used for the broadcast programs of "Roxy and his Gang."

Some of the organ presentations have been astounding! At one show the three organists played Gershwin's *Rhapsody in Blue*, dividing the musical colors between the three consoles. This number was specially arranged, as all numbers must be for this mammoth organ, and the effect was indescribable in its individuality of expression and coloring! This system of organ arrangement had been proposed on several occasions prior to its use in Roxy's Theatre but it took the vision and faith in ideals of an impresario of the mental calibre of S. M. Rothafel to bring these ideals to tangible actuality.

It would be difficult to praise to excess a man who is doing the tremendous work Roxy is in elevating cinema theatre standards. He has plenty of opposition but so far seems to have sold the erudite Gothamites on the fact that he has the best theatre in the city as well as in the United States, and the house is breaking all attendance records. This magazine and the writer heartily endorse his ideals and congratulate him upon the great contribution he is making to all phases of theatrical activity.
—Henry Francis Parks.

Dayton, Ohio. — In this, our first contribution of news of Dayton, it might be interesting for readers to have a summary of the different theatres and their organists.

At Loew's Dayton, there are Mr. Stanley Dunkelberger and Mr. Wetzel Finney playing a three manual Moller organ.

B. F. Keith's Theatre is a combination house, having three-day vaudeville and pictures. Mrs. Clara Oglesby Lyman and Mrs. Helen Evans are the organists and play a two manual Wurlitzer.

B. F. Keith's Colonial has the Vitaphone and Miss Ruth Packard and Mrs. Esther Randall also play a two-manual Wurlitzer.

B. F. Keith's State has a two-manual Kimball and the organists are Mr. Urban Decker and Miss Thelma Murphy. B. F. Keith's Strand has a two-manual Wurlitzer and Mrs. Grace Spacht and Mrs. Velma Kenney are the organists.

Mr. Reuben Haskins and Mr. Gordon Kreesan are at the Columbia Theatre playing a two-manual Wurlitzer.

The Federation Theatre has a two-manual Page organ. Miss Margaret Trone is the organist.

Loew's Dayton has a return engagement of the *Big Parade* with the added attraction of an orchestra conducted by Mr. Dennis Ahern. Mr. Ahern is one of our most talented and capable violinist-conductors. It has been a long time since there has been an orchestra in a straight picture house here and it sounds great. —Thelma Murphy.

Milwaukee, Wis. — Mr. William Grigg, instructor of musical instruments and proprietor of the Ideal Music Shop, broadcasts regularly every Wednesday afternoon at 5:15 from station WSOE of this city. Mr. Grigg's violin solos are very well received on these programs, which are primarily for the benefit and entertainment of youthful listeners.

What I Like in New Music

By LLOYD G. DEL CASTILLO

SEVERAL new shows are out, — the *Follies*, *Manhattan Mary*, a collegiate musical comedy by De Sylva, Brown and Henderson not released at date of writing, and the selections to *Hit the Deck*. The sheer volume of monthly publication is staggering, and there are now so many firms catering to the photographers that it seems as though someone must go under.

Orchestral Music

HAPPY JACQUELINE, by Mondrone Schirmer (Galaxy 322). Medium; 2/4 Allegretto moderato in D major. A light and well-constructed intermezzo of considerable length, and a melodic middle section. Numbers of this type are always welcome, particularly when they are, as in this instance, respectably clothed musically.

POUPEE CHARMANTE (Charming Doll) by Sarino (Schirmer Gal. 323). Easy; 3/4 Tempo di valzer moderato in D major. Savino is one of those prolific composers who can be depended upon. This waltz intermezzo maintains his previous standard, than which no more need be said.

STEEPING ON THE IVORIES, by McLaughlin (Witmark). Easy; 4/4 Brightly in E♭ major. A short rag not unlike *Flapperette*, and also similar in the easy way it lies for the fingers. Justin Wheeler has, for some dark purpose, added lyrics to a tune which skips over a compass of an octave and a half.

HIT THE DECK SELECTIONS, by Youmans (Harms). This needs no endorsement. It contains *Hallelujah* and *Sometimes I'm Happy*. Nuff sed.

TAMBOURIN CHINOIS, by Kreisler (Fischer Fam. Comp. Ser. 1). Difficult; 2/4 Allegro molto in B♭ major. No more felicitous choice could have been made to open this new series. Rapee has made a fine arrangement of this beautiful and delicate number. Caution need only be made that a poor orchestra will bungie it beyond recognition, and had best stay away from it.

VAISE MACABRE, by Godowsky (Fischer F. C. S. 2). Medium; 3/4 Moderato in C minor. The phrase "Selected and orchestrated by Erno Rapee" would indicate that Roxy's chef d'orchestre is editor of this new edition. If so, it augurs well for it. This *Valse Macabre* is not to be confused with Saint Saens' *Danse Macabre*, which is of similar vein, but wilder.

PROMENADE AMOUREUSE, by Fauchey (Krier-Manus). Easy; 4/4 Allegro animato in G major. An agreeable trifle by one of the most prolific of superficial French composers. The even legato melody of the first strain is interrupted by a middle section vacillating between a 12/8 Adagio cantabile and a short 6/8 Agitato in minor.

MINUTTES DES FIANCÉS, by Fauchey (Krier-Manus). Easy; 3/4 Moderato in A major. Minutets and gavottes are notoriously easy to write; but this one is just enough different in atmospheric delicacy to be worth mentioning.

PASTORALE, by Fauchey (Krier-Manus). Easy; 4/4 Moderato in B♭ major. A predominance of arpeggio treatment in the accompaniment, and a wealth of suave and insinuating melodic line amply support the contention of the title.

CANZONETTA NAPOLITANA, by Fauchey (Krier-Manus). Easy; 6/8 Andantino in B♭ major. Again the title is truly descriptive of the musical idiom, a verification unfortunately not always found. Italian, Sicilian and Neapolitan atmosphere here finds apt synchronization.

AMOUREUSE, by Weiller (Decourcelle-Manus). Easy; 2/4 Allegretto in B♭ major. A pleasant enough filler for the sort of light intermezzo it represents. No disparagement implied, for the bulk of such numbers are too trifling to be worth mention.

AU PAYS DES MOUSMÈRES, by Picart (Yves-Manus). Easy; 2/4 Allegretto moderato in F major. An air de ballet of characteristic idiom, with some hint of Oriental atmosphere.

NICE-EXCENTRIC, by Callemien (Decourcelle-Manus). Easy; 2/4 Allegro moderato in F major. A light intermezzo of unusual rhythms and phrasings. The rubato type that supplies contrast if used in conjunction with the more straightforward sort.

ENTRACTE-PIZZICATI, by Mathé (Decourcelle-Manus). Easy; 2/4 Moderato in G major. A facile intermezzo of precisely the even rhythm referred to in the preceding number.

HAPPY MOODS, by Marquardt (Music Buyers Corp.). Easy; 2/4 Allegretto in E♭ major. Another such intermezzo, set apart in character by the pleasing and unexpected cadences in the first strain. The trio is more ordinary.

THE MIDNIGHT PARADE, by Marquardt (Music Buyers Corp.). Easy; 6/8 Marcia moderato in D minor. A light grotesque intermezzo, styled "A Mysterious Episode," of the *Polato Bugs' Parade* variety.

THROUGH THE AGES, by Schol, (Sanders Unique Orch. Rep. 34). Medium; 4/4 Majestic in D minor. A pompous procession of ancient idiom achieved through the use of old modes, bizarre progressions, and intentionally monotonous rhythmic bass progressions.

MOTHER CROONS A TUNE by Copping (Sanders Excerpt Ser. 1). Easy; 3/4 Andante con sentimento in C major. Apparently a copy of Kreisler's *Old Refrain*, but none the less worth buying on that account.

SPREADING ANTLERS MARCH, by Gutman (Belwin P. S. E. 82). Easy; 6/8 Tempo di marcia in C major. A march dedicated to the Elks, and of value to the photographers by the inclusion of *Auld Lang Syne* as the trio strain.

THE ROXY MARCH by Weiller (Belwin P. S. S. 85). Easy; 6/8 Tempo di marcia in B♭ major. Dedicated, of course, to Roxy, and as good as most marches. *Hail, Hail, The Gang's All Here* figures inconspicuously in four measures of the break-up strain.

LA PETITE DANSEUSE, by Parkhurst (Belwin Conc. Ed. 113). Medium; 3/4 Very delicately and rubato in A major. A useful 3/4 caprice because of the continued rubato and broken treatment.

THREE LITTLE TONE POEMS, by Jay (Belwin Ed. Art. 25). Three short numbers of ingenious appeal. (1) *To the Wind*; 4/4 Moderato rubato in D major with little rushing arpeggios fading to placid pauses. (2) *To a Tear*; 4/8 Andantino in G minor of simple and wistful contours. (3) *To a Sigh*; 4/4 Andante in E♭ major, with the sigh appearing in little swooping melodic phrases under harp arpeggios.

ENTRACTE LOVELORN, by Wood (Fox Par. Ed. 6A). Easy; 4/4 Moderato in D major. Our old dependable friend, Haydn Wood, of the *Hawkes* catalog bobs up under an American banner, and with no apparent diminution of ability. The familiar long-singing phrases of agreeable contour are still here.

AN EGYPTIAN LOVE SONG, by Wood (Fox Par. Ed. 7A). Easy; 4/4 Andante con moto in D minor. This is simply Haydn Wood in minor, but as such is pleasing enough for any us.

BYBLYONIAN NIGHTS, by Zamecnik (Fox Par. 11A). Easy; a synopsis of varied moods as follows: 4/4 Moderato in E minor (Babylon by moonlight), 2/4 Allegro in E minor similar to the first movement of the Ballet Egyptian (Native Dance), temporarily interrupted by a fanfare and a moderate sensuous strain (the King's arrival and the adorable Queen), the dance resumed, the royal couple's departure (the Queen motive grandioso), and a resumption of the first quiet movement ending with Chimes.

THE COBSAIRS, by Riesensfeld (Fox Par. Ed. 13A). Easy; cut time Tempo di Marcia in A minor. An Oriental march of the effectiveness one would expect from the composer.

EN VISITE, by McDonald (Sonnenmann). Easy; 2/4 Allegretto in D major. A simple and agreeable intermezzo of staccato melody.

LE CHEVALIER PRINTEMPS, by Jaquet (Berlin C. C. S. 34). Easy; 2/4 Allegro deciso in D major. An Intermezzo Elegant, if we can believe the subtitle, with a fluid little 6/8 sort of rhythm in 2/4 time.

A FESTIVE GATHERING, by Jaquet (Berlin C. C. S. 35). Easy; 4/4 Tempo di Marcia animato in G major. A rollicking sort of march rhythm depicting a knightly rendezvous of somewhat liquid conviviality, one might judge.

THE OLD CASTLE, by Moussorgsky (Ascher 632). Medium; 6-8 Andante in G minor. A ghoulish sort of andante with a monotonous and incessant pedal point on the key note. Excellent atmospheric stuff, and aptly titled.

THE MUSICAL SNUFF BOX, by Nikolaiewski (Benjamin-Ascher 3518). Medium; 2/4 Moderato in G major. Here comes another musical snuff box to join its predecessor by that other Russian composer, Liadoff, and naturally of similar design.

Continued on page 67

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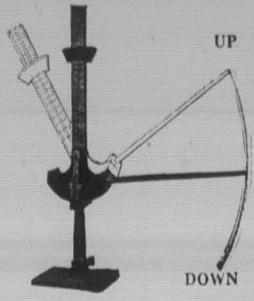
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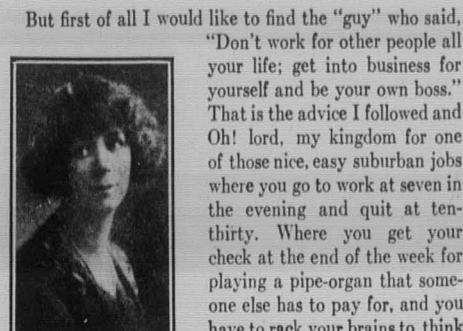
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Milwaukee Notes

NOW THAT the novelty and excitement of the new organ school and broadcasting studio has quieted down, your Milwaukee correspondent will exert her 'literary talents' long enough to jot down some of the late happenings in Milwaukee musical circles.



AVELVN M. KERR

But first of all I would like to find the "guy" who said, "Don't work for other people all your life; get into business for yourself and be your own boss."

The only enjoyment I do get is totaling up the receipts for the week, comparing the amount to the average theatre salary and then glancing at the calendar and discovering that the next note on the organ is about due...

Reminds me of a little joke. One of my very new pupils had attended a leading theatre here in Milwaukee and was endeavoring to tell me of some peculiar solo effect the organist had rendered...

THE SAXE COMPANY has finally opened the doors of the Oriental Theatre to the public and I will say it was well worth waiting for as far as the theatre itself is concerned...

Just what the theatre game is coming to in Milwaukee is hard to state but me-thinks if this is a theatre manager's idea of an attraction, there won't be enough business left at the end of a month to pay for even one of the graven images the Oriental is famous for...

Not that I have anything against Billie Adair - only that he belongs in the dance halls, and there he can hold his own with any orchestra - but when I go into a theatre to view a dramatic picture I don't care for a jazz back-ground...

Cowham is termed Saxe's ACE Organist but I will go that one better by saying that he is not only an ACE in the Saxe Company but in the whole theatre organist profession.

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Besides being an excellent musician, Cowham is a real show-man and his pleasing personality has won him a host of friends. I wish I had a picture of him. I would spoil his manly beauty by putting it in cross-eyed just because he has not condescended to visit my new studio as yet.

WHO DO YOU think visited me a week or so ago? None other than your own Chicago correspondent, Henry Francis Parks, and I was greatly pleased to entertain him. I have read so much of Mr. Parks and somehow or other had pictured him as middle aged, very sedate and altogether too brainy to mix with us common folks, but instead I found him young and humorous and full of vim, vigor and vitality...

THE VITAPHONE has recently been installed at the Garden Theatre in Milwaukee, putting a ten-piece orchestra and two organists out of work. Of course the Vitaphone will be blamed for it and the musicians are in a state of excitement for fear other theatres will substitute mechanical music for the individual player, but the writer knows that the individual musician never was sure of his ground so far as the Garden Theatre was concerned...

THE WRITER had the pleasure of opening the New Mighty Wurlitzer, at Riviera Theatre, one of the Laemle chain of theatres. It was about the first inkling I have had of just what radio publicity means to an artist. Broadcasting seems so empty alongside of playing direct to your listeners in the theatres, but when one stops to think that every time one plays a program over the air there are hundreds of thousands of listeners as compared to the few thousand in one theatre, it becomes quite thrilling...

But to get back to my subject, this is a keen little organ job at the Riviera Theatre and has two clever organists at the console: Miss Edith Tews, who is one of the most promising organists I know of, and Elsa Seidel, another very competent musician. The Riviera Theatre has a splendid musical organization and Mr. Gadsby, violinist and director, does wonders with a small orchestra.

THERE HAS BEEN considerable controversy between Union musicians and theatre managers of late, the Union insisting on small orchestras in houses of one thousand seats or over and the theatre managers insisting on buying expensive pipe-organs and employing organists only. As an instructor of pipe-organ I am expected to join with the theatre managers in doing away with the small orchestras and furnishing employment for my students, but such is not the case...

I agree with the theatre manager that the average small orchestra is agony, so the only remedy I can see is that the director take the few musicians allotted to him in these particular houses and make a feature out of them. Even a trio of piano, violin and cello can be made a feature, if the musicians themselves take enough interest in their positions to work together. I have no patience with any musician who is satisfied to come in on his job at the last minute, put

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in the exact amount of time required of him, and sit in an orchestra pit week in and week out without letting his audience know who he is. A violin or cello solo in spot light is an attraction anywhere: even a piano can be made a feature if the musician has energy enough to work up a few novelty numbers.

The main trouble is not with the theatre managers but with the musicians themselves. Amateurs are joining the Federation every day with nothing in mind but drawing a salary for holding down a chair in an orchestra pit and giving nothing in return. And in this day of novelty entertainment it is an unpardonable sin. Let the musicians make a feature box-office attraction of themselves and they won't have to force the theatre managers into giving them employment; they will be in demand. But the day of mediocre talent is past and to make a livelihood at music nowadays one must "know his onions," using a good slang expression, and the only way to "know your onions" is to plant them yourself, weed them, hoe them and pick them. In other words work for them and don't look to some organization you happen to be affiliated with to force someone to pay you a salary for your indolence.

