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AUGUST, 1927 Volume XI, No. 8

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KEEPING POSTED

THE PASSING SHOW, the current phrase used by Mr. Henry Russell for the title of his recently published reminiscences (Little, Brown and Company of Boston), fits the book to a nicety as it is exactly that in both concept and content. It is a word panorama of musicians, managers, merchants and others moving through nearly 300 pages in pleasing continuity—practically, a "passing show" in word-pictures of men and women world-celebrities in the operatic, theatrical, literary, sculptural and other arts, as well as of notables in the social, musical and mercantile ranks of America and England, all painted in vivid, personal and unmistakable word-coloring.

To the younger generation of Americans the name of Henry Russell may carry no essence of recognition, but those of three (and possibly only two) decades ago knew him as a once prominent voice teacher of London, and at times as a purveyor of opera at Covent Garden in that city; the older ones also knew him as an operatic impresario who toured this country as the managing head of the noted San Carlo Opera Company, and managing-director of the Boston Opera Company that unfortunately lived but a short time. As a passing digression: Many years prior to the events entertainingly chronicled in the book by Mr. Russell, the father of the author, the senior Henry Russell, toured America as a singing baritone who wrote, played and sang his own song compositions. With only himself, his personality and a piano he filled halls to capacity. We wonder if the same could be done today!

In *The Passing Show* we see many noted ones in curious juxtapositions and intimate lights hitherto not known. For instance: There is an account of a house party which included the two noted Americans, Chauncey Depew and Sargent (painter), Rodin (great French sculptor), Winston Churchill (English statesman), a number of the nobility and many others. After dinner a somewhat warm discussion arose on "the law of compromise," in which Russell participated and which so irritated Churchill that once he turned on the musician with the caustic remark: "You had better keep your fingers for piano playing instead of putting them into other people's pies!"

To Gabriel D'Annunzio, Eleanor Duse and Maurice Maeterlinck a chapter each is given, and two chapters are devoted to the San Carlo opera tour and the author's own connection with the building of the Boston Opera House and organizing the Boston Opera Company. There are portraits of the author (a clever caricature by Caruso), another of himself and Caruso; one each of Gabriel D'Annunzio, Arigo Boito, Eleanor Duse, Giacomo Puccini, two of Maurice Maeterlinck (aged nine and twenty-eight years respectively), and one of Lady Margorie Manners. There is a copious index of four pages which astonishes one with the number of great names mentioned.

ANECDOTAL DIVERSIONS

The book is replete with anecdotes humorous and historical. One tells of the temperamental moods of the "old-fashioned prima donnas" in a chapter devoted to "Prime Donne." We are given a pen-picture of a little private dinner party at a public restaurant, at which the hostess was a "typical specimen of the old-school—fair, fat and double-forte." All might have gone well to the end of the dinner had it not been for the entrance on the scene of our own great tenor, John McCormack. As he passed the little party on his way to another table the jovial singer exchanged friendly greetings with Russell, and then to the amazement of everybody the "temperament" of the prima donna hostess broke loose.

"Henry!" she all but shrieked, "how dare you smile at that pig of a tenor when you are at my table?"

Another example of "temperament" that was quickly and deservedly squelched was in the instance of Geraldine Farrar. It was at a rehearsal of *La Tosca*. Miss Farrar was singing a passage in her own way rather than in strict accordance with Composer Puccini's specific directions, and Director Toscanini at once called her attention to the deflection. Annoyed at the public rebuke and losing her temper, the singer called out: "Maestro, please remember that I am a star!"

"The place for stars is in heaven, Mademoiselle," replied Toscanini with the full vocal power of his lungs, and the rehearsal proceeded without further rebellion.

One more anecdote that is well worth repeating must suffice. It is that of Alice Neilsen, who administered what might be called a "singing" if not stinging rebuke to His Majesty, King Edward of England, for conversing audibly while she was singing a song. The song was Tosti's famous *Good-Bye*, and when Miss Neilsen came to the third verse of the song beginning with "Hush!" she sang that word so pointedly at the king that he immediately subsided into silence. At the close of the song the king arose, and addressing the singer said: "Miss Neilsen, I really deserved the 'hush!' from you and hope you will forgive me for talking." King Edward always was a good scout.