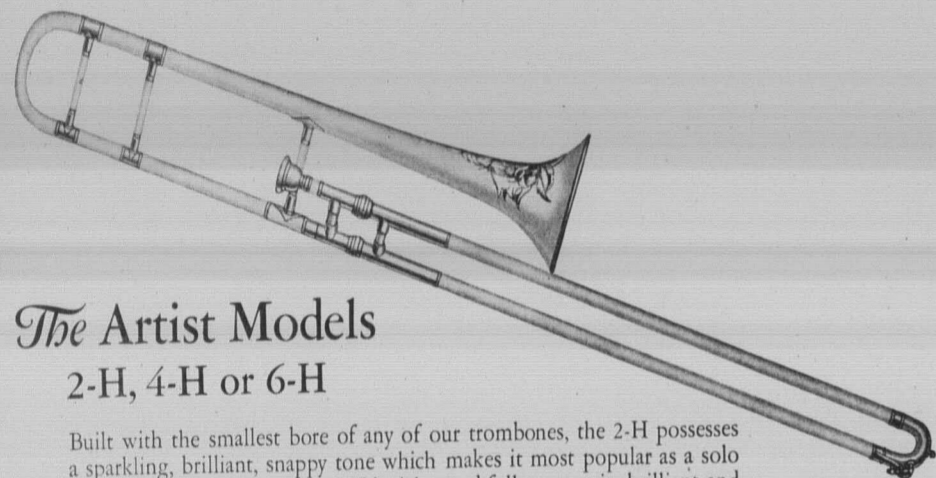
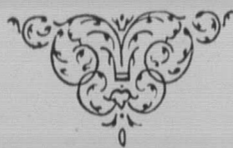
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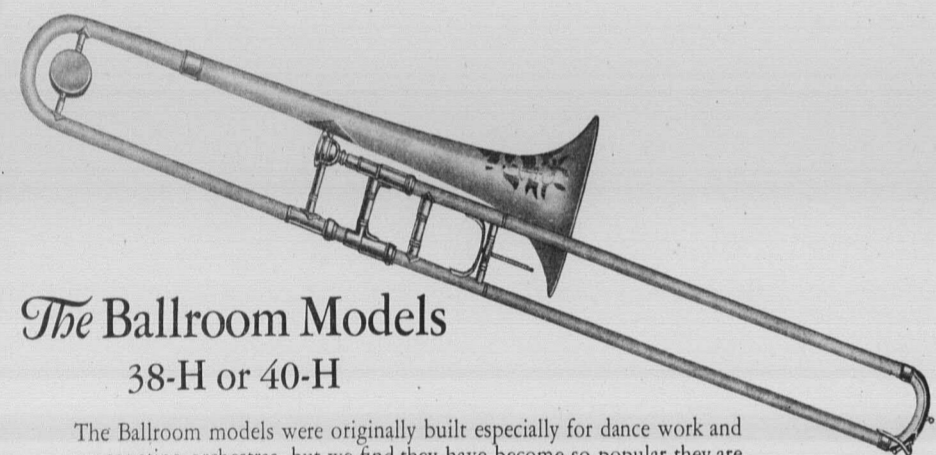
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NOVELETTE

PHOTOPLAY USAGE
For light neutral scenes.

WALTER ROLFE

Moderato

PIANO

mf

f accel.

Allegretto grazioso

ff rit.

f > mf

f > mf

f

rall. mf

a tempo

f

mf

f

accel.

mf rall.

a tempo

mf rall.

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MELODY

f a tempo *mf*

f *p poco rit.* *rall. ad lib.*

f a tempo mf

f mf *rall. mf* *a tempo*

f mf

Gen. Mixup, U. S. A.

Characteristic March

PHOTOPLAY USAGE
Light comedy scenes of
military or patriotic nature

THOS. S. ALLEN

PIANO *f*

(Revielle) (Yankee Doodle)

(Columbia, the Gem of the Ocean) (Dixie Land)

ff *mf*

(Marching Through Georgia) (Battle Hymn of the Republic)

(Dixie Land)

(America)

(The Battle Cry of Freedom)

We're Tenting To-Night

(Yankee Doodle)

mf *cresc.*

8 (Sailor's Hornpipe) (Yankee Doodle)

ff *mf*

Musical score for page 28, featuring piano accompaniment for 'Yankee Doodle' and 'Sailor's Hornpipe'. The score is written in G major and 2/4 time. It consists of eight systems of piano accompaniment, each with a treble and bass clef staff. The first system is marked 'mf' and 'cresc.'. The second system includes a measure with a fermata and is marked 'ff'. The third system has a first ending bracket and is marked 'mf'. The fourth system is marked 'ff'. The fifth system is marked 'f'. The sixth system is marked 'ff'. The seventh system is marked 'f'. The eighth system is marked 'f'.

La Mantilla
Spanish Serenade

PHOTOPLAY USAGE
Neutral Spanish scenes, or direct
tango or habanera dance cues

EARL ROLAND LARSON

Allegretto grazioso

PIANO

f *mf* *poco a poco cresc.*

Musical score for page 29, featuring piano accompaniment for 'La Mantilla'. The score is written in G major and 2/4 time. It consists of eight systems of piano accompaniment, each with a treble and bass clef staff. The first system is marked 'Allegretto grazioso' and 'PIANO'. The second system is marked 'f'. The third system is marked 'mf'. The fourth system is marked 'poco a poco cresc.'. The fifth system is marked 'f'. The sixth system is marked 'mf'. The seventh system is marked 'f'. The eighth system is marked 'f'.

Animato

MELODY

30

Continued on page 35

JACOBS' CINEMA SKETCHES, Vol.

Peasant Dance

For light bucolic or rustic scenes of foreign flavor

NORMAN LEIGH

Moderato

PIANO

mf

cresc.

f

mf

MELODY

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MELODY

molto rall.
mf a tempo
cresc.
mf
rall.
mp a tempo
p f

○ A Haunted House

R. S. STOUGHTON

PIANO

Largamente e molto misterioso

mf
f
mp R.H.
mf molto cresc. e accel.

Musical score for page 34, featuring piano accompaniment. The score includes dynamic markings such as *ff*, *f*, and *mf*, and tempo markings like *molto allarg.* and *Molto misterioso*. It also contains performance instructions like *R.H.*, *L.H.*, and *D.C. al C.*

MELODY

34

Musical score for page 35, featuring piano accompaniment. The score includes dynamic markings such as *f* and *mf*, and a tempo marking like *poco a poco cresca*. It also contains performance instructions like *R.H.*

35

MELODY

Meno mosso e cantabile

L.H.

R.H.

mf

poco rit

mf a tempo

poco a poco cresc.

mf

rit.

D. C. al

MELODY

36

TRIO

(Assembly)

(Marching Through Georgia)

f

ff

f

(Star-Spangled Banner)

Basso marcato

(Dixie Land)

(Yankee Doodle)

(Kingdom Coming)

mf

(Girl Left Behind Me)

(Hail, Columbia)

(Soldiers' Joy)

(Our Flag Is There)

(Star-Spangled Banner)

ff

ff

37

MELODY

Jacobs' Loose Leaf
Collection of Marches, No. 1
To A. W. Sprague, Bangor, Me.
PIANO
The Fighting Yanks
MARCH
H. J. CROSBY, Op. 54
14

MELODY

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39

MELODY

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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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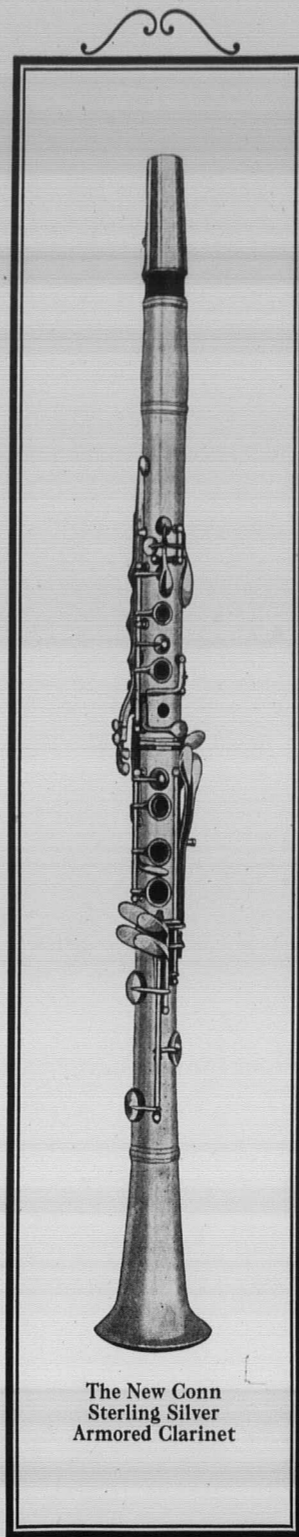
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BOEHM CLARINET, 34-N
18 Keys and 7 Rings

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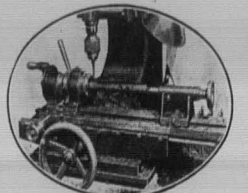


4-N—The Albert Clarinet, 15 Keys, 5 Rings

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

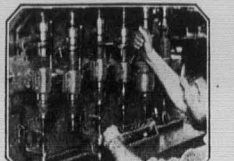
24-N—Boehm Clarinet, 17 Keys, 6 Rings

34-N—Boehm Clarinet, 18 Keys, 7 Rings



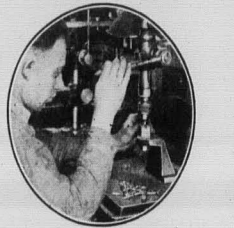
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PIANO
Andante grazioso

Serenade Romantique

GOMER BATH
Arr. by R. R. HILLBARTH

MELODY

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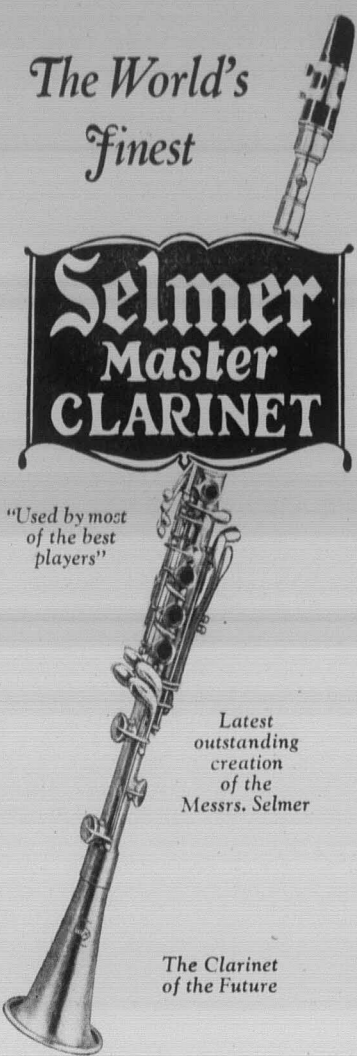
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Tempo I

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The Class B Champions of North Carolina

By C. D. KUTSCHINSKI

IN 1920 and 1921 when the soldiers were returning to Lenoir and Caldwell Counties from the World War, the citizens of the town and county became more and more anxious to do something more permanent and tangible for the returning veterans than merely to have addresses of welcome and something to eat for the hungry. This feeling resulted in a movement through the Lenoir Chamber of Commerce to purchase a set of band instruments for the local post of the American Legion, and early in January 1922, the instruments arrived. At first enthusiasm went beyond all bounds and great things were hoped for from the new Legion Band, but in time the novelty began to wear off. Some members went elsewhere to live. Others were married and could not be away from home at night so often. By January 1924 there were yawning gaps in the ranks and band instruments lying idle with no one to play them. It was decided to allow a limited number of promising boys from the local High School to gain some experience in playing with the organization, and to loan the idle instruments for their use. This arrangement continued until March of that year. By that time the schoolboys were about the only ones attending the practices with regularity and the Legion members were more and more interested in other matters. The Legion now took an unusual step. Instead of letting the band fall to pieces and the instruments become scattered as so often happens in such cases, the Legion Post made a definite offer to donate the entire set of instruments with all music and other equipment on hand to the Lenoir High School on condition that a high school band be organized and run regularly with proper evidences of industry and zeal on the part of the students.

From Legion to School Band

The School Board accepted the offer and the students leaped to action with zest. Practice began at once and boys all over Lenoir were "tooting" from daylight until dark. Several selections were given during the school Commencement exercises and the public sat up and listened. The results were better than the patrons had expected, and the audience was sold on the band idea.

Practice continued throughout most of the summer and funds were raised for some additional instruments. Fall brought the football season and the band was in demand for playing at all football games. Concerts were given and the funds obtained were devoted to the purchase of uniforms. Probably the uniforms have shown greater and more immediate results than any expenditure the organization has ever made. Boys all over the school now became wild to get in the band and a long waiting list had to be made. Boys on this list were given special training by the school sight-singing teacher and those showing special talent were raised for some additional instruments. Playing was done for both base ball and basket ball games and the fame of the band began to spread. Trips were taken to nearby County Fairs, to Kiwanis Conventions and for concerts to surrounding towns. Usually the second date in any community was much easier to obtain than the first.

In the Spring of 1925, several picked boys were sent as observers to the State Music Contests in Greensboro and they returned enthused over the contest idea. The band was now learning music faster and reading better and consequently more trips were possible. Donations began to come in from the Kiwanis Club and other organizations. Everything received was put into additional instruments and other equipment. The School Board agreed to hire an additional music teacher who came to Lenoir on Saturdays and trained the beginners as well as giving individual attention to the brass instrument players in the band who wished special coaching.

Inspiration from the State Contest

By the Spring of 1926 a band contest was included in the State Music contests and the boys in Lenoir went into it with vim. They could think or talk of little else and the contagion spread to their parents and friends to such an extent that raising the funds for financing the trip to Greensboro was easy. The boys themselves took the keenest interest in devising ways of bringing in funds or saving expenses for the band treasury. While in Greensboro the director issued a certain sum of money to each boy to pay for the meals of the day. To his surprise, the boys came to him after lunch and returned part of the money. The Kress stores were having a special sale of bananas and some ingenious boy made a quantity purchase for the whole outfit and made the others fill up on fruit to save the treasury. Such a spirit can do much. Not long before the contest, one member of the band was run over by a car and his leg broken. He could hardly wait until the doctor arrived, not to ask about the injury, but to know if he would still be able to go to the Contest. Another boy was accidentally hit on the lip with a baseball. The lip swelled terribly and the boy went to the office of the school superintendent for first aid, but first he went home and tried his cornet to see if his lip was swelled too much to play. The trip to Greensboro was made with very little hope of victory but with a very firm determination to learn everything possible from the experience which might im-

prove the playing of the band. No group of detectives could have watched things more intently. They went as those prepared to stand an examination on what they saw and heard. The results were closer than had been expected and the band made third place with only the very narrowest of margins between Lenoir and the nearest competitor.

Shortly afterwards a circus came to Lenoir and the band had the honor of marching in the parade just in front of the elephants and of being the guests of the circus for the day to include the band in its annual Autumn Jubilee and a considerable revenue was obtained from the concert given at that time. Frequent drills were held with the local National Guard unit and such formations as Retreat and Guard Mount were given quite frequently.

In August 1926 the band was awarded the task of furnishing the music for the automobile races in the Charlotte (N. C.) Speedway and probably no more exciting trip has ever fallen to the band than on that occasion. The bandstand was next to the pits and the youngsters were not long in making the acquaintance of the racing pilots and obtaining autographs of the speed demons they had been dreaming about.

By this time the girls of the high school were beginning to beg for a place in the sun, too, and the band co-operated in the organization of a high school orchestra. The brass and reed players were drawn almost entirely from the band with the expectation that in time the girls would take over the whole orchestra. Both band and orchestra played in the Jubilee in 1926 and many a home echoed to the sound of some beginner's instrument. Parents were by now anxious to purchase instruments for their children and the advice of the band or orchestra director was constantly sought.

Lenoir Inspires Other Towns

Trips to nearby towns continued and even multiplied, and bands and orchestras began to spring up in places the Lenoir organizations had visited. Smaller groups and sometimes even the whole band or orchestra were sent to demonstrate in schools where similar organizations were being planned. Letters began to pour into the Chamber of Commerce and the office of the school to learn how it was done and how the work had been financed. The local Kiwanis Club advised the band director that a committee had been provided to furnish all transportation for band trips. In future all the band had to do would be to call up the committee and notify them what transportation to provide. A local music club offered to give the time of its members to taking individual boys for special coaching and training as the band director might assign them.

With a spirit such as described above, any organization, with proper guidance, is bound to succeed—hence, it was not such a great surprise when the Lenoir High School Band won first place in the North Carolina State High School Band Contest for Class B schools. And that the musical development of this bustling town of the Piedmont section is not one-sided is evidenced by the fact that Lenoir also won the Class B trophy for the highest number of points in all high school music events, corresponding honors in Class A going to Winston-Salem. This speaks well of the work done by Miss Mary Louise Bender, who has been Supervisor of Music in Lenoir during the past three years.

James C. Harper, Director

The real mainspring of the success of the Lenoir band is James C. Harper, whose unselfishness, enthusiasm, and civic pride are so sincere and deep-rooted as to appear contagious. He is a "home boy" of whom Lenoir can justly feel proud. Born in Lenoir of a family with a musical past, Mr. Harper graduated from the Lenoir public schools in 1911, later attending Culver Military Academy, Davidson College, and finally the University of North Carolina, where he received his Master of Arts degree in 1916. Throughout his school life he was always associated with the school or community band or orchestra. During the war he held a captain's commission in the Army. Then, after spending about three years in the banking business in New York and Winston-Salem he returned to his home town where he has since been very successful as a furniture manufacturer. But Mr. Harper has not allowed the heavy demands of his business to interfere with pursuit of his favorite hobby—band work. In 1922 he became leader of the American Legion Band, and upon its dissolution (described in the foregoing history of the band), organized and directed the high school band up to the present time. Increased business demands coupled with the delightful fortune of having recently taken into himself a charming wife make it impossible for Mr. Harper to devote much of his time to the band in the future, but the success of the band due to the splendid foundation he laid has "sold" the idea to the community to the extent that the school board has engaged a regular supervisor to carry on. Fortunate is he who steps into this situation developed by Mr. Harper; and still more fortunate that Mr. Harper will still be in the community to back the continuation of the project with his good will and indomitable spirit which has guided it to the success it has already attained.

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To Wind or Not to Wind

Note: The following communication from a well known Jacobs Magazine contributor, in which the writer takes issue in a friendly way with the conductor of our Clarinetist department, is answered in an equally friendly way in Mr. Toll's column, page 55.

THE ENCLOSED letter is sent to Mr. Toll. Kindly publish it and remember that I consider Mr. Toll the best writer on the subject of the clarinet in this country.

— A. H. Rackett.

Dear Mr. Toll:

As a reader of your intelligent clarinet articles and the constructive answers you give the questions of your correspondents I was surprised and disappointed in parts of your September letter. It is quite obvious to me that your article is based on prejudice or ignorance of the subject in hand. I supposed your department was to answer all questions and give the why and wherefore, so far as lay in your power, for the benefit of the younger generation, who are trying to get knowledge (without prejudice) of the clarinet and its players.

The first question asked by one of the readers is: What advantage is there in playing a clarinet with the reed on top instead of under the mouthpiece? Now instead of giving the history of this old Italian method of playing clarinet you simply say there is no advantage, unless you desire to appear funny and awkward, and you make the flat statement that we do not see leading players adopting the reversed style.

Evidently you never heard of that celebrated Italian clarinet soloist, M. Fusco, whose reputation as a grand opera artist is known in every capital of Europe and America. He has been many years with the New York Metropolitan Grand Opera Company. This clarinet artist plays with the reed on top. I never saw anything funny or awkward about his playing when I was with him in the famous Innes Band. At one band concert, all the musicians marvelled at M. Fusco's wonderful playing of a special long clarinet cadenza. Innes applauded him openly from his director's stand at the same time shouting, "Bravo!" (well done).

Vincenzo Cipriani, famous Italian saxophonist, used to blow with the reed on top. I played beside him several years with the Chicago Band. He is the finest Bb soprano saxophone player I ever heard. He is noted for his full, round tone, wonderful technique and artistic style of phrasing.

These two famous artists on clarinet and saxophone have splendid personalities, are graceful and natural in their playing before the public and no one could possibly tell by watching them that they were using the reed on top.

Now while this old style Italian method is used by very few artists, the new school for clarinet in the Italian Conservatories teaches the method with the reed under, not on top.

Here is another Solomon Grundy statement, "There was a time when many clarinet players used about two yards of twine wound around the reed and mouthpiece instead of the present-day reed holder." (The present-day reed holder has been in use for over one hundred years.) The twine was thought to allow more freedom in reed vibration, thereby producing a better tone, but the twine habit became obsolete because after all there really was no advantage in its use.

Your statement is misleading and absolutely wrong in part. Don't you know that some of the foremost clarinet soloists in this country still have the twine habit today? It is strange you never heard of Robert Linderman, solo clarinetist now with the Chicago Symphony Orchestra, also of the Philadelphia Symphony Orchestra and Damrosch's New York Orchestra. (He still has the twine habit.)

Sitting alongside Linderman are two other famous clarinet soloists using silk cord (twine). They are Sam Evenson and Carl Meyer. They used twine years before Linderman came out of Germany.

I am not sure after reading your letter whether you ever heard of my old-time friend, the late Joseph Schreurs, of Belgium, recognized as the world's greatest clarinet player for thirty-five years. He used a blue silk-cotton cord for his reed holder.

Antonio Quitsow, Buck Ewing, Julius Gross, solo clarinet artists, and many other clarinet players are still using twine. The twine idea is old-fashioned I admit, but so is the world. The twine habit is about six thousand years old. They used twine or stripped bark of trees to hold the double reed on the reed-pipes in past ages, and they are still using the twine idea on the oboe reeds, etc., today, and most likely will use it another thousand years or so.

Now the clarinet is a comparatively modern instrument. The twine was first used by a German on a clarinet

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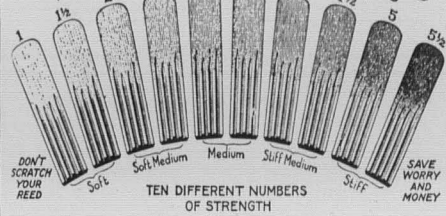
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mouthpiece. I won't go back any further than the year 1820 when that celebrated clarinetist, Carl Baermann of Dresden, Germany, was at the height of his fame, both as a soloist and professor of music. It was he who brought Carl Maria Von Weber, the composer of *Der Freischutz* to Dresden to conduct his famous overture to that opera at a special concert given December 18, 1820. Baermann was the most celebrated artist on clarinet in Germany at that time. He played on a boxwood (yellow) clarinet, five keys only, used a wood mouthpiece, his reed held on by twine, and had his upper teeth on the mouthpiece. This was the German method.

Personal Experience

The writer is not a German, Frenchman, Belgian, nor Italian, but an American born of British parents. I was taught the English School for Clarinet back in Canada in 1875. The English School for Clarinet was established in 1875 by the most celebrated of English clarinetists, Thomas Lindsay Willman, bandmaster of the Cold Stream Guards, England's famous band. In 1820 Willman was also principal clarinetist at the Grand Opera and Philharmonic, and a professor of the Royal Academy of Music. In 1820 the famous Lazarns was also first-solo clarinetist of the Cold Stream Guards band under Willman, later on Lazarns became professor of clarinet at "Kneller Hall."

I was taught to play clarinet with the double lip embouchure, that is, no teeth on the mouthpiece. I played this way sixteen years. I always had a weak upper lip and knew it (unlike thousands of others today who have weak upper lips but don't know it). When I first became acquainted and associated with Joseph Schreurs, Tony Quitsow and Grandpa Schepp, all noted clarinet soloists and teachers, I was advised to change my method and use my upper teeth on the mouthpiece. I did so, taking six months' lessons from Mr. Schepp. It was a wonderful change for me. In six months time I was able to double on Eb and Bb clarinet and Bb tenor saxophone without any trouble or effort, a thing impossible for me to do with the double lip embouchure.

The reason these great clarinet artists that I mention prefer the string to a ligature and are using it in 1927 is because the tones are more flexible, particularly in the lower register. Flexibility in a clarinet reed is more important and undoubtedly helps the player to get the best results. Quality of tone, phrasing and technic must always depend on the player himself.

Strange as it may seem to you and others, these great clarinet artists of the twine habit all get that wonderful resonant quality of tone. The principal reason the cord is not used more is, it takes an expert to wind it. Very few become expert and most players will not take the trouble to try. I must confess that I have always been a bungler with the cord and have been in several bad jams in orchestra, so had to give up the twine habit.

Here is a fact I want to make known to the readers. There are just as many clarinet players using the twine in this country now (1927) as used it in 1875-80. I was here in the old days and I am still here in 1927 actively playing clarinet, saxophone and drums. Twine was never used in Canada or England. Individuals and nations are equally stung with a sense of wrong, when their national characteristics and customs are acrimoniously recapitulated and ridiculed. Prejudice and ridicule are the origin of that rancor which has so long desolated the earth.

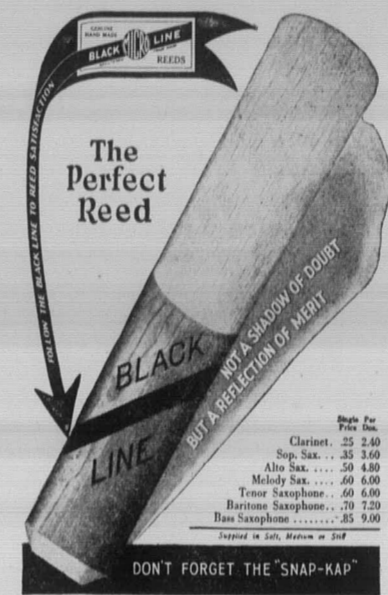
— Arthur H. Rackett.

Boston. — Prominent composers, musicians and teachers attended the opening of the new Birchard Music Room of the C. C. Birchard and Company, publishers of music, at 221 Columbus Avenue, Boston, Saturday morning, October 15. Several new compositions were performed on the occasion, including three violin pieces by Samuel Richards Gaines, "Berceuse Cossaque," "The Return of Spring" and "Espagnole"; a duet and chorus from Charles Repper's "The Dragon of Wu Foo"; and Gladys Pitcher's new choral piece, "The Bugle of Spring." In each case the performance was accompanied by the composer at the piano. Marguerite Porter, soprano, Georgina Shaylor, contralto, Edward Ransom, tenor, and James Booth, bass, sang the quartet numbers of the program. Stuart B. Hoppin was violinist.

The new Birchard Music Room of the Boston office will be the scene of a series of lecture-recitals by distinguished composers, librettists and musicians, on the morning of the first Saturday of every month. Recently published works will be presented at these gatherings, and suggestions made for the presentation of operettas, cantatas and choruses. There will be a demonstration of Christmas music at the next program, November 5.

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THE CLARINETIST

Conducted by RUDOLPH TOLL

Replying to Mr. Rackett

Note: Mr. Rackett's communication, a copy of which was sent to both the editor and the conductor of this department, is printed on pages 51 and 52 of this issue.—R. T.

THE history and technical details of clarinet playing given in your letter have been carefully noted and considered. The conductor of this department is quite familiar with the history of the Italian school, as well as with the French, Belgian and other recognized methods of clarinet playing; also, the excellent players that you name are well known and greatly esteemed by him. He likewise is wholly familiar with the history of the great German clarinetist you mention, Carl Baermann, and with the works written by that master artist for the clarinet.

Baermann, however, did not gain name and fame as an artist by playing on the "yellow boxwood clarinet of five keys" of which you speak, but rather with the greatly improved Albert system clarinet for which he invented quite a number of key combinations. This clarinet, which was known as the Baermann system, had twenty keys, and it was for this instrument that he wrote his wonderful method and studies. It would be impossible for any clarinetist (not excepting even Baermann himself) to execute these remarkable studies on a five-keyed clarinet. But (without intending any offense) don't you honestly think that it would look funny today for you or me to be seen playing on a yellow clarinet? However, I started on just such an instrument as did Baermann, but not quite so far back as 1820. My articles are not based upon either prejudice or ignorance for I have no use for either one. As nearly as I can, I base them on facts and on logical deductions from facts.

I have thought it best to enlighten you on this matter of the yellow clarinet, for fear that because Baermann once played it you might ask "what advantage is there" in playing a boxwood, five-keyed clarinet? To this I would have to answer that there is no advantage, else Baermann would not have made such a great change and improvement in the clarinet as he did. This applies equally as well to the other questions concerning the use of the twine and playing with the mouthpiece and reed reversed.

I said nothing about the ability of those who still follow these customs, because I am fully aware that one can execute as well with the reed reversed and with the use of the twine as a holder; also, that the tone is of equally good quality. I have not yet been convinced, however, that a superior quality of tone can be produced, and so still maintain that there is no advantage in using the twine around the reed and that playing with the mouthpiece reversed looks awkward because of the necessity of elevating the bell of the clarinet when this is done. This is my opinion based upon observation and experience, and if you do not agree with me it is of course your privilege to differ.

Through my department I give information for the benefit of the generally inexperienced player, and his technic is not really benefited by the fact that you, as an experienced clarinetist, raise this question. It brings out some interesting information, however. You confess that you always have been a "bungler" with the cord and have been in several "bad jams" in the orchestra because of it, and so had to give up the twine habit. Evidently the metal reed holder is more practical than twine, and you have found it so. If you had thought that you were sacrificing a superior quality of tone by so doing, I am morally certain, however, that you would not have abolished the use of the twine simply because you had experienced several "bad jams." Neither can I agree with your statement that "there are just as many clarinets players in this country using the twine today (1927) as there were in 1875-1880." To my knowledge there is not one in Boston; also, if there is one in New York City at the present time he is unknown to me, and I may state that I have a wide acquaintance with clarinetists in that city as well as throughout the whole country.

Going back to the first question raised as to what advantage there is in playing a clarinet with the reed and mouthpiece reversed — in your letter you yourself state that "the old Italian method is used by very few artists, and the new school for clarinet in the Italian Conservatories teaches playing with the reed under instead of on top." Therefore, knowing the history of the clarinet and players as you evidently do, why raise this question when it is really a dead issue?

After all the arguments and players mentioned in your communication, your concluding paragraph admits that you quite agree with me on the two points in question, so I see no reason why you (and others) should feel "acrimoniously recapitulated and ridiculed" simply because I failed to give the history of the old, and now *passé*, Italian Method.

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There are many fine points in the art of drumming and in the manipulation of traps, none of which can be learned from books. Rather are they the result of thought, study and observance combined with good, sound common sense—all of which may be condensed into the one word *judgment*, and without which the finest technique and the highest type of musicianship are bound to fail.

I have listened to the playing of concert orchestras and bands when the rendition of every number on the program was to all intents and purposes a drum solo, whereby the drummer was permitted to exhibit the strength of his arms and the toughness of the heads of his instruments—wading through his parts by main strength, always playing *ff* and many times thereby drowning out pretty solo passages by the lighter instruments. A little judgment would have counseled him to so blend his playing into the general ensemble that the drum part could hardly be heard. With such musicianly *finesse* on the part of the drummer the intended effect of the delicate shadings of other instruments would have been apparent, and his own *ff* passages given twice as much meaning in contrast.

As the tonal balance of an orchestra or band is important to the leader, so also should the tone-balance of the drums themselves be of importance to the drummer who is looking to produce one hundred percent results. Tonal balance as applied to double drums is sadly neglected by the average drummer, and, in fact, by some drummers is not even understood. A balance of tone (in an orchestra pit, for instance) between snare and bass drums requires judgment. The natural balance is with the bass predominating on the down beats of the measures, the snare drums being played lighter in proportion.

When making crescendos they should be made evenly, alike on both snare and bass drums. Many drummers work hard to make a long *crescendo* roll on the snare drum, while entirely forgetting to correspondingly increase the volume on his pedal, or *vice versa*. It is not really a double drum *crescendo* unless both drums are increased in proportion. Likewise, the effect of a short, sudden accent may be greatly intensified if the two drums are played with the same relative volume. It is seldom that a *crescendo* or a *diminuendo* is written for snare or bass drum alone if both drums are to be played on the same beat.

Judgment should tell you when not to play, having no part, and when to fake, although a regularly printed part is on your music stand. These two situations are encountered by the drummer more frequently than by any other man in the orchestra, but the elucidation is not to be found in any book. It is gained only through the school of experience. Judgment also will tell you to be careful in handling your traps—not that they may break, but by being carelessly handled (possibly dropping them after being used) they will rattle or bang in such a manner as to disturb and distract the attention of your audience. Such sounds, although unconsciously made, are heard by the audience as distinctly as are other sounds made by the drummer, and are positively as bad as if the part were played incorrectly.

Handle your tambourine carefully and do not let the jingles rattle, as this will give an audience a cue that you are about to play the instrument. Half the effect of the small traps is lost when it does not contain the element of complete surprise. Try not to spoil your bell solo by letting the hammers fall so heavily on the bars as to bring out extra notes which sound out of place. Look out for your castanets, and be careful not to bang your triangle beater down on the stand (or wherever you happen to place it) so forcibly that it can be heard above the playing. These are only little things, but it is the little things that count. There are a thousand and one details which must be remembered and cared for before your work will show the schooling and finish necessary to distinguish yourself as a first-class drummer.

One more word about judgment. Let it counsel you to accept good advice whenever you are so fortunate as to

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have good advice proffered. Advice coming from almost any source is invariably informative, even if not always helpful, but I am referring to advice given you by your leader. In his position as leader of an orchestra he necessarily must know enough about music to intelligently advise the members of his organization. Although it may seem strange, it nevertheless is true that many a man deliberately closes his eyes and ears to ideas that will help him in his business—ideas that are bound to raise the standard of his playing from that of the ordinary rank and file to the enviable position of the expert and experienced drummer whose services are always in demand.

The practical end of either the drum or music business cannot be learned wholly by lessons or from text books. The best, quickest and surest method whereby a drummer may "break in" is for him to take his drums out on an engagement and actually apply the theory which he has learned; making mistakes, finding them out by having his attention called to them, and then working to rectify them. This method will enable him to improve to a wonderful degree in a comparatively short time.

Clef Sign for Chimes

Will you kindly tell me in The Drummer column of J. O. M. what clef is the correct one to be used for chime parts? I understand the treble clef to be the correct one for glockenspiel. Also, what kind of hammer do you use in playing chimes? How shall I arrange a chromatic set of eighteen chimes, one and one-half inches in diameter, so that I will not be confused in rapid playing? — C. E. C., Syracuse, N. Y.