The book is crowded with humorous, spicy anecdotes, besides many stories concerning men, women and events that are worth knowing and remembering. All in all it is a most readable and enjoyable book that every musician, singer or player, should have in his library. It is both a study and a diversion.

—M. V. F.

Additional "Keeping Posted" on Page 56

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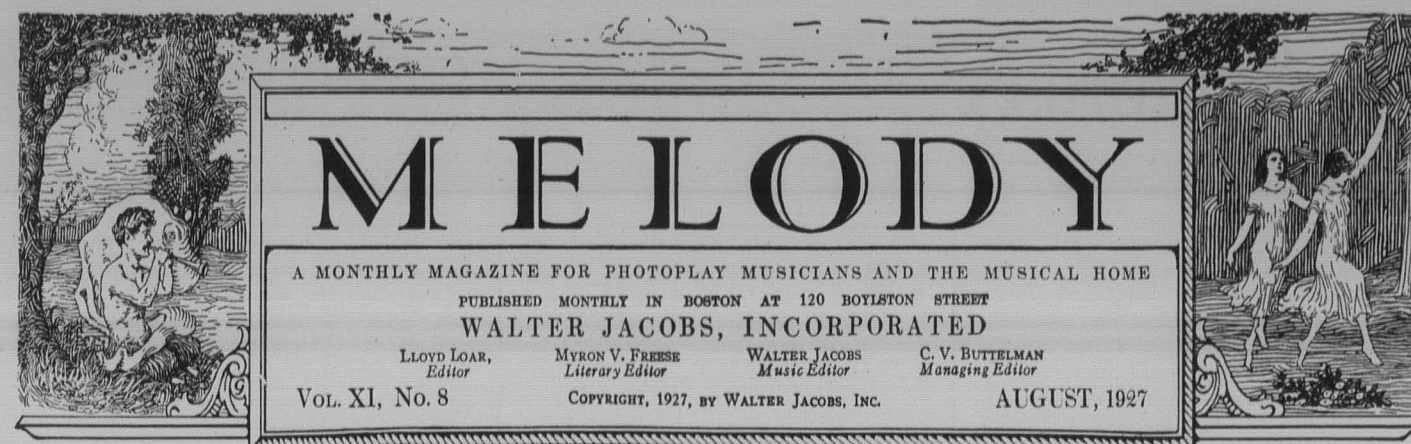
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NEITHER religious belief nor righteous morale, nor sacred code, nor any mind training whatsoever—whether ethical or philosophical—can stay the quick revulsion of thought, soften the sharp emotional shock, or lessen the sadness of regret when suddenly learning of the passing of an esteemed friend of long standing. It was with such mingled feelings of mind that the publisher and editorial staff of this magazine learned of the passing of Mr. Louis Eaton—particularly those of the office retinue who had been intimately associated with Mr. Eaton during his service of seven years on the *JACOBS' ORCHESTRA MONTHLY* as the first conductor of *The Violinist* department; those who through constant editorial affiliation knew him as both man and musician. Mr. Eaton passed from life at his home in Hartford, Connecticut, in May of this year.

BIOGRAPHICAL BRIEF

Louis Eaton assumed control of *The Violinist Column* of the *ORCHESTRA MONTHLY* in 1912, making his initial appearance as its conductor with the November issue of that year. At that time he was a widely known resident musician of Boston; a recognized leading violinist of America; a competent orchestral conductor; a careful, conscientious and thoroughly well grounded teacher of the violin; a graduate pupil of Charles Martin Loeffler—the latter fact in itself standing as certification of high music culture and artistic training. He possibly was more broadly known outside of Boston through his connection with the once famous *Eaton-Hadley Trio*, then acknowledged as the best in New England.