The bass clef is ordinarily used for chimes and the treble clef for glockenspiel. For extra loud playing out of doors with hand the raw-hide hammer is best. This hammer will produce a hard, harsh tone that will carry well. For lighter playing use a hardwood hammer of good solid weight padded with a 3/16 inch strip of hard felt. The best arrangement for chimes is on a regular chime rack in an unbroken line, but with the accidentals hung about two inches higher than the naturals.

Drums and Signals for Marching

I am about to join a band, and as I am rather green at band work would like to ask you a few questions regarding how to march, etc. I would particularly like to know what size drum to use, how to carry it, and how to know when the leader wants the music to start and stop. Any suggestions that you can give me in The Drummer column (or by personal letter) will be greatly appreciated, as I want all the information on these subjects I can get. I hope I am not taking up too much of your valuable space and thank you for your reply. — M. I. V., Portland, O.

You certainly are not taking up too much space in The Drummer column, as this column is intended for the answering of any and all legitimate questions concerning drums, drummers and drumming.

In military playing the deep-toned drum is best. A deep shell will be necessary for the band tone and you can get satisfactory results from either the 10 x 16 or the 12 x 17 (shell measurements) size. I would suggest the 12 x 17 as the best. You will have to play more openly on a large drum than on the small dance or theatre drum, i. e., the roll must be coarser and the general execution more open. Many of the flams which you have eliminated from orchestra work will come into play in military work and will give your drumming an added amount of solidity and power.

The deep drum will carry easily, if the drum sling is adjusted so that the lowest counter hoop is resting on the leg a few inches above the knee. At this height the drum will rise and fall as the leg moves and you will need no belt or knee rest, the latter being a detriment rather than a help to the easy carriage of a snare drum. Step forward with the left foot and be ready to start at the signal given you by the chief musician (the bandmaster) or the drum major.

It is well to have a definite understanding about signals before the parade commences, as different bands have different signaling systems. The most common form of signaling is for the chief musician to play two signals either on trumpet or whistle. The first signal notifies the band and the drummer (who is playing the regulation drum beat) to get ready. Upon hearing the second signal you are to finish your cadence, not in the usual way, but by "rolling off," which is the final signal for the band to commence playing. As there are several street drum beats, and also several ways of "rolling off" it is best to have an understanding with your leader about this.

A little preparatory practice on short rolls played open-style will not come amiss to one intending to do military work. Practice the starting and stopping of short rolls on the exact beats and do not try to make a seven-stroke roll where a five is intended, or an eleven-stroke roll where there is hardly room for a nine. Keep the idea of rhythm continually in your mind and do not try to squeeze in so many notes that your playing sounds scratchy.

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Hot Drumming

Do you think it possible to learn "hot-drumming" from a method? I can play almost anything on drums, but cannot get the swing of the hot beats. Please give me your idea of same, and oblige. — H. O. D., Bellaire, O.

JACOBS' ORCHESTRA MONTHLY is more or less of a family magazine and I cannot, therefore, give you my frank and unbiased opinion of hot drumming. Sufficient to say that this type of work is rather a complicated system of beats played by the drummer on cymbal, wood block, tom tom, high hat afterbeater, hand cymbal, and sometimes even on the snare drum itself. In its place it is very fine and it takes a very good man to play hot drumming nicely. I admire the type of man who can make good with the real high-grade orchestra in this style of playing. On the other hand some of these hot drummers who cannot read well will play the same type of job at a funeral as they would at a night club. When I think of this particular type of fellow I experience a rush of words to the mind that would cause my arrest, were they uttered.

I know of no book that will give you hot beats, although a well-schooled rudimentary drummer can pick them up very quickly by listening in on the radio to a good broadcasting drummer.

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THE National Digest Company, Inc., has just issued an *Ask Me Another* book of 1,000 musical questions and answers presented in the form of 40 questionnaires, and published under the title of *My Musical Rating*. These questionnaires were answered by ninety-one well-known American musicians, the same covering an extremely wide field of musical activity. Their scores are appended to the questionnaires they were invited to fill out. Amongst the names of the eminent ones who gave their best, if not their all, we note: George W. Chadwick, Arthur Foote, Rudolph Ganz, James H. Rogers, Arthur Finley Nevin, brother to Ethelbert, Ernest Schelling, and Louis Victor Saas, with others, all of which reads like a musical Who's Who.

The book is a veritable mine of information for the uninitiated and an efficient memory jogger for more sophisticated folk. There are some curious editorial lapses, as for instance in questionnaire forty, question seven: *What is the name of the lively old dance, usually in triple time, and a sailor's favorite, peculiar to the English nation?* The answer is given as *Hornpipe*. The one tune that is the most certain to spring into one's mind upon hearing the word *hornpipe* is written in 2/4 time, and 6/8 time, which is the alternative signature for this dance, is compound duple, not triple time. And yet again, in the same questionnaire Edgar Stillman Kelley's choral work *Pilgrim's Progress*, is referred to as a "symphonic poem." However, these errors are infrequent and do not invalidate the book greatly either as an entertainment producer or a Gate to Culture.

There is no question but that the "Ask Me Another" method of acquiring knowledge is one which has peculiar points of merit when it comes to permanency of results. For instance if one is asked the origin of castanets and is ignorant of the same, one's curiosity is naturally aroused at this unfamiliar phenomena, and when finally one turns to the answer, the brain, which has been extremely busy in self-examination on the matter, seizes, with relief, the information and stores it away in such a manner and with such a legible label that it can be found again with a minimum of effort whenever desired—at least, such has been the experience of many people.

The book is indexed and cross-referenced, with a dictionary feature to include over two thousand references. It is compiled by Maurice S. Molloy and Marie A. Snyder, and edited by Pierre V. R. Key. Those who have received pleasure from former *Ask Me Another* books will make no mistake in becoming the owner of this latest addition to the list.

There are many interesting items and articles mentioned in the last issue of *Leedy Drum Topics*, which has recently reached our desk. This particular number by the way is dated September 1927 and is of the fifteenth edition. As is usually the case, the Leedy editor has managed to include several detailed instructions for producing new effects valuable to drummers and much interesting news about prominent drummers themselves. Among other interesting things we notice items on improving gut snares, on how to produce two new effects known as "sticking the slapstick" and "the bathtub sock," detailed instructions on producing a good airplane effect, a new cymbal holder known as the *Fibraplas*, and double-end drumsticks. The Leedy Company address is at Palmer Street and Barth Avenue, Indianapolis, Indiana.

A well planned booklet issued by the Pan-American Band Instrument & Case Co. of Elkhart, Ind., and bearing the attractive and not at all inappropriate title of *The Pathway to the Pleasure of Music* is now being distributed by the Pan-American Company and dealers who carry their excellent and complete line of wind instruments. This booklet is at one and the same time a compact and convenient catalog, and also contains considerable interesting and authentic information on the making of band instruments and their uses. We are indebted to the Boston store of Carl Fischer, Inc., at 252 Tremont Street, for the particular copy of this booklet that has just reached us.

We have just been reading the August issue of the *True-Tone* musical journal issued by the Buescher Band Instrument Company, Elkhart, Ind. Each time we read a copy of this interesting publication we concede it to be one of the most interesting house organs of its class that is published, but we always wonder if the editor will be able to find enough new things that are interesting to make as good an issue the next time. When, however, the next issue comes along we are forced to shove our doubts to the background and decide that it is, if possible, more interesting than the previous one. This particular issue is packed full of interesting and worth-while news items, bits of helpful suggestions and information, and of course mention of Buescher items in which band instrument players should be interested.

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.

Music Week in 1928 will be May 6-12. The National Music Week Committee will be glad to supply complete information to anyone interested in the forthcoming music-week activities who will address them at their headquarters, 45 W. 45th Street, New York City.

THE C. C. Birchard & Company, well-known Boston music publishers, in conjunction with The National Federation of Music Clubs, announce a prize of \$1,000 for a cantata written by an American around an American subject, the same to be dedicated to, and produced by, the Festival Chorus of the Middle West, an organization composed of choral groups from twenty-five Pennsylvania towns conducted by its founder and director, Mr. Lee Hess Barnes. The performance time-limit requirements are not less than thirty, nor more than fifty, minutes, and February 1, 1928 is the closing date of the contest. We give herewith the conditions attached:

1. The text may be from any source not covered by copyright. If a new and unpublished text is used, the composer must present satisfactory evidence of his right to use the same.
2. Manuscripts must be received by the Federation of Music Clubs, Oxford, Ohio, before February 1, 1928. Manuscripts must be sent in a sealed envelope marked with a word, phrase, or device for identification, and must be accompanied by the full name same word, phrase, or device containing the full name and address of the composer, which envelope shall not be unsealed until the award has been made.
3. Manuscripts must be sent flat, accompanied by sufficient postage for their safe return in the postal class indicated by the sender.
4. The successful work shall be published by C. C. Birchard & Company under their customary royalty terms. The composer will be expected to supply a suitable orchestral score or to authorize the publishers to secure same.
5. The composition submitted must be one that has not been published or publicly performed or submitted in any competition.
6. The jury of award shall be composed of competent musicians.

This competition should bring out many manuscripts. The prize award is liberal, particularly so when one takes into consideration the ensuing royalty contract, and in addition the winning composition is to be launched, in a manner, and by an organization, which will do full justice to its merits.

A very interesting and valuable publication is that of G. Schirmer, Inc., 3 East 43rd Street, New York City, known as *Grace Notes*. The particular issue we have enjoyed inspecting is that of September, 1927, and is number one and two of Volume II. It is designated as the Fall Teaching Number and is planned to be of special service to teachers and artists. A comprehensive and detailed directory of compositions is one of its features, with each piece listed one that has earned its place by either a first class sales record or some definite claim to musical or pedagogical distinction. These pieces include vocal solos, choruses, piano, violin and organ solos, and orchestra numbers. The first and last eight pages of the book are exclusively devoted to information and suggestions for teachers and artists that should be of unusual interest and benefit to them.

The National Bureau for the Advancement of Music at 45 West 45th Street, New York City, has added to its list of booklets furthering the cause of music, one entitled *Giving Opera With the Phonograph*, suggesting ingenious and practical ways of creatively using the phonograph not only as a source of enjoyment but as an educational factor. The possibilities of giving one's own operas in the simple manner described by this pamphlet are unlimited. A condensation of the method follows: The narration of the chosen opera is followed, in correct sequence, by records of the various arias. Interspersed where most convenient, choral numbers might be sung, and action illustrated by tableaux or enacting of scenes. For further elaboration there might also be incidental dances, special costumes or scenic effects. Besides the suggestion itself, detailed directions for presenting several well-known operas in this way are given in this booklet. Records are listed for the convenience of the would-be opera producers. The idea is possible for the use of many types of educational groups and can be adapted for home use equally well. This pamphlet, or any of the numerous booklets published by the Bureau, may be obtained by request at the above address.

THAT THE METAL CLARINET is rapidly coming into its own cannot be gainsaid. When the U. S. Army Band goes on tour, January 16, 1928, it will be completely equipped with silver clarinets, thus becoming the first musical organization through the Army establishment to be furnished entirely with this type of instrument. As noted by Norman Leigh in this magazine some months ago, the War Department has ordered that all new clarinets purchased shall be of the metal type, making it only a matter of time before all the regular "line" bands will be similarly outfitted. When one stops to consider that three-fourths of the present instrumentation of bands is "wood-wind," this statement takes on added interest and importance. The silver clarinet is treading in the footsteps of the silver flute, which latter, at its introduction some fifteen years ago, met with more or less opposition from the die-hards, but today is used almost exclusively.

Capt. William J. Stannard, leader of the Army Band and an outstanding clarinet expert, believes that "the tonal and symphonic qualities we try to stress in our ensemble playing will be improved." He further advances that "the band will present a 'snappier' appearance," and that "Inasmuch as the silver clarinet is comparatively a new thing in music, it should give added educational interest to our appearance in the forty-two cities we are to visit on this tour." All of which appears extremely reasonable to us.

A recent publication that should be of exceedingly great benefit to photoplay musicians is *Borodkin's Guide to Motion Picture Music*, published by the author, whose address is: 3255 Eastwood Ave., Chicago, Ill. Borodkin has catalogued in this work some six thousand numbers, which are divided into 150 classifications. Every number listed has been used in photoplay work and found effective for the purpose indicated by its classification in the Guide. The book itself is of a convenient, practical size and uses the loose leaf and binder idea so that loose leaf pages may be inserted and the book kept up to date. Borodkin for eight years was the music librarian of the Rialto, Rivoli, and Capitol Theatres in New York, and is just completing his fifth year as the chief music librarian of the Balaban & Katz Public theatres, so it seems safe to assume that he knows considerable about music for photoplay use.

Every once in a while the mail carrier takes our mind off the numerous aggravating details of the daily editorial grind—a saving fact that makes it worth while to wade through the basket full of circulars, booklets, catalogs and whatnot that are the daily diet of this editor. A very handsome book with a cover done in colorful and striking style and bearing the title *Ludwig Banjos* is one of the things that helps hold us in respectful attitude toward the contributions of the said mail carrier. We most modestly admit that when a commercial booklet which is frankly sales-promotion literature of a manufacturer is good enough to stop us in the midst of a busy day to write this paragraph, it must be good. If you have not seen the new Ludwig banjo book, get a copy from your dealer or send a postal card to Ludwig & Ludwig, 1611 North Lincoln Street, Chicago, Illinois. If you don't agree with us that the book is well worth some effort to acquire, both for its artistic beauty and informative material, send your expressive account in to the "Keeping Posted" editor.

One of the most interesting pieces of printed matter that has come to the "Keeping Posted" editor's desk in recent months is the fall number of *Musical Truth*. This publication, which is almost as well known as is the name of C. G. Conn, Ltd., publishers thereof, has been undergoing a gradual process of evolution and the current number strikes us as by far the best in point of editorial and pictorial content. It would be hard to conceive of any individual in any way interested in band and orchestra instruments who could look through the magazine without finding something of direct interest, and it is gotten out in such good style that one finds it difficult to put it down without having read every page. Copies may be secured from Conn dealers or direct from the Conn Company at Elkhart, Indiana.

The October edition of the *Ditson Novelty List* was recently issued, and can be secured by addressing the Oliver Ditson Company, Boston, Mass. New Ditson publications, listed and described, include all sorts of high class compositions from songs and choruses to piano, organ, violin, cello and small chamber music compositions. There are also many interesting items about prominent artists who are using with good success the numbers listed and explained in this September issue.

Continued on page 74

A NEW FEATURE TO BUESCHER True-Tone TROMBONES

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E♭ Cornet (Lead)
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Melophones*
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Melophones*
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Baritone (treble clef)
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You Can Take It or Leave It

HERE IS A TALE that those who read may run. Greeley W. Franklin, Paramount banjost appearing in Rome, relates the following experience at a recent fire in the Apollo Theatre of that city. It appears that Mr. Franklin had made his escape from the burning building when he suddenly discovered that a valuable saxophone, on which he doubled with his banjo, had been left on the stage. He was crossing this same stage, where four persons lost their lives, in order to retrieve this instrument when suddenly he heard strains of music proceeding from his banjo which lay on a nearby table off stage. He swung around to see who the person was with the hardihood to strum a tune in such a super-incandescent atmosphere and as he did so the blazing curtain fell. Mr. Franklin solemnly avers that the strains of *Show Me the Way to Go Home*, mysteriously played upon his banjo by a ghostly performer caused him to stop short in time to save him from an extremely neat roasting. He picked up his psychic product of William Lange and, obeying the mandate, legged it from the theatre with laudable agility. It has been said that Paramount banjos have done their share in aiding a player to success, but it is believed that this is the first recorded instance of a banjo saving the life of a musician in any other manner than by keeping him from starving to death.

There is a possible key to the mystery. It is recorded of Nero that he smote "is bloomin' lyre" as Rome burnt and chanted his satisfaction at the spectacle. It is quite possible that pyromania survives death, and that the spirit of the old boy was hovering around backstage of the Apollo Theatre and could not resist an impulse to re-enact, upon a smaller scale, his historical buffoonery. Of course no lyre being at hand he plucked the strings of Mr. Franklin's Paramount banjo. But then, on second thought, are we sure no lyre was handy? This opens up a new field of speculation which we will leave the reader to explore or not, just as he listeth. —N. L.

SUPPLICATIONS FOR MELANCHOLY MUSICKERS

For Harpists

FROM the torrid, string-breaking and pocketbook-emptying heat of summer; and from reckless and nonchalant expressmen who treat a harp case like a box of sand; from the Bach-Gounod "Ave Maria" sung by a rubberized soprano voice that won't match with harp accompaniment; and from squeaks, rattles and buzzes from the machinery; from slipping tuning pins that decide to let go in the midst of an important solo; from rheumatism and sprained ankles; and from half-witted passers-by who add to the terrors of toting a harp by trying to fall through the strings in spite of the bag; from dance jobs with fiddle and a clarinet that needs soothing syrup; from swell shutters that fall shut with a loud snap at the wrong time; from single-action harps and the pests who maintain their superiority; from guitar effects and passages "jouées avec les ongles"; and from loose sounding boards
Great Orpheus deliver us!

—Alfred Sprissler

Don'tisms for Doing and Undoing Music

IT MIGHT be written as an axiom in music: Whatever you do, don't! as most likely it will be wrong either way; yet don't forget that sometimes one little don't-do is worth a dozen big do-dos when the don't-do is done right. However, a singer or a player must really do the don't if it is done, in which case the don't develops into a do and that knocks the knots out of the axiom with an axe. Almost from the very beginning when music was discovered, dug up and delivered, there have been printed and spoken for musicians, near-musicians and never-will-be-musicians don'ts and then more DON'TS to offset the dos and confound the doers. In the opinion of the writer, however, but few of these "don'ts" have ever quite hit the mark at which they were aimed, the bulk of them either over-shooting or being under-shot, for nine times out of nine-and-a-half telling a person don't is bound to make him do. It is because of this that the writer has been musically moved to list a few honest-to-do don'ts, which the reader may regard as positively negative or negatively positive to suit himself—that is, if he reads and regards them at all. Let's begin with

BEGINNERS IN MUSIC

DON'T take the teacher's word for everything. At best, the average teacher simply is reiterating much reiterated hearsay on music. Have a mind of your own.

DON'T be too subservient to the teacher. Remember that when he began with his teacher he didn't know any more about what he now teaches than do you when beginning your study under his teaching.

DON'T study with any one teacher for more than a few lessons. One man can't possibly know it all, and you'd become to believe the same things yourself after teaching them for twenty-five years or more. Music ruts are to be avoided.

DON'T, if you're old enough to choose for yourself, select a teacher as you do eggs by holding them to the light. Trust a little to luck and more to looks, bearing in mind that a good-looker is rather to be chosen than a great teacher, which Solomon didn't say although it sounds Solomonesque.

DON'T, if you are a father, apprentice your boy to the teaching tune-smith at a too early age, unless you desire to bring up a liar. The boy is not to blame if he shams a sickness, pleads a pain or feigns a fever to skip his lessons. The truth in the old Mosaic proverb about the sins of the father being visited upon the children needs no better exemplification than this.

DON'T be too conservative in the matter of selecting a teacher. Try them all and find out the one best suited to your taste, time and inclination. By the time that you have tried all the teachers in your bailiwick you may change your mind about taking up music as a profession, and so a good minister or mechanic will not have been spoiled in the making. Retreat before it is too late.

DON'T be afraid to ask your teacher for "pieces," for otherwise you may never get any. As a rule, the dealer's discount looms larger on instruction books than on sheet music. It's a wise pupil who outwits the wily teacher.

DON'T fail to continually impress upon your teacher's mind the wonderful progress of your friends under other teachers. This not only will encourage your teacher in his work, but perhaps force him to broaden his views lest he lose a pupil. You will leave him anyway, if you believe all you have told him.

DON'T ever be on time for a lesson, and so disclose mental or mental slavery to the clock. The teacher is paid for wasting his time in teaching you and can afford to sit around and await your convenience. This little time deflection will teach the teacher the foolishness of arbitrarily trying to run his own time schedule, and also conduce to excellent control of temper. It may not create respect for the pupil, but that has no connection with what he is supposed to teach.

DON'T hesitate to take up much of the lesson period in talking about the latest output in canned music, the newest thing in jazz or the necessity of music as an adjunct to a slugging match. Such little talks please the teacher as they show your vital interest in matters musical, besides avoiding dry repetitions of drier exercises for both teacher and pupil. Much talk makes time move—*temper fugitivus*, to ham-string a good Latin phrase.

DON'T be biased by relations, friends or others when choosing between instrumental or vocal study; neither in the choice of an instrument, if that be the line chosen, as they may have an axe to grind on your grindstone. Begin your music career by firmness in decision, whether or not the instrument you want is fitted to fingers, lips or arm-reach, and this even if you gain the reputation of being a mule. Don't fall for a fiddle or a flute if you hanker for a harmonica, prefer a piccolo or want to jolly with the Jew's-harp. Forced inclination fails to breed distinction.

Continued on page 78

That Settles It!

Dear Sir:
I am the same person who sent you a add to run for saxophone wanted second hand. Please tore it up as my wife dont want me to buy a saxophone as she wanted to buy a vacuum cleaner. —Boston Post.

Elevated Thoughts In The Subway Or Subway Thoughts In The Elevated

I am glad I play the piccolo!

There's a poor 'cellist over there, swinging on a strap with one nervous hand while he grasps the neck of the black corduroy swathed 'cello with the other.

From the bottom of my heart I commiserate him.

I know he feels that:

The next passenger who lurches against the 'cello will be rewarded with the splintering of wood and the snapping of strings.

That the train will come to an abrupt and unpremeditated stop, throwing him and the 'cello into the ample lap of the stylish stout who is eating butterscotch candy from a paper bag.

That the next flapper who bumps the 'cello with her silk-clad knee will knock down both bridge and soundpost with a resounding crash.

I smile pityingly and I mark his wan and pallid glance, his air of evident misery, I mark also the scowls and scorn of his fellow-passengers who think

He should have sent his 'cello by freight. . . .

I am glad I play the piccolo! —Alfred Sprissler.

A COLLECTION of more than 250 autographs and letters of famous musicians, gathered together by Nahau Franko, at one time conductor of the Metropolitan Opera House, has been purchased and presented to the New York Philharmonic Society, by Clarence H. Mackay, chairman of the board of directors, and Charles Triller, treasurer. Schumann, Rossini, Verdi, Rubinstein, and Wagner are represented. The majority of the letters have never been translated into English. Herewith is a quotation from one written by Richard Wagner to Felix Mottle in answer to a request of the latter for a position as copyist:

"Inasmuch as I need a very capable young musician as my assistant, I have decided on Anton Seidl who has just been offered an unusually good engagement in Hamburg. It will be necessary for him to study a good deal in order to play my orchestral sketches. It will also be necessary to break him of his born laziness."

As will be remembered, Seidl later became a conductor of world-wide eminence and was engaged to lead the New York Symphony for a period. At the time of Wagner's letter he was twenty-eight years old.

The collection will be known as the Nahau Franko Collection and is now hung in the office of the Society at 149 West 57th Street, New York City. —N. L.

The Band

When the band comes along the street,
Sometimes it does not play, the drum
Monotonously goes tum-tum, tum-tum,
Tumpety-tum to mark time for marching feet.

But presently a tiny sound
One trumpet makes; and all around
The music things are raised, and then
I know the band will play again.

And suddenly, as thunder comes,
The horns and trumpets, flutes and drums,
Crash into a glorious noise that breaks
All over me in little shakes.

And all inside me seems to swell
With feelings that I cannot tell.
And I am glad, I can't say why,
But then I almost want to cry.

But when the band is out of sight,
And I can hear it far away,
It sounds as my tin bandmen might
If they could really play.

—Atlantic Monthly.

George Meredith was once asked if he thought English literature was declining and in its autumn. "No," replied the novelist, "I should not say that our literature was in its autumn but rather at the fall of the Fig Leaf." Would not his witty response apply to some of our American jazz which is almost musically bare?

It was known that the regimental band needed recruits, and when the sergeant-major asked all the men who loved music to step two paces to the front, about half the regiment obliged him. "Good!" he said. "You first six men fall out and carry the piano upstairs to the officer's mess." —The Looker On.

The musical saw, says *The Detroit News*, is assuming a prominent place among jazz instruments. The saw is especially effective if drawn from left to right across a ukulele.

The only music typically American is that made by the mocking-bird, the saxophone and the cash-register. —Boston Post.



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The Theatre Orchestra

Some Good Advice

A NUMBER of years ago the district supervisor of a chain of southern theatres sent out to leaders of their theatre orchestras a set of most pertinent and interesting instructions and hints on the best way for an orchestra to acquit itself so as to add to the attractiveness of the program and the pleasure of its patrons. The value and soundness of these suggestions are just as exact now as when they were given, and for the benefit of subscribers interested in theatre music we reproduce them herewith. The bulletin was sent from the Strand Theatre office, Asheville, N. C.

1. The leader, whether a violinist or pianist, needs, for a vaudeville theatre, to be a patient and extremely capable musician. Sometimes he has to possess almost clairvoyant powers to interpret the needs of performers. He and his musicians will frequently have to contend with poorly written, almost illegible music; it often reaches him torn, blotted, penciled, and erased until it is difficult to recognize it as music at all. It is often the case that an act doesn't bring any music, merely desiring a quick little waltz or march for opening and closing a sketch, or asking the orchestra to "fake" this or that throughout an acrobatic act, or during some "business." It follows that the leader must be an adept at choosing a suitable number in keeping with the spirit of the act. It also follows that the orchestra must be able to "fake" in good harmony.

2. Artists are prone to "cut" rehearsals or to shorten them to mere "flashes." Often the description of "business," cues and other information given the leader and trap drummer is garbled and insufficient.

On the Matter of Rehearsals

3. In practice it has been found best by far to require rehearsals to the point where the leader, orchestra and actor have each reached a clear and definite understanding of just exactly what is to be done, and how and when. This is sometimes trying to all concerned, but it results in a good opening performance and tends to remove the impression the public often has that the first show of a new bill is merely a dress rehearsal, resulting in a lighter attendance than would be the rule if it were known that the first show were likely to be as finished and smooth as the last.

4. The leader should make it an invariable custom to see each of the acts after the first show and inquire if the music has been satisfactory, and to give another rehearsal to any act requesting it. The conscientious leader will do this willingly; the one who won't has not the best interests of the house at heart, and should be replaced with one who is interested and loyal enough to feel that no effort is too great which will result in the improvement of the show.

5. A leader will have many things to contend with; not only the problem of keeping the men under him up to a high standard, but of maintaining pleasant relations with the artists. He should bear in mind that he, in common with all of the other employees of the theatre, has but one course to pursue if the house is to be a success, and that is to do his best. Artists come and go—some pleasant and agreeable, now and then, some decidedly otherwise. The closest co-operation between the artist and the orchestra is absolutely essential if the show is to go well; and each should remember that anything tending to make the show less of a success than it could be operates to a corresponding extent to keep the patrons away from the box office.

Preparedness for Emergencies

6. The leader should take care that during the progress of the show there is no let-down—that is, if there is an unavoidable stage-wait, there should be some little incidental music during it, not a special number, but something that will keep the audience quiet and prevent straying of attention, starting of conversations, etc.

7. At the appointed time, at least five minutes before the curtain, the orchestra should be in the pit, and play continuously until the picture starts.

8. The leader should have an ample library; if he is not the type of man to take a keen interest in making his orchestra the best in town and to feel great pride in its accomplishments, he is not the ideal one to engage.

9. The drummer should be chosen with a view not only to his ability, but to his traps as well. He should have a complete assortment of effects.

10. If any untoward event happens while the performance is on, such as a fire or anything that threatens panic, the orchestra should immediately play a lively march, preferably something like Dixie.

11. Cues must be picked up quickly.

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The Tenor Banjoist

Conducted by A. J. Weidt

It All Depends

I OFTEN receive letters from tenor banjoists complimenting me on the arrangements and compositions that appear in the four Weidt's Tenor Banjo Folios but, for a change, I recently received a letter from one of our readers who is apparently a beginner, saying that most of my compositions were too difficult. He also doubted my ability to play them.

I'll plead guilty to the first charge and will admit that some of the numbers are a bit difficult as they really were written for the more advanced players. But to the second charge I'll have to plead not guilty, as I always play new numbers at a good speed before sending them to the publisher, and so I avoid putting in any chords that are impossible for the average player. I have some good news for the complainant, however; I have recently completed a folio of very easy to medium tenor banjo duets, and they are now on the market. They are of course published by Walter Jacobs, Inc., and the collection, which is known as the Jacobs Ensemble Collection provides a folio of easily played yet effective tenor-banjo solos. There is also a folio providing plectrum banjo solos and tenor-banjo chords, and the entire collection is arranged for all the band and orchestra instruments in the same key. So the tenor-banjo player can have in this collection a book of solos he can use alone or with the piano, he can get the plectrum banjo and tenor chord book and use it to form a trio with the tenor solo book—with or without the piano, or he can use either of the tenor-banjo parts with the full band or orchestra or any effective combination of instruments from the two groups.

For the advanced players I am arranging a number of selections to complete the fifth book of Weidt's Tenor Banjo Collection to be published in the near future.

Easy If You Know How

In regard to my arrangements and compositions being difficult it all depends on the style of fingering used and particularly the manner of using the plectrum. In order to illustrate this point I have selected several examples from that popular song hit *Lindy* which, by the way will be included as one of the numbers in Volume V mentioned above, and these examples are reproduced herewith and explained in detail.



It is often desirable to finger two consecutive notes at the same time in order to save an extra change in fingering, thereby gaining speed and ease in playing. In No. 1 A# and D# can just as well both be fingered (barred) with the first finger, as both notes occur at the same fret (see dotted line at "aa"). In No. 2, F# and B should both be fingered at the same time and for the same reason. See "bb." In Nos. 3 and 4 all the notes should be fingered at one time—see "cc" and "dd." In No. 5, G and D should be barred (see "ee") and in No. 6, F should be held, see dotted line at "ff." Compare and try out the two methods of fingering the same example shown in Nos. 7 and 8. The novice would naturally use the fingering shown in No. 8 and then wonder why he can't play with more speed and precision. The fingering used in No. 7 will show him how a little planning will give him this speed and precision.

As a rule, consecutive eighth notes are played with alternate down and up strokes, with the up strokes occurring on the count of "and." When changing strings, however, this rule is often broken and two consecutive down strokes are used. A dash between the consecutive down strokes indicates that the plectrum should slide from a lower to a higher string without raising it to play the second note. This is illustrated in Nos. 3 and 4. This does not apply, however, when alternate eighth and sixteenth notes occur,



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as the sixteenth notes should all be played with an up stroke even when changing strings, as shown in No. 2. Another exception to the rule of consecutive down and up strokes occurs when a chord is played on the count of "and" (usually a tied eighth note), in which case a down stroke must be used, as in Nos. 5 and 7. If the novice will analyze the difficult passages when trying out a new number and follow the above rules when planning his fingering and picking, it will certainly add materially to his speed and save a lot of unnecessary practice.

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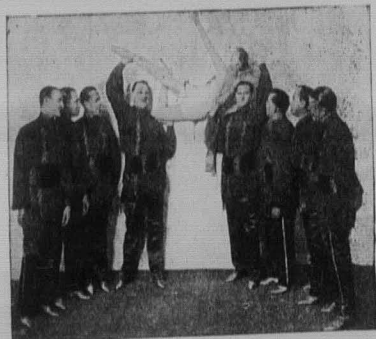
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FILLING IN SUSTAINED NOTES IN ARPEGGIO STYLE

THE vital importance of the practice of arpeggios will be seen in the examples herewith which show one way of filling in sustained notes when playing from a melody score. The method of arranging a fill in with another instrument playing the lead will be explained in a later instalment.

The dotted half notes with stems up in Example No. 1 indicate the melody notes and the small eighth and quarter notes with stems down, the fill in (arpeggio style). In the first measure the half note should be played as a quarter note (see extra stem down) and in the second measure as an eighth note. As a further illustration, the notes in the connecting staff below show just what is actually played. The letters below the staff indicate the harmony, i. e., the chord used. Notice that the arpeggios in the first and second measures consist of the intervals of notes of the G chord. The figures above each note show what interval it is of the chord marked below the staff; i. e., in the first and second measures of No. 1, B is the third of the G chord and D is the fifth. When "filling in" sustained notes in an arpeggio style, avoid any skipping of the intervals or notes of the chord, either when moving upward, as at "aa," or downward, as at "bb." A drop from the melody note to the first note of the arpeggio figure, as at the heavy connecting lines in No. 1, is not to be considered a skip. Note

the drop from the melody note (B) to D in the first measure and from D to D in the second measure in No. 1. If a drop goes below the compass of your instrument, play those notes an octave higher. The drop, after the melody note should be planned so it brings you back to the melody note without skipping an interval of the chord in the arpeggio figure. The sustained or melody note in the original or printed score is repeated as the last note in each measure in order to emphasize it. For variety in No. 1 a different figure is used in the second measure and alternate measures thereafter. Notice that it is necessary in the second and fourth measures to drop an octave in order to get in all the notes of the chord without a skip or repetition and end each figure correctly on the melody note.

In the sixth measure, indicated as a D7 chord, the drop of an octave can't be used as it is when a major chord is indicated, as it will make it necessary to skip one of the notes of the chord when moving upward; also the last note of each example must be the tonic as indicated by the letter T in the eighth measure. The rule of not skipping a chord interval does not apply when the root of a dominant 7th chord appears as a melody note with the model used. The reason for this is that the seventh of a chord has a tendency to lead downward to the nearest note of the scale. This is shown in Example No. 2 where E is half a tone below



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This picture shows only part of Prof. Waldon's ensemble which totals some 70 players. (Courtesy of Slingerland Banjo Co.)

F while G, the root of the G7 chord, is a whole tone above it as in Example No. 3. Consequently Example No. 4 is wrong as the seventh (F) should have been omitted when the arpeggio moves upward, but should be played when moving downward (see arrow). The seventh must not be omitted however, when the arpeggio continues upward above the Root, indicated by R, as shown by the arrow in Example No. 5.