The personnel of the trio was Louis Eaton, violin; Mrs. Louis (Downer) Eaton, piano and concert artist; and Arthur Hadley, cello—the last named a brother to Henry Hadley, the noted composer and one-time conductor of the Seattle and San Francisco Symphony Orchestras. During its six seasons' *en tour* and centralization in Boston, the Eaton-Hadley ensemble enjoyed a broad and just celebrity because of its conception, interpretation and artistic rendition of the higher forms of trio chamber-music; it also held the honor of having introduced and performed for the first time in America many of the compositions of the best modern trio writers. Its final disbandment was due to two reasons: the determination of Mr. Eaton to devote himself more fully to the pedagogy of the violin; and to the defection of Mr. Hadley from the trio in order to occupy the solo 'cello chair of the San Francisco aggregation then under the direction of his illustrious brother.

For a number of years Mr. Eaton was a prominent figure in violin pedagogy and performance in Boston. He was a member of the faculty of the New England Conservatory of Music; first violinist with the Boston Opera Company Orchestra; concert-master for Wallace Goodrich in a series of notable orchestral concerts; the same with the orchestra of the Aborn Opera Company in their many extended engagements in Boston, and the viola player with the Boston Municipal Orchestra; he also made a number of widely extensive tours through the United States and Canada as a concert violinist. He later conducted the orchestral concerts for the annual Music Festivals at Keene, New Hampshire, for two years; Fitchburg, Massachusetts, for two years, and at Brockton, Massachusetts, for one year. At the time of his connection with the magazine staff he was music director at the Park Theatre in Boston, a position which he held until his

accepted the offer without abdicating his work with the magazine. In January of 1916 he removed from Boston to Hartford and entered upon his duties at the Strand Theatre, receiving a higher yearly salary than that paid in any other New England city, not even excepting Boston.

Owing to the pressure brought to bear upon his time and energy by his position at the Strand, together with the teaching of a steadily increasing number of private students at the new Hartford studio operated in conjunction with Mrs. Eaton (piano and violin), in October of 1919 Mr. Eaton felt constrained to resign from the staff of the magazine, thereby depriving its corps of writers of an invaluable member. However, thoroughly loyal to the journal he so ably had represented and true to the interests of its publisher, Mr. Walter Jacobs, he did not leave the magazine wholly in the lurch but suggested and introduced his successor, Mr. Claude Fisher of Boston.

Continued on page 19

WE ANSWER SOME QUESTIONS ABOUT BAND STANDS

"OUR town is planning to build an open-air band stand or shell before long. Could you give us some information as to how to secure the best results so far as sound is concerned, or as to where we can secure this sort of information? Would it be worth our while to try to secure the plans of the Parkman band stand on Boston Common, so that we can duplicate it? Who should we write to for these, and what would be the approximate cost? I've seen the Parkman stand several times but I've never heard a band concert given from there."

—A. E. B.

If you want your band stand to be entirely satisfactory acoustically you do not want to duplicate the Parkman stand here in Boston. As a model for an open-air room, or an ornamental bird house of large proportions, it can be freely recommended, but as a satisfactory place from which to dispense band music that is to be heard, it is not so good.

It is true that the Parkman Band stand has cost the city of Boston considerable money—enough to build a small flock of acoustically good band shells, and not long ago a fairly large additional sum was spent in remodeling it so that it would possess some degree of acoustical efficiency, but the fact remains that a band sounds better to the listeners if it is placed on the grass in the open air instead of in the Parkman stand. All of which merely emphasizes what should be a truism—that to have anything done well, it should be done by someone who understands what he is doing.

The laws of acoustics applying to auditoriums and band shells are exact and precise, yet they can't be obeyed unless they are interpreted by someone who understands them. And not every architect, and almost no contractor, can lay claim to this specialized and important knowledge.

We refer you, for the information you want, to G. Phely of 1212 W. Madison Street, Phoenix, Arizona, an architect who has specialized in acoustics and who has to his credit many excellent band shells, that were built according to his specifications, including one at Elkhorn, Wisconsin, built for the Holton Band Instrument Company and one at Jeanette, Wisconsin.

STEAMERS, DRY PLATES AND FIDDLES

THE inventor of the first steam automobiles which, not so very long ago, hissed majestically along the thoroughfares now filled with the silent, swift moving machines of today, spends most of his time and makes more money indulging his hobby of violin making. Freelan O. Stanley, eighty-one years of age, of Newton, Mass., has the rare combination of keen business instinct and artistic skill, and now that he has made four fortunes, delights in fashioning Stradivarius replicas as a profitable pastime. These violins go on the market. Mr. Stanley, however, comments that it

was fortunate he did not go into the business in the first place, for he has noticed that very few violin makers ever became wealthy.

The first violin he made, when a young man, sold for the sum of ten dollars. The price then jumped to one hundred dollars on his next saleable product, which he had been using in the school orchestra, where he was principal. Not long after, his money-making career started when he went into the photography business with his twin brother, Frank. His first invention cut the cost of dry plates to one-half their former price, and included machines for cutting and washing photographic plates, work hitherto done by hand. This put Mr. Stanley on the golden road he has been traveling ever since. After the dry plate company was bought out by George Eastman, whose name is almost synonymous with any phase of photography, the Stanleys began the manufacture of the automobiles known as Stanley Steamers, and continued until 1916, when they sold their interests. Incidental to the automobile business, Freelan Stanley invented the turntable used in garages.

Now, another Stanley, Carlton, nephew of Freelan Stanley, has been taken into the new Stanley business-pastime. He is an expert in the art of violin making. It is said that four reproductions of the most perfect Stradivarius, worth \$300, and selling for \$100, can be turned out per week. Mr. Freelan Stanley states that the reason most violin makers never made much money was because they were not business men, and that he is doing business on a different plan. It appears that the combine is working efficiently and that the man who has already made four fortunes in business will accomplish a similar result with his hobby. —A. F. B.

PEDAGOGY FOR THE INSTRUMENTAL MUSIC INSTRUCTOR

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A DIFFERENCE OF NINETEEN YEARS

In the Metropolitan Theatre article published a short time ago, we did not credit Mr. Joseph Klein, conductor of the Metropolitan Theatre Orchestra of Boston, with a sufficient number of years residence in the United States. Instead of coming here with the Russian Symphony about ten years ago, to which he did belong at that time, he came as a violin soloist and a member of a string quartet twenty-nine years ago. Nineteen years later he joined the Russian Symphony and here we erroneously placed his arrival at our gates, nineteen years too late. We almost cheated ourselves of the credit of having had him in this country for nearly thirty years.

DEFLECTION AND REMOVAL

In the latter part of 1915 Mr. Eaton received a flattering offer to assume the music directorship of the Strand Theatre in Hartford, Connecticut, then one of the largest motion-picture houses in New England. For some few weeks he debated within himself upon the enforced deflection from his many important music functions in Boston through the necessary removal to Hartford, but finally

A Pioneer "Adamless" Orchestra

By Marion G. Osgood

THE idea of organizing an orchestra composed entirely of women first came to me through the somewhat abortive attempt made along that line by Mr. John Braham, a then well-known and able musician (composer and conductor) of Boston. Braham's operetta, *The Adamless Eden*, was given its first production in 1884 at the Bijou Theatre (now the present Park), with a later one at the old Oakland Gardens, and it was through this operetta that he organized his "Adamless Eden Orchestra." This was supposed to have been made up wholly of women, but was so in supposition only, and not without reason; for back in those days women instrumentalists were so scarce that for his second violin, 'cello and bass Mr. Braham was forced to depend upon young men players whom he had masquerade as girls, and so necessarily there were a few Adams sprinkled in among the Eves. However, for his first leading violin Mr. Braham preferred, if such could be obtained, an honest-to-goodness woman player, and engaged me for the position.

Under the conditions the "Adamless" idea was a good one, yet possibly it might have met with better success if it had not been for the masculine awkwardness of two of the pseudo "lady" players in their feminine rigs. The second violin player managed to "put it over" on the audience with his make-up as a girl, but the bass and 'cello were not so fortunate; they forgot to keep their boots hidden under their long skirts — there were real skirts back in those days! Quite naturally this masculine-femininity became the joke of the town when it was discovered, and from the first night on these two players were forced to endure giggles and gibes of amusement and derision that came from the front rows.