Example No. 6 is correct, as the seventh (F) is omitted moving upward and played moving downward. Notice the down and up arpeggio movement without skipping a note of a chord. It was necessary to omit one of the notes of the seventh chord in the sixth measure as only three different notes are used in this model. See (??) in Example No. 4.

The main feature is to memorize the three different models shown in Examples No. 1 and 7; then practice exercises No. 8 and 9, filling in according to the harmony indicated by the letters (chords) below the sustained melody notes, and using the three models introduced in 1 and 7. Do this without writing the "fill in" notes in each measure. Refer to the arpeggio chart shown in the last instalment to find the notes belonging to the chords indicated by the letters under each staff.

MacPhail Banjo Club



HERE is the banjo picture of a Western banjo product — the MacPhail Banjo Club of the School of Music of that name in Minneapolis, Minnesota — that is doing good work locally and "on the air." The Club was organized six years ago under the direction of Miss Grace E. Wentzel, and is still going banjoistically strong. It broadcasts weekly over various local stations; also furnishes music for banquets and entertainments at the Y. M. C. A., the Y. W. C. A., churches and other functions. It holds regular weekly rehearsals at the rooms of the MacPhail School, and many of its members hold an individual record of not having missed a Thursday evening rehearsal during the past five years. Why should not the club move socially, functionally and musically with such an outstanding record of rehearsal attendance?

Kansas City, Mo. — The new plan for extension work by the American Guild of Banjoists, Mandolinists, and Guitarists, as proposed by Mr. George C. Krick and unanimously adopted by the Guild members at the last Convention, is getting under way in the different states. This plan, which is intended to broaden the influence of the Guild and add to its prestige, provides for an organizer and governor in each state, actively engaged in extending the membership and promoting the interests of the Guild. These state appointments will soon be announced by President Wm. B. Griffith of Atlanta and the new appointees functioning. The concentrated effort of small executive groups working simultaneously in each state should yield many new members, and add greatly to the influence of the Guild all over the country.

Northampton, Mass. — The U. S. Veterans were entertained by thirty-five pupils of Joseph F. Pizzitola. Mandolins, guitars, banjos and ukes in various combinations were out in full force to entertain the men. The Pizzitola Strummers, a crack seven-banjo group, were re-engaged for the following week. The Strummers not long after played and broadcasted from the Radio Show in Springfield, then played on the Kiwanis program at the opening of Holyoke's new theatre. They are also in demand for dance engagements, all of which evidences the popularity of this peppy aggregation of banjoists, and Mr. Pizzitola's success as a teacher of the fretted instruments.

Atlantic City, N. J. — A Gulbransen baby grand piano modeled along lines of the Louis XVI period, finished in dark brown mahogany Duco and exhibited in one of the Boardwalk windows in a setting of palm trees created considerable interest on the part of visitors to the DuPont Products Exhibit held here early this fall. The exhibit was unique in that it is perhaps alone in its class. It displayed the various uses of materials manufactured by the DuPont Company.



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Montreal Musical News

By Charles MacKeracher

DANNY YATES and his Windsor Hotel Orchestra are new comers to Montreal, but they have been enjoying one of the most prosperous seasons experienced at the ever-popular Cascades Room of the Windsor. Danny himself is an artist of no small reputation, having been with Vincent Lopez for the last five years or so, and previous to that with Ray Miller. His violin playing is far above the average and is considered by many the best ever heard in these parts. Every evening in the Cascades Room, Danny treats his patrons to violin solos consisting of current hits from the New York shows, the old time favorites such as *Let Me Call You Sweetheart*, *Mighty Like a Rose*, *Indian Love Call*, and standard selections from the vast storehouse of classic and semi-classic music literature. Yates is assisted by his orchestra, consisting of five talented musicians, who help to make the band well worth while — and we don't mean maybe.

It might be well to note that our old friend Howard Wyness, who is well known in these circles, has been a member of Danny's orchestra for the past few years. Howard is very much pleased that he is thus again given a chance to present his marimbaphone for the approval of those who enjoyed it so much when he was at the Regent Theatre, before leaving the movie business to establish himself in his present connection.

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A short time ago this firm exhibited musical instruments at the Quebec Fair, where they demonstrated Weymann, Buescher, and Leedy goods from their extensive and expensive collection. A concert hall, studios, and offices occupy the basement of their building, and the standard orchestra music department is also located there; the main floor is devoted to the sale of piano music, dance orchestras, popular music, gramophones, records, etc.; while the floor above contains a magnificent display of musical instruments, as pleasing to the eye as to the ear.

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"Of course, everyone knows the organist from the Imperial, — a mere slip of a girl." But we learned otherwise. Mrs. Hendrick looks to be no more than sweet sixteen at the console, but this lady has held this position as organist for 10, these past eleven years, so that would make her about one-fourth of sweet sixteen when she commenced. And you know the Union would not stand for that. But don't misunderstand; we need not expect to see Mrs. Hendrick's photo published over a sentence as follows: "Smokes pipe on eighty-sixth birthday and throws rocks at grandchildren." No! No! not for a good many years yet anyway. In other words this lady is a charming and capable organist. She has just returned from Toronto where she enjoyed a short vacation.

Margaret Spermath is one of the busiest dance pianists in town. While not connected with any special orchestra, and usually playing only from night to night we find her engaged at least five or six nights a week, and for every week. This alone proves she must be good.

It is quite possible that we may find "Tommy" Mosgrove back at the Palace ere long. He is at present under contract at the Midway. Even though the Palace wants him so badly that they are willing to buy his present contract, Tommy is taking no interest in the proceedings, but is just sitting pretty and going on with his Mosgroving.

Last Minute Lines: Alex Kramer is in New York, so is Johnny Bertrand. — Glen Adney is taking a rest. — Raymond Fagan is at the Venetian with his eighteen-piece orchestra. — Johnny Ferras is at the Garden with his own band. — Jack Stahl's outfit is very busy these days. — The Hillcrest Society Orchestra is still at Wood Hall.

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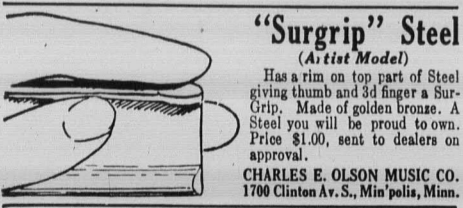
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What I Like in New Music

By LLOYD G. DEL CASTILLO

Continued from page 27

Photoplay Music

SCHIRMER'S MINIATURE PHOTOPLAY SUITE, No. 1 (Sch. Spec. Ser. 33). A suite of three short numbers of easy grade and practical serviceability, exactly as titled. (1) *Melody of Love*, by Demangate. (2) *Agitato Misterioso*, by Delille. (3) *Evening Chimes*, by Demangate. SCHIRMER'S MINIATURE PHOTOPLAY SUITE No. 2 (Schirmer Spec. Ser. 34). Ditto, ditto, ditto. (1) *Amoroso Appassionato*, by Delille; a 4/4 Andante in G major with a short, contrasting agitato section. (2) *Celestial*, by Demangate. A hymn-like number similar to the *Lost Chord*. (3) *The Pipers*, by Demangate; a Scotch bagpipe fragment.

SYMPHONIC INCIDENTALS No. 7 (Tragic Paths), by Marquardt (Music Buyers Corp). Medium; 4/4 Moderato in G major. The number is surprisingly in the major mood, but is withal true to its title, what with its broken treatment and shifting rubato.

RHYTHMIC MISTEROISO, by Damasek (Berlin D. O. S. 23). Easy; 4/4 Moderato dramatico in D minor. A monotonous succession of staccato quarter note chords provides the theme for the number and the title. Its type differs enough from the ordinary misterioso to have having.

A BUSTY THOROUGHFARE, by Baron (Berlin F. C. S. 2). Medium; 2/4 Allegro molto in A major. This could just as well have been Children Playing Tag or Stevedores Loading Fruiter. You have a light vivid intermezzo of choppy and slightly syncopated rhythm. From that point you roll your own.

A STAGGERING UNCERTAINTY (Berlin F. C. S. 3). Easy; 4/4 Moderato in D minor. Another one of those drunk movements. If you are in any danger of missing the point, a few bars of *We Won't Go Home Until Morning* are inserted for your guidance.

DRAMATIC SUSPENSE, by Vronides (Berlin P. P. D. 6). Medium; 4/4 Andante quasi misterioso in D minor. A dramatic tension of broken treatment leading to an appassionato developing to a tempestuous climax which ends the number.

CREEPING SHADOWS, by Baron (Berlin P. P. D. 9). Easy; cut-time Moderato in D minor. A misterioso for scenes of a stealthy nature, as the subtitle says, might seem a little redundant, but maybe there are other kinds of misteriosos. This is one of the old-time conventional fillers, but I suppose no library can accumulate too many of them.

HAUNTED NIGHTS, by Jaquet (Berlin P. P. D. 10). Medium; 4/4 Lento Misterioso in C minor. Bring on your creepy harmonies, your muted brass, your sforzando chords, and your shivering strings. They are all assembled here, waiting for some weird and gruesome scenes.

IMPRECATIONS, by Baron (Berlin P. P. D. 11). Medium; 6/8 Allegro furioso in Ab major. This one is worth recommending. Crashing chords give emphasis to surging and muttering voices over and through them. There is an original and effective conception here.

ALLEGRO SCINTILLANTE, by Kempinski (Berlin P. P. D. 12). Medium; 6/8 Allegro in G major. This is called a sparkling allegro, and is as useful in its way as is *Imprecations*. It is a tarantelle sort of rhythm, but in major, and therefore of different and more cheerful mood.

THE POSSE, by Lucas (Berlin P. P. D. 14). Medium; 4/4 Allegro agitato in E minor. Here is still another sort of allegro, a rushing, staccato kind of hurry, incessant and purposeful.

THE STUARTS, by Gauvain (Rahter-Ascher). Medium; 3/4 Adagio in C minor. This might or might not be Scotch, but is at any rate wailful enough. It wrings its hands and unburdens itself of piteous and violent complaints.

THE WOLVES' GULLY, by Gauvain (Rahter-Ascher 3545). Difficult; 4/4 Allegretto in C minor. This is of more pretentious caliber — a symphonic piece of 8 minutes duration. There are several moods, but all agitated and emotional. There is effective stuff here for large orchestras, but the small ones had best keep off.

Piano Music

LAVENDER LANE, by Repper (Brashear). Medium; 3/4 slow waltz time in F major. A graceful, insinuating waltz of the delicacy characteristic of this composer. There is a quiet sentimentality true to the inferences of the title.

ROOF GARDENS, by Repper (Brashear). Medium; 4/4 In a leisurely tempo, but with a good swing, in D major. Here you have jazz educated and refined. But, says

you, jazz doesn't want to be educated and refined. It's against all its better instincts. Right, says I, but nevertheless, here is a nifty little piece of music.

LA JOYA, by Repper (Brashear). Easy; 2/4 In tango time, in A minor. Here is still another idiom by the same composer, as facile and easy to listen to as the others.

Popular Music

First we present for your edification and approval Irving Berlin's music to the new Follies, much of it catchy, all of it destined for popularity. The following is simply the cream, — a collection of a few from the dozen numbers or so: *Tickle the Ivories*, *Jungle Jingle*, *It All Belongs to Me*, *Ooh Maybe It's You*, *Shaking the Blues Away*, and *Learn to Sing a Love Song*. They're all fox-trots, and they all glorify the American girl.

HAYANA, by Rose (Berlin). A Spanish fox-trot (how'd you guess it?) with a characteristic and effective lilt composed of successions of triplets.

DAWNING, by Silver (Berlin). A syncopated lilt for a blues singer to sing, but for everybody to like.

DON'T FORGET WHEN THE SUMMER ROLLS BY, by Clare and Pollack (Berlin). A timely number with a simple but likeable melody.

A NIGHT IN JUNE, by Friend (Remick). Another simple melodic fox-trot, which looks like, and is, a good bet. It won't be a sensation hit, but it's coasting along at a nice, easy pace.

SWANEE SHORE, by Hess and Bourne (Remick). This number of the unique title is jazzy, singable, and danceable. What more do you want?

BLUE RIVER, by Bryan and Mayer (Remick). This and *Swanee Shore* both start out enough like each other to be twins, but they part. And the odds seem to be on this one at the time of going to press.

JUST AN IVY-COVERED SHACK, by Rupp (Witmark). This is more a ballad than a fox-trot, but Tin-Pan Alley is versatile, and it is just as likely as not to emerge a Mammy song.

BYE BYE PRETTY BABY, by Hamilton (Shapiro Bernstein). An essentially simple melody that carries a melodic appeal, even though the authorship is credited to a pugilistic name like Spike Hamilton.

WHO'S THAT KNOCKIN' AT MY DOOR, by Simons (De Sylva, Brown and Henderson). One of those catch-line things that drives home its point through sheer repetition.

I'LL BE LONELY, by Woods (De Sylva, Brown and Henderson). This might have been written by Irving himself. It has that same little wistful lilt to the melody.

MAGNOLIA, by De Sylva, Brown and Henderson (Do. Do. and Do.). It's a little late in the day to mention this song now. It's been a hit, and it's on the wane. Anyway its chief merit is in the lyrics, to my untutored eye.

DANCING TAMBOURINE, by Polla (Harms). Here's the new rage. You can't turn on the radio without getting it from somewhere. Its most marked characteristic is the strong dissimilarity between verse and chorus. I dare say the two were never originally written together at all. *Nola* suddenly becomes a ballad.

GIRLS, GOOD-BYE, from My Golden Girl, by Romberg (Harms). There is a strange likeness about production tunes that I can't explain. They are never like the hit-and-run sheet music. This is a perfect example of the reiteration of rhythm that goes with a show tune.

SOME DAY YOU'LL SAY O. K., by Donaldson (Feist). Here's another from one of the most reliable hit writers in the business. Modeled on *Ah Ha*.

CHEERIE-BEERIE-BE, by Wayne (Feist). Another waltz by the writer of *Spanish Town*. Maybe as good, maybe not, I can't say. But it is catching on.

SING ME A BABY SONG, by Donaldson (Feist). You see, here he is with another one. He's just a grown-up baby, that's all. Says so himself.

BABY YOUR MOTHER, by Burke (Feist). Another baby song, but this time about real babies. So what more natural than to mould it on *Rock-a-bye Baby*.

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

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THE VIOLINIST

Conducted by EDWIN A. SABIN

UPON arriving in Boston on September 6, after a summer at Ogunquit, Maine, I quite casually met an acquaintance, another violinist, who also had been away and had returned several days earlier. He told me a tale about losing a job, but although he was serious I was much amused, and as a moral may be drawn from his story I am passing it on in the first person essentially as it came to me, except for eliminated word "dynamics." His language was "American as she is spoken" and too lurid for the cold, printed page, therefore I have censored and reduced it so that nothing may appear at odds with any other moral story. He said:



EDWIN A. SABIN

"After ten weeks away I returned to Boston a couple of days ago and learned through my landlady, that two individuals, unrelated individuals, had been vainly trying to reach me by phone. I was asked to call up one of them as soon as possible and did so at once, for the name and phone number led me to scent business. But office hours were over, there was only a response from someone who never had heard of me, and I was advised to call again on the next day. This time I did not phone but went to the office, where I was received cordially by an old friend who said he had been trying his best to get in touch with me as he had had a very good engagement up his sleeve, but not daring to hold it off longer had just closed with someone else! (Deleted)."

"We exchanged regrets, hoped that other things would come up later, and smiled good-naturedly on each other as I took my leave, but somehow I cannot help thinking that my smile was from his. His was perfectly natural; he could keep on smiling without effort, as he had gained his man while giving me my chance. Not so with me however, for I had to force a smile to illuminate my facial expression in spite of the conviction that I had lost this job through my own negligence."

"In previous seasons I had notified people who were likely to need my services that I would be back and ready for work on a certain date, but this season I had omitted several, including, of course, just the one who had something for me. Brother, take this story to heart. Imagine what I was justified in saying to myself as the elevator carried me down, down, down to the street, where I had to face an unsympathetic world on a cold sidewalk. Never mind, it relieves me to talk about it, and if you want to make an example of me in the J. O. M., why go ahead and do so."

The moral of this job (or jobless) story is obvious: If you want business, let everyone know it! And this leads me to a bit of

Optimistic Reflection

THE opening of a new season is always interesting to a musician if there is a fair prospect that business will come along favorably, but when there is no apparent reason for such hopeful outlook it is still interesting—uncomfortably so! Someone may ask: "If I can see nothing ahead where does the interest come in?" The most of us must admit that our interest is so harnessed to business that, if we do not have the expected work and are left free to prance as we please, we refuse to prance; we will not go to the colt and "learn its ways." We all know that we must make a living, and in the process have our "ups and downs." One of the old comedians had a good line which ran: "You must smile even if your collar button of happiness has rolled under the bureau."

We are not writing this under the threatening clouds of a prospective poor season, but there was something about the touching story of a lost job that for a moment may have faintly dimmed the optimistic views we claim for this department. Yet the man who lost it got another, didn't he? Of course he did! Every cloud has a silver lining, has it not? Of course it has, but your true optimist doesn't care whether it has or not. He will content himself with knowing that the sun which makes the silver lining is behind the cloud and can be relied upon to appear sooner or later. But let us come back to our story.

"Did you not say there was another phone call reported by your landlady?" I asked the jobless one.

"Oh, yes," he replied. "It had slipped my mind. She said it was a woman's voice asking whether John had got back."

He gave a low, significant chuckle, held up one finger and walked away with sprightly step. The lost job had lost its pessimistic grip.



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An Unusual Student

AMONG the many recent phone calls of my own there was one from a young man who said he had been trying to locate me for many days. He had started in with some of my earlier addresses, and finally had called at a comparatively late one only to find that the building where I had certain hours for teaching had been torn down and replaced by a new one wherein the noisy musician would not be welcomed, and that leads to a slight digression from the student story.

It seems to me that there is a lack of discrimination regarding the question of "noise" among instrumentalists and vocalists that prevents them from being tolerated in buildings where other business is carried on. We ought to be classified, if there is to be any hope at all of musicians getting in. The drum, the saxophone, the tuba, the trumpet and all the wind instruments, even the piano and voice teachers, have an advantage in being able to throw out a barrage of sound which protects them from what we feeble string players may be able to send out from neighboring rooms. But those in other lines of occupation do not discriminate. They simply regard our efforts as sounding like a "free-for-all fight"—noisy, and detrimental to their affairs. So, and no doubt because of their displeasure in us, we of the gentle art are to be found in certain buildings no more.

However, this young man, who wished to take violin lessons, found me and brought his instrument with him; not for a lesson, but for a hearing and opinion. He already had been studying for several years, and while very fond of the viola he does not intend to study for a professional musician. His ambition is to study the violin thoroughly and to carry his playing as far as possible as an amateur player, and that in itself classes him as an "unusual student" among those who usually apply for lessons. It is pleasant to believe that he is disposed to do his share of the work.

He played for me after stating that he "might be nervous," meaning that I ought to take that into account, which I did. I hoped he would be nervous, thus indicating that he overrated the importance of his playing instead of underrating it, which is worse. It is an unconscious yet genuine compliment to the pupil when a pupil gets nervous, but this one did not overdo his agitation and I gained a good idea of his playing. It showed the need of much patient teaching on my part, with more careful work in finer detail and with better understanding and more critical listening on his part than ever before.

He played a part of the Kreutzer A minor broken chord study, No. 12, which was enough. None of the tones were in tune, although some of them were nearly so; that is, his fingers were occasionally striking close to the right points. His uncertainty appeared now and then on the third of the chord, and if the listener was not familiar with the study he could only guess whether major or minor was intended. As the bowing of this student was the least noticeable weakness in his playing (although much remains to be changed in this regard), I have started him on a more exacting, more promising and more interesting way of acquiring true intonation than he has before known. For instance: As he evidently did not realize that he played (I will say "slightly") out of tune even the first four tones of an opening string, I tuned his violin perfectly and had him sound the open G and D strings, then play the G string tones (A, B, C and D) in order, sounding the D throughout. As he could play only the first three of these tones successfully, that is to comprise a large part of his practice (on the other strings also) until his next lesson.

The Violin Left Hand

AS THE manipulation of the left hand in violin playing is always an interesting subject for study and practice, I submit the following quotations (with brief comment) on left-hand work from Karl Courvoisier. In his *Method de Violin* he writes:

"The further the hand moves from the nut the closer the measure for the stoppings will be found. It therefore is necessary to impress upon one's sense of touch new measures for each higher position."

Of course we all know this, but Courvoisier puts the whole thing so clearly and concisely that I quote further from the paragraph which continues: "The positions usually are numbered according to degrees without regard to chromatic sign. — As in the first position, there will be found in every higher position a choice of two (or even three) attitudes of the hand, according to whether the keys are in flats or sharps. For instance, it will be found that the low second position (he means in flat keys) is much nearer to the high first position than to the high second, and the high second is nearer to the low third than to the low second position."

This shows a belief in the importance of making slight moves of the hand to suit the key; that is, the hand will be somewhat higher on the fingerboard in the key of B than in B \flat major. Of the second position he says:

(Continued on page 71)

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Spokes From The Hub

By Norman Leigh

JOSEPH KLEIN, musical director at the Metropolitan has been transferred to the Rialto, New York, and his place is being filled by Arthur Geissler, who served before the departure of Mr. Klein as assistant-conductor at the Boston house. As noted elsewhere in this column, the orchestra has been reduced to negligible proportions. This Boston with its usual ill-luck in such matters, is deprived of the only permanent theatre orchestra, reasonably ambitious in size, of which it could boast. The musical past of Boston is strewn with just such unfortunate incidents — the Boston Symphony being a notable exception. In the present instance the change in the musical policy at the Met. is, as I understand it, in line with what is taking place over the entire Public circuit, and has nothing to do with the success or non-success here of more or less ambitious musical entertainment



NORMAN LEIGH

at a picture-house. As far as the writer is concerned, this particular phase of the Metropolitan's activities never raised much enthusiasm — it was never either bad or good enough to be interesting, reaching a dead level of mediocrity conducive rather to somnolence than indignation. This is not to be construed as being a reflection on the orchestra either as to personnel or as an organization — the orchestra was competent and played as well as it was allowed to play — but its possibilities and resources were never seriously exploited. I have a feeling that this latter unfortunate fact was due to that staunch belief, held by aloof dignitaries residing outside the bean-belt, that Boston is a "rube" town, and that its citizens are more avid of musical "hokum" than more legitimate fare. This may be true, although I do not admit it, but whether true or not, the idea flourishes like a green bay tree in the theatrical world, watered, even as it is, by the tears of those who have founded their practices on a trust in its, to me, false premises. Boston, whenever presented with an opportunity of exercising its powers of discrimination has shown its ability to choose wisely — it would not support second-rate opera presented at first-rate prices (it has been held up to ridicule and contempt for this same sensible action), but when *The Miracle* came to town at a scale scarcely philanthropic, it searched the nethermost reaches of its purse for the whereabouts to witness this artistic piece of work.

The Miracle was an exception to the general mode of procedure adopted by New York magnates in the business of purveying amusements to the American public. No matter in what glittering fashion the goods are displayed in the city of their inception, when it comes time to transfer the scene of activities to the Hub, it is customary for the axe to be wielded with more vigor than discretion, and what remains is a mere shell of the original. It is quite true that many times they succeed in "getting away with it" and many more times they do not. When the latter happens we hear much talk in producing circles derogatory to the Boston sense of discrimination, when the truth of the matter is that a nice exercise of this same faculty was responsible for the regrettable outcome of the above-mentioned gentlemen's exhibition of fine-drawn business sagacity.

The Bostonian is a "queer fish" to business men of a more gaudy nativity; he is called cold because he does not wear his heart upon his sleeve (and buy merchandise by carload lots on the spur of the moment); he is called non-progressive because the latest fad of the moment does not seize upon his imagination and cause him to forsake the things which experience has taught him work for his best in the long run; these things he is called and many more of even a less complimentary nature, all of which may or may not be justified depending upon the viewpoint of the examiner, but it cannot be too firmly impressed upon the minds of those having a yearning for a share of the Yankee dollar that a Bostonian is not a "sucker" on his native heath, no matter what he may become on boarding a train for — well, let us say, New York, and that this applies equally as well to musical offerings as it does to the various forms of strictly commercial activities.

AT THE METROPOLITAN — I am unable to give any review of the Conklin-Bancroft opus entitled *Tell It to Sweeney*, which was the picture feature at this house on my last visit, the reason being that I only witnessed one half of it (the latter half) and this portion convinced me that to see the rest would be a wilful waste of time, and a woeful want of judgment. I have a fair sense of the ridiculous but it was strained to the utmost in this instance. With the passing from the picture of Joseph Klein as

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Musical Director, the last vestige of a perfunctory gesture to furnish good music to its patrons has been abandoned by the Met. This gesture as intimated, ever lacked conviction, and therefore its absence is not as noticeable as otherwise might have been the case. *The Grand Orchestra* is considerably less grand than formerly — how much less, numerically speaking, I am not in a position to state owing to the fact that it is not hoisted high enough on its rising platform to allow any census to be taken — a piece of business sagacity above reproach, but I am in a position to state that for the use to which it was put, that of furnishing the usual melange of marches, galops, and waltzes, for the news-reel, it was entirely adequate.

However, if Joseph Klein has fitted, Gene Rodemich still remains perched on the bough, which fact does not cause me to qualify in the least the opening sentence of the above paragraph. Last month I found it a pleasure to be able to say a good word for the gentleman and his team — I must have been in a particularly good humor or Gene may have been nodding on his perch. Be that as it may, allow me to say that I retract — most certainly I retract. The noises proceeding from this orchestra resembled music in about the same degree as cowbells resemble *glockenspiels*. I have put myself on record in this column as favoring a certain amount of "pep" in the stage productions at this house as against the pretentious floundering of bogus rarefication — but then "pep" is not delirium — tremens or plain. If this is the sort of thing Boston wants, it is getting its just deserts. Turning from this painful subject, I should like to mention "Jerry", a dancing accordionist who, in the course of his dancing, forced his legs to take on the convolutions of a water-wave (my feminine readers will grasp the simile) with startling and humorous effect. He repeated the dance in "slow-motion" and I assure you it lost nothing by this device.

Arthur Martel at the organ and a *Will Rogers* picture rounded out the program.

Well—?

The Violin

Continued from page 22

"The hand is to be kept as free in the second position as in the first, not touching the body of the violin. Only in the transition region between the second and third positions is it allowable to seek this contact." He touches on the rudiments of the change between the first and second positions; the gliding of the first finger on each string, and the gliding of other fingers as being advisable in slow movements when the gliding has only to pass over the distance of a semi-tone. He gives examples as showing that the first finger is better adapted to gliding a whole tone than are the other fingers. Regarding the fourth position he says:

"The first member (joint) of the thumb leans more firmly against the heel of the neck, — with the root (third joint) of the first finger retiring from the fingerboard, the higher up the string one plays the greater the distance" — this applying to all positions above the third. About the change between the third and fourth positions he says:

"When the hand finds a support against the body of the violin, the ball of the thumb forms a pivot on which the rest of the hand can move forward and backward when passing from the third position into the next higher ones, thence back again to the third. On the E string it is possible to reach the sixth and even the seventh position (according to the size of the hand) without altering the position of the thumb."

The last may be possible but it is hardly advisable, for in playing up the fingerboard the hand should be held so that the fingers remain as nearly as practicable at the same angle as when in the first position. This favors intonation. However, it is a matter well worth taking into account.

Biographic Brief

KARL COURVOISIER, able Swiss violinist, born at Basle, 1846. Pupil of David, Roentgen, and Joachim. Played at Frankfort from 1871 to 1875-76, then at Dusseldorf. Was conductor of choral societies for several years, and since 1885 has been a singing master in Liverpool. Has written a symphony, two overtures, a violin concerto, a short work on *Violin Technique* (translated by H. Krehbiel) and a *School of Velocity* method.

Boston, Mass.—Lloyd G. del Castillo of the del Castillo Organ School, and recently featured organist at the Metropolitan Theatre, is again on the organ bench for the special engagement of the Potemkin film which has been showing at Symphony Hall to packed houses.

Boston, Mass.—Leo Reisman, it is announced, will present his orchestra in Symphony Hall the coming February in a program of modern American music, featuring several of the composers whose numbers will be presented.

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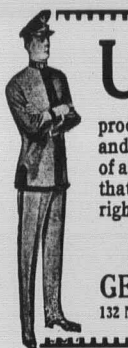
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WHETHER in the ministerial, medical, mercantile, military, music or what profession, time was when to be called a "veteran" implied an advanced age, but now the word may stand for either years or service, or both; thus today we have men less than thirty years old who are "veterans" of the great war of a decade ago because of their service. In its June (1927) issue, the *New York National Guardsman* featured Bandmaster John L. Gartland by an article and portrait under caption of a "Veteran Bandmaster." The publication did not state the age of Mr. Gartland and this magazine does not know the number of years in life reached by the bandmaster, yet in his case the word "veteran" evidently carries with it distinction of years and of long distinguished music service, as witness.

From 1884 to 1916 this man was leader of Gartland's Military Band of Albany, New York; an organization which for many years acted as Post Band at the State Camp in Peekskill, furnished music (with others) for most of the general celebrations throughout the State, and played at the inauguration of every gubernatorial incumbent from Cleveland to Whitman. Therefore, considering that 1844 is forty-three years back from the present, and that the man himself surely must have been at least twenty when he organized his band, it becomes circumstantially evident that Bandmaster Gartland is not a youth unless it be in spirit and action, and of these two qualities or quantities it is said that he still has plenty and to spare.

Gartland took an active music part in the World War. In 1916 he held the position of bandmaster in the 10th Regiment, N. Y. N. G.; he enlisted for service, was ordered to Pharr, Texas, and while there organized the 23d Infantry (N. Y. N. G.) Band. He remained the head of this organization (later designated the 106th) until the spring of 1918 when he was transferred to the 307th, F. A. He next served with the Twenty-sixth Engineers as military band instructor at Camp Jackson, S. C.; then with the Third Brigade, F. A., and after his discharge in the spring of 1919 returned to the old Twenty-third and organized a new band for the regiment. He remained there until 1924, and in 1926 was called upon to organize the One Hundred and Second Medical Regiment Band of which he is the present leader. It is evident that there may exist three grades of "veterans": old, young and young-old. —M. V. F.

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being a subscriber to the magazine. This band has been organized a little over a year. In the meantime, some of the first members have dropped out, as they are no longer in the employ of the R. R. Company, but newer members in the past few months have helped put the band onto its feet in good shape. The members are all employees of the Spokane, Portland and Seattle railway shops of Vancouver, Washington. —Mrs. G. H. Viles.

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Ernest F. Pechin

(Picture on page 77)

NEARLY EVERYBODY who ever even thought of a brass instrument knows of Ernest F. Pechin. His name and his picture have decorated musical instrument advertisements off and on for the last fifteen years. Yet, something about Pechin always makes him "news" to the great army of brass instrument players.

The writer had not seen Pechin for years until recently he ran across him with the Tivoli-Uptown rotation orchestra. Of course, the usual platitudes ensued and just as a doctor "unwaddens" your bankwad I started on Ernest in earnest! During the conversation, he admitted having been director of the Anglo-Canadian Concert Band, that world-famous organization which Herbert Clarke brought into the limelight, composed of 79 artist instrumentalists, located at Huntsville, Ontario; and further, he admitted to filling many other noteworthy musical positions, as for example: first trumpet and soloist with Pat Conway, Fred Innes, John Philip Sousa, and assistant conductor with Innes for four years. Of course, this was the easiest part of it. Finally, we had it all reviewed and he said to me, "Parks, I'll leave the photo for you at — (a certain downtown store)."

"No, you will not," I replied.
"Why?"
"Because —"
"Because, why?"
"Because that fellow is a crook."
"Why, you old sap, I have known him for a good many years and somebody must be all wet. Come on over with me and we'll thrash it out."

So there was nothing else to be done except to go, and we went.

To make a long story short, I soon discovered, as did he, we were both wet as to our store proprietor, having different ones in mind, but very dry as to whistles, and after suitable apologies we repaired to a most remarkable room where we had about six steins each of genuine Canadian beer. After betting a few dollars on Tunney and Dempsey we separated with an *entente cordiale* that is going to survive from now on. Pechin is a wonderful fellow — square as they make them, a wonderful musician, and all the rest of it — one of the real fellows who make a difficult profession, that of interviewer, less difficult. —Henry Francis Parks.

Doisms and Don'tisms

Continued from page 61

DON'T let a teacher steer you to a dealer or sell you an instrument himself after you have made your choice. He may not know any more about the instruments he teaches than you do yourself, but whether piano, cornet, violin, banjo, ukulele or what, the little rake-off on commission is not to be sneezed at. Buy your instrument yourself on the say-so of a friend, and if you get stuck on the sale, save your temper with the thought that it is better to get stuck alone than be a "stick" with others.

DON'T, if you choose the vocal, let a teacher train your voice as a *basso di grando* (which doesn't exist anyway) when you are self-convinced that it's a *tenore d'asphalt* (also non-existent). He's heard so many voices that more than likely his ear has become faulty and no longer can detect the difference between a bass bellow and a tenor squawk, and of course anyone can hear himself sing better than can his listeners. This likewise holds true with the shrill shrieking and guttural grunting of sopranos and contraltos. Do not forget that sometimes a teacher is paid for his name and influence, rather than for what he knows and can teach.

DON'T let a vocal teacher knock out your pet idiosyncrasies. If you're a man and want to smoke — go ahead and let him know that it's your voice and business and none of his; if you're a woman and want to chew candy, keep on chewing it — any resultant huskiness easily can be laid to wrong teaching. Don't let the teacher tell you how far to open or not to open the mouth. If you're a woman and have beautiful teeth, part the lips wide; if a man, and have tobacco-stained teeth, keep the lips nearly closed. And do not let the teacher get you all fussed up about controlling the diaphragm. Every pig uses that muscle when it grunts, also the cow when it bellows, and who taught them how to control it? Neither let the teacher mislead you on tone position. Everybody knows there's only one place where tone is produced, and that's in the larynx. You should worry about getting laryngitis! And that brings us to

VOCAL AND INSTRUMENTAL PRACTICE

DON'T practise so assiduously as to create acidity in the tempers of your family or those of your neighbors. They probably lack the true artistic temperament.