THE EMBRYONIC ORGANIZATION

It was in the fall of 1884 that I began organizing my ladies' orchestra. At this point let me break the story long enough to say that until we women "got the vote," musical organizations composed wholly of women al-

IN the present epoch of women's militancy in music (as in other matters artistic, scientific, economic, civic and even politic) it is interesting to look back through the medium of a personal picture upon a musical "first" among women — practically, the forefather or music-trail blazer for women orchestral ensembles in this country. It is that of which Miss Osgood tells in the following article; and whether (in the light of many and more portentous public events) its telling may or may not seem to have a bearing of musical or historical importance to others than those personally concerned, nevertheless an authentic claim to the pioneering as above captioned not only must be a source of complacent satisfaction to the teller of the story, but should be a "record" of more than merely passing interest to all who now are connected with such form of instrumental ensembles. It is doubtful if elsewhere than in this story there is any record of the amusing Braham incident or episode, which opens the article, and that too was a forefather. Miss Osgood's story follows. — Ed.

ways were referred to as "ladies'" quartets, "ladies'" choruses, *et cetera*, but now one seldom hears the word used in that connection; it is all "woman," as of right it should be — women's quartets, women's music clubs, women's orchestras, and so on.

Today, in an age and generation when women play virtually every instrument known in orchestral use, it is difficult to realize the status of affairs in 1884. Of course not even my zeal to form a real feminine orchestra could create players at once, but as time went on my intense enthusiasm did result in stimulating an earnest desire in the minds of many young women to learn an orchestral instrument of some kind. However, my sole reliance at the time when I began getting players together for an orchestra was my mother (she played the 'cello a little); my sister (piano and contra-bass); and two young violin pupils who had not studied beyond first position playing. (I used these two pupils as second violins, one playing the upper and the other the lower notes of the second violin parts). As for my humble self, I played first violin and "conducted!"

Strange as it may seem, although I could not obtain any more string players, cornets began to come in by twos and threes, and the girls

were all good players of the instrument, too. Then, don't marvel, but even in 1884 there came a girl saxophone player! Just what to do with her I did not quite know, but realizing that I should look upon any instrument at that time as a gift from the gods, I engaged Mr. W. J. D. Leavitt (a well-known Boston arranger) to arrange all the clarinet parts for saxophone. By December of that year the orchestra was rehearsing with three violins, 'cello, bass (or piano), saxophone and cornet — the bud had evolved into the blossom, an idea into reality.

At first it was an exceedingly difficult matter to find music suitable to my little company of amateur players, as orchestra music at that time was composed and arranged mostly for full orchestra ensembles. Such composers as George Lowell Tracy, and the many others who have so greatly enriched the repertory of the small orchestra, had not then commenced their good work of catering to such organizations. There were no such things as school orchestras; women had not yet begun to turn their time, talent and attention to the regular orchestra instruments; and, as a consequence, musicians had not turned their thoughts towards the composing and arranging of easy, progressive music for the small ensembles. While in these days there is plenty and to spare of such music, in those days it was noticeable by its dearth.

A VERY MODEST BEGINNING

The best that I could do under the circumstances was to find tuneful and easy marches, waltzes and polkas (yes, there were polkas then), and little by little I added to those by digging up or out short and simple overtures, together with not too long nor too difficult selections from the old Italian operas. At length came the glad day when I found myself the happy possessor of a new number — *The Bridal Rose Overture* by Caliza Lavalle, a little gem which he was said to have composed and scored in two hours. But whether that is true or not, it was and is a most winning and thoroughly musical composition that since its first appearance has been played by many hundreds of orchestras; its sales have been tremendous, and even today many orchestras are using it.

Just as soon as we had improved somewhat in our ensemble work, church societies and various lodges were eager to hear the "first ladies' orchestra." At first, and wholly for practice and experience, we played for several small affairs gratuitously, but by January of 1885 we were rehearsing diligently with a very definite object in view — we were engaged by the famous resort, the Isles of Shoals, to play during the summer of that year. During the following winter and spring we played here and there for pay, but always for first-class affairs only; and even though the pecuniary return was small, the mere fact that we were playing at the "right" places gave our struggling little orchestra encouragement, as well as affording excellent advertising.