DON'T waste your time in playing or singing scales and exercises, if you have any ambition to graduate from the beginner or amateur class; there are stacks upon stacks of good show pieces that can be musically mauled, maimed or murdered. —M. V. F.

(To be continued)

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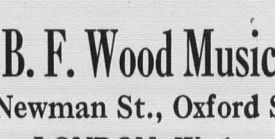
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KEEPING POSTED

Continued from page 58

TO THOSE interested in teaching material we draw attention to the fact that Belwin Inc. is about to issue a new series of twenty-five piano compositions under the name, *Stories Told in Music*, written by Ida Bostelman. The composer has kept the entire series in strict first grade, with single note parts for each hand. The individual numbers tell a story, in music, of interest to the younger pupils. This house has recently brought out a set of easy piano compositions by Joseph Gahn and also a series of original compositions for the piano and violin by Henri Weber, the interesting feature of the latter lying in the fact that the grades of the violin and piano parts have been carefully matched in the writing, thus giving two young beginners on the respective instruments an opportunity to play together.

The *Holton Bulletin*, a monthly publication devoted to the interest of the members of the Holton organization and published by Frank Holton & Co., Elkhorn, Wis., is a house organ that has managed to achieve the distinction of difference without any loss in value or interest. It is devoted entirely to news of Holton agents and factory personnel and to short and interesting articles on the making and selling of band instruments in general. It is mailed, of course, to all Holton dealers, but if you are not on that list a postcard to the Holton Company should bring you a copy and you will enjoy reading it anyhow.

The importance of woodwinds in the general scheme of music is emphasized by the fact that there are now several successful manufacturing establishments specializing in woodwinds and their accessories. Not the least important of these is the firm of Harry Pedler & Co., Inc., Elkhart, Indiana. They have recently issued a new and very interesting catalog that emphasizes indirectly the extent to which American made woodwinds are used in present day bands and orchestras. The catalog lists pictures and describes several dozen distinct items manufactured in the modern and extensive factory of the Pedler Company. Interesting information is given about this factory and the catalog also contains some valuable suggestions for the proper care of woodwinds.

One of the most complete and attractive band uniform catalogs we have seen for some time is that issued by the Henderson-Ames Company, Kalamazoo, Mich. In order to list and adequately describe the many items manufactured by this company several ordinary sized catalogs are necessary. Included in the list is a very convenient order-blank booklet so arranged as to make possible the ordering of uniforms by exact measure with a minimum of trouble to the one ordering.

We acknowledge receipt of a copy of the twelfth issue of *Fiddlestrings*, that interesting house organ published occasionally by Muller & Kaplan, string makers of 154 East 85th Street, New York City, and edited by John J. MacIntyre. The greater part of this number is devoted to interesting information about famous musicians and violin makers, and well written articles about the manufacture and use of the violin. There is also a list of the Muller & Kaplan catalog items which include everything necessary to violinists from strings, music racks and music rolls to double basses. A postcard to the Muller & Kaplan Company at the address above, will bring a copy of this issue of *Fiddlestrings*.

The new Ludwig banjo book, mentioned in another paragraph, pays a compliment to this magazine by reprinting intact our recent article, *What Shall We Do with the Banjo?* by George Allaire Fisher. The book also contains an article on the five-string banjo by Henry C. Trussell.

The new Bettoney Silva-Bet and woodwind book, which the "Keeping Posted" editor reviewed from the advance proofs in last month's magazine, is now on our desk and the printed copy is fully up to our expectation. It is interesting to note that this book lists a complete line of silver clarinets, as well as wooden and composition clarinets, and also includes the Cundy-Bettoney silver and wood piccolos and flutes.

Peter Pan, the new song which John Phillip Sousa is featuring in his band concerts on his present trans-continental tour, is published by C. C. Birchard & Company of Boston. The number has made a great hit and is also said to be one of the most successful pieces being used by radio performers.

J. E. Agnew, Kansas City, Missouri, is featuring *Squad's Right*, a snappy march written in commemoration of the American Legion Convention in Paris.

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Gotham Items

By Alanson Weller

BROADWAY'S musical comedies are unusually musical this year and seem to be getting away from the conventional leg-show variety of yore. The *Follies* is especially attractive musically, including several fine ensembles of accordions, pianos, banjos and trombones. The accordion and piano scenes are effective scenically as well as musically. *Rio Rita*, in addition to containing a greater number of hits than almost any other single show, boasts a marimba band in several scenes. We have always liked this type of instrument ensemble which is all too rare nowadays. The *Circus Princess* which is more on the Viennese style also contains some good hits.

The Brooklyn Strand has at last opened its new three manual Kimball organ. It is indeed a fine instrument and a great improvement on the old one, which despite its beautiful tone was buried behind the stage, making many of its delightful soft combinations inaudible. The new instrument is larger and is placed directly over the boxes, making reception unusually clear. In addition to a full quota of regulation organ registers there are some excellent traps including harp, xylophones, chimes, marimba, piano and others. George Crook's genius for making attractive and beautiful combinations will now have full opportunity for display and in fact has already been heard in the first organ solo with violin, the familiar *Indian Love Call*, which was very well received. The incidental solos during the intermission, which formerly resembled nothing so much as a distant thunderstorm, are now plainly audible, and Crook's recent performance of an excerpt from Boellman's *Gothic Suite* and Walter Litt's rendition of the *Russian Lullaby* made an excellent impression. Art Landry's Victor Orchestra, with popular soloists, continues at this house. Kimball has some other fine installations in the city including those at the Midwood, the Savoy and the Atlantic. Edward Napier, formerly of the Strand, is organist at the latter house.

The recently remodeled Albarque of Brooklyn offered us an agreeable surprise when we visited it the other night. The orchestra under Roger Casini was excellent and the organ playing of Miss Arlene Calia a revelation of beautiful tone coloring and expressive shading. Brooklyn theatregoers in the Flatbush section have become wide admirers of Miss Challis' admirable work. The organ is a three manual Moller.

We hear that Harry Breuer, popular xylophonist of the Strand, is now organizing an orchestra of his own. One of the first things Harry did when he first came to the Strand several years ago was to conduct a little jazz band on the stage with his xylophone. We hope his new venture will be the success it deserves to be.

Miss Vera Kitchener, president of the New York S. T. O., has returned from a very successful summer spent abroad in study. The S. T. O. is growing rapidly and is fortunate in having organists of ability at its helm.

Boston Civic Symphony

THE Boston Civic Symphony Orchestra held the first rehearsal of its third season last month in the hall of the Memorial High School at Roxbury (Boston). This orchestra is one of Boston's most unique and useful musical organizations that has amply proved itself by showing the need of its existence, and its worth as a high-grade ensemble. The object of this organization, which already has been sealed with the approval of the Boston Musician's Protective Association, Local 9, is not only to give good amateur players of orchestral instruments a broad opportunity for ensemble playing and the advantage of public performances, but also of gaining a playing acquaintance with the highest type of orchestral music. And therein lies its uniqueness and usefulness, for surely after one or two seasons of exacting playing a member would be an amateur only in the sense of not receiving remuneration.

During its first two seasons the orchestra performed the following works: *Symphony No. 1*, Beethoven; "In Domremy," from the *Jeanne d'Arc Suite*, Converse; *Pomp and Circumstance* in A minor, Elgar; *Military Symphony*, Haydn; *Overture, Così Fan Tutti*, Mozart; *Overture, Merry Wives of Windsor*, Nicolai; *Suite, Izely, Pierre*; "Military Marche," *Algerian Suite*, Saint-Saens; *Introduction and Rondo Capriccio*, Saint-Saens; *Overture to Rosamunde*, and "Ballet Music" from same, Schubert; *Valse Triste*, Sibelius; *Rhapsody* (for clarinet, piano and strings),

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Allentown, Pa. — Mr. Knauss, dean and proprietor of the Vermont Knauss School of Organ Playing here, has earned the reputation of being one of the best friends the exhibitor has in the Pennsylvania section. Mr. Knauss specializes in supplying well-trained organists on short notice to relieve harassed exhibitors. His students are trained under actual theatre conditions and after they can demonstrate their competence to the satisfaction of the faculty of the Knauss school they find little difficulty in obtaining positions. A new building in the rear of the one formerly occupied was recently built by the school. It has space for three additional organs and the entire structure will be occupied by the school. The building that formerly housed the Knauss institution is to be torn down and on the lot it now occupies another new building, connecting with the one just completed, will be erected. This second new building will house, among other things, a miniature theatre with complete screen and projection equipment and a five manual organ with 207 stops and 2187 pipes. This theatre and its equipment will be used for demonstrations and practice by advanced students and also for Mr. Knauss' recitals.

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Melody for November, 1927

Music-Folk You Should Know

NEARLY ALL of us, if we will tell the truth, are apt to give a musician, who is also a charming and attractive lady, a good deal of the best of it when criticising her work. So, every care is going to be exercised in telling you about Miss Dorothy Bell, *harpiste* with Bachman's Million Dollar Band. Pulchritude and musicianship? After all, why not? Nothing seems to me more consistent than a beautiful woman playing the harp. And, for once, here is the combination of beauty with an adequate mental background and musicianship.

Miss Bell has just returned from the Bachman Band tour to undertake a busy season of recitals and appearances with leading organizations. She expects to be in Chicago the greater portion of the time, only leaving it occasionally to appear with the band in its concert appearances out of town. Her teaching activities will center in the Columbia School of Music, and if rumor has it right she will again appear with the Women's Symphony Orchestra.

Miss Dorothy Bell was born at Lawrence, Kansas, and after spending her early years in professional study under the personal guidance of her mother—a pianist and organist and now in charge of the piano department of the Indiana State Normal,—and in the usual preliminary general educational work, she took up the regular course in the University of Kansas, which she finished. Twelve years ago she came to Chicago, and today she is considered one of the finest harpists in this section of the country. Most of her study has been with Enrico Tramonti, the celebrated harpist of Chicago.

She has appeared as soloist with the Chicago Civic Orchestra, and filled countless engagements in leading theatres, concert stages and recital halls. She has also arranged much material for the harp and is considered quite an authority on that instrument in this city. "She incarnates the spirit of the harp in her solo performance and gives highly artistic interpretations of compositions of all types" is Charles Sanford Skilton's highly flattering observation. The Bachman Million Dollar Band engagement of course is in itself evidence *prima facie* of her ability. *Sufficiente.*

—Henry Francis Parks.

within a short time learn the art and use it to practical advantage in his orchestral playing. These new books have already found their place in the national market being handled by Lyon and Healy, Fischer, and Marks besides many other jobbers and music houses. My own opinion of the saxophone as a musical instrument has increased one hundred per cent since knowing Norbert Beihoff, and if his books will convey even a part of his own style of playing to the younger saxophonists I will say that they are a good investment.

—Avelyn M. Kerr.

AFTER playing for six years as organist at churches, and a good many more as orchestra director, with piano recitals sandwiched in here and there, Maimo Yerger turned her attention to the theatre organ. Her first engagement was on a Robert Morgan organ in a Vicksburg, Miss., theatre, and finding herself successful and enjoying the work, she has continued accompanying motion pictures.



MAIMO YERGER

Miss Yerger has very decided ideas about accompanying the pictures and doing it well. She confesses having no faith in the theatre organist who thinks himself able to improvise the music for complete picture programs—unless, of course, he is an exceptional genius. Her conception of photoplay work includes the theory that audiences like to hear things they know and connect them with the pictures they see, and she plans her programs so that they have ample opportunity to exercise this inclination.

Miss Yerger recently won a scholarship with Percy Grainger and spent several terms in study under his tutelage. She also studied the theatre organ under Ralph Waldo Emerson of the Emerson School.

At present she is featured with the orchestra and in special numbers at the New Saenger Theatre of Vicksburg, Miss., recently opened in that city. It is a thoroughly modern photoplay theatre and has already established itself as a Vicksburg institution in which the city can logically take considerable pride.

NOTHING GIVES me greater pleasure than to introduce to our readers Miss Helen Snyder, mezzo soprano, who recently made her professional debut in Chicago. The well-indicated musical maturity she now has is but the reward of four years of the most conscientious and unceasing work with one of the city's greatest vocal pedagogues, Madame Lustgarten. Prior to that time Miss Snyder spent several years studying the violin and piano under Becker and Ludwig.

She comes from a musical family, her mother—Mrs. Grace E. Snyder—having been for many years a professional organist and orchestral pianist in various local theatres, particularly for the Lubliner and Trinz interests. Nothing could be more logical, admitting the talent, than such a musical outcome under the circumstances, and certainly the talent must be admitted. Miss Snyder owes much to the sympathetic, yet thorough, training received from her mother, and the element of refinement which so characterizes her work is also a logical inheritance.

In spite of her successful debut concerts of the past season, Miss Snyder is pursuing her studies with even more intensity than before. There is no denying the fact that the vocal range can be widened, for her voice now borders on the contralto rather than even the mezzo-soprano range and quality. On the other hand certain high notes indicate further possibilities in the upper register. Every critic so far has called her attention to this matter, which is, of course, not a defect.

Another year or two of hard work with Madame Lustgarten, then the right sort of concert direction and Miss Snyder will assume even a larger place in the vocal sphere of musical things than she now occupies. A critic always likes to point back and say "I told you so," and here's one who feels every reasonable assurance that he has made a discovery.

—Henry Francis Parks.



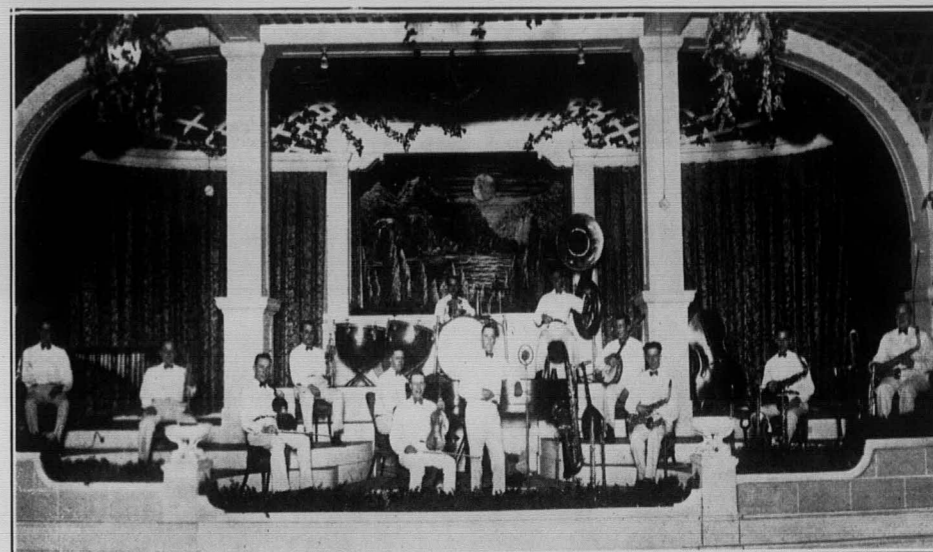
HELEN SNYDER
(See opposite page)



PHILIP HERMAN MARCH
Member of a famous French family of flute makers, who recently joined the flute department staff of Selmer, Inc. Mr. March has given more than twenty years to the study of acoustical and mechanical problems of flute and piccolo making.



DOROTHY BELL
(See opposite page)



ED ANDREWS AND HIS WEE! (BOSTON) ORCHESTRA

Right
You may have read of the spectacular fire which destroyed the Nautical Gardens Ball Room and Roof Garden at Revere Beach recently. Ed Andrews and his players were featured there. The ball room is gone, but Andrews and his players are booked up solid for Keith's vaudeville in Boston and vicinity. (Courtesy of Vega Company)



CANTON (CHINA) CHRISTIAN COLLEGE ORCHESTRA



ERNEST F. PECHIN
(See page 73)



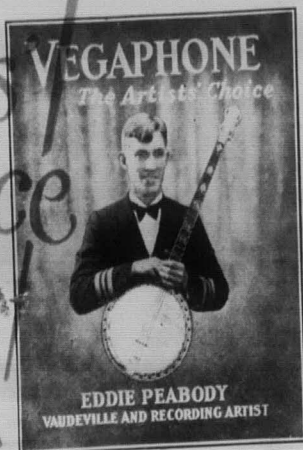
KALAMAZOO HIGH SCHOOL WOODWIND ENSEMBLE
"We used to send to Europe for woodwind players," says Herbert L. Clarke, "but now our schools are developing good players in this country."



R. MOYER
(See above)

Below
Raymond Moyer, clarinetist and student in the Conway Band School, won the coveted Master Scholarship, including free tuition, room and board, granted annually by the Ithaca Conservatory and Affiliated schools. In the contest recital Mr. Moyer played an E₇ clarinet, which you will notice is a metal instrument.

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Organist, Capitol Theatre, New York City

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