At the Isle, and elsewhere during that season, besides myself as first violin we played with two second violins, 'cello, contra-bass (or piano), saxophone and cornet, but in the fall of that year I was greatly encouraged regarding the increasing of the orchestra. Many young women either wrote or called personally and expressed a strong desire to join the orchestra. Some of them were available material and some were not; for example, one applicant played the zither, another the banjo

and yet another the guitar, but not seeing how they could be made use of I was forced to refuse them. Besides those, however, there were applicants who played cornet, flute and clarinet, and I was delighted when a snare-drummer came along. We listened to her play drum and traps and engaged her at once, but suggested that she learn the bass drum while still concentrating on drum and traps. I persuaded two girls to take up the trombone, which they did, beginning with the valve instrument and later changing to the slide.

EMERGING FROM THE EMBRYO

We made our first important appearance as a twelve-piece orchestra at the Academy of Music in Chelsea (my home town) as a special feature in an Elocutionary Festival, given under the direction and management of my brother, Fletcher Osgood. My brother (who then was well known as a public lecturer, reader and teacher) secured practically all of the noted readers and elocutionists in the country for the festival. The house was crowded, with Boston largely represented, and the orchestra made a most flattering success. After that we began to receive frequent calls for the orchestra, sometimes playing with twelve and sometimes with a less number of instruments, and committees from churches and various organizations began to desire a larger orchestra for special occasions.

The news began to spread that a *bona fide* ladies' orchestra had become an established quantity; that it included several solo players other than myself, and that an excellent concert program of two hours' duration was the rule. That naturally interested many music lovers, and many girls (who until then had been but indifferent students of their instruments) forthwith concentrated their energies and began practicing diligently with the orchestra as a goal. The result of this was added material for a larger orchestra. More cornet players sent in applications for membership; a second clarinet appeared; then another

in view. It was well that I did so, as it enabled us to fill in many occasional engagements which otherwise it would have been necessary to refuse. In accordance with my earnest advice, all the trombone players discarded the valve style of instruments and began to master the slide, which added materially to tonal effectiveness.

The business side of the equation soon began to increase, and that of course meant an increase in the amount of correspondence. The hundreds of letters regarding proposed engagements from out-of-town places in Connecticut, Rhode Island, New Hampshire and New York, as well as our own State of Massachusetts, together with the necessary figuring and interviews in making arrangements for terms and dates, soon began to pile up an accumulation of detail which bid fair to take too much time from the actual music side. Continued rehearsals, of course, were obligatory, as was the frequent trying out of fresh applicants; also, as a teacher of the violin, as well as a soloist, I was obliged to keep up my individual practice of the instrument. All this proved too onerous for me to handle, and so I turned



This picture of Miss Osgood was taken at about the time the orchestra described in the accompanying article was organized.

or square dance. I was so nervously afraid of the seemingly endless repetitions and *da capos* in the lancers and quadrilles that I always played with one eye continually on the prompter, watching for his signal to stop and in deadly fear of having the orchestra play beyond the figure. He was not always explicit with his signals, at least he sometimes failed in making me understand them, and more than once I either stopped the playing at the wrong point or rushed on and on long after the music should have ceased.

Sometimes as prompter we had the services of a Mr. Ryan, a clerk at the Elias Howe Music Store, then at 88 Court Street. With him as prompter all went well, for always at the close of a dance figure he would turn directly to the orchestra and distinctly say "Aus!" However, the physical strain of the last of these dances became most severe. It often happened that a railroad trip of several hours preceded a concert that was followed by a dance which lasted until four o'clock the next morning; added to that it always was expected that the conductor of the "Marion Osgood Ladies' Orchestra" would play a violin solo at each concert.

When we arrived at the hall I used to slip on a pair of old gloves and begin to "set the stage," as it were; arranging the orchestra chairs and music desks, besides all too often having to dust off the chairs lest they soil our white concert dresses. Then came the passing out of the music. Looking back now, I can plainly see my many errors; the work either should have been delegated to the janitor of the hall or divided among the orchestra members; but I made the common mistake of thinking "it was easier to do it myself." As a result, I usually became so harassed and nervous before a concert began that it did not add to my self-poise when conducting or playing a solo.

First came the concert of one hour's duration, followed by a brief time of rest while the hall chairs were being removed, with a perhaps hurried waxing of the floor, and then "On with the dance!" that generally lasted until three or four o'clock in the morning, and except for one precious hour between eleven and twelve o'clock it was continuous playing. That blessed respite of an hour before midnight was a life-saver! There was always a fine feed of "turkey an' fixin's," with plenty of hot coffee, cake and pie thrown in, but better than all else was the brief time for resting and chatting before again starting the toil.

As to the dances themselves: for an example, a Virginia Reel with twelve couples. The contras were terrors: *Money Musk*, *Chorus Jig*, *Fisher's Hornpipe*, *Pig Town Fling* — played



THE MARION OSGOOD LADIES' ORCHESTRA

Organized by Miss Osgood in the Fall of 1884 and said to be the pioneer women's orchestra in America. Later it was followed by the Fadettes, and many others. The above engraving was made from a photograph taken by Hardy of Boston in 1891.



The girls used to wear more hair — and more clothes; times, styles and cornet designs have changed; yet the charm of feminine grace and beauty is ever enhanced by association with the implements of Orpheus.

flute, a harp, several more 'cellos, another contra-bass, two violas and another drummer (the latter young lady taking up the bassoon later on). The first-violin applicants also began to increase, and then came French horns.

Calls now began to come in for string quartets (sometimes a quintet) to play for home weddings, receptions and other private functions, and realizing the need of musical "preparedness" I gathered together the best of my string players and rehearsed with that business

the entire business management over to my brother, who acted in that capacity for eight years before I finally gave up the orchestral work and concentrated wholly on teaching, composing and solo playing.

As the requirements of the orchestra became more and more difficult, and the trips out of town more frequent, my mother and sister ('cello and contra-bass players respectively) dropped the more arduous concert dates, and their places were filled by newcomers. My sister also had played the piano accompaniments for all solo work, but I found that one of the later members was likewise a very fair accompanist, and so everything settled itself in order.

TERPSICHORE TURNS THE TUNE

In the early part of our playing all dates were for concert work, but that changed when the dance goddess knocked at the orchestra door. When calls began to come in for music for dancing I was puzzled, for I never had played for dances and knew nothing about them. How we dreaded our first ball! Playing for the dance in those times was quite different from that of the present day, every other number on the program being a contra

and played and played again until one's arm felt like dropping from its socket, and the lips of the cornetist were swollen to balloon-like size. Add to that the breathing of a thick dust raised from the floor by the shuffling feet, mixed with an atmosphere of perspiring humanity, and it is difficult to conceive a much more disagreeable situation. However, the pay was good, for we never played for any dance that was not financially responsible, as well as of good standing and respectability.

AGAIN THE ARTISTIC

For concerts we now were playing such overtures as the *Raymond*, *Oberon*, *Romantic*, *Poet and Peasant*, and *Orpheus*; selections from *The Fortune Teller*, *Nadja*, *Robin Hood*, *Erminie*, *Iolanthe*, etc., arranged by Catlin, Tracy, Rolinson and others; and popular waltzes, polkas, galops and mazurkas by the standard composers. I gave a well-attended concert at the old Chickering Hall in Boston with vocal solo talent from New York City and with my orchestra increased to sixteen players. We also began to have regular engagements at Mechanics' Hall for such occasions as the Mechanics' Fair, Food Fair, Druggist Exhibits and other large affairs, and the larger orchestra always was requisitioned.

By this time the orchestra had begun to attract considerable attention in Boston music circles; the prominent musicians of that period became interested in my progress and often would attend rehearsals at my studio, 125 Tremont Street. They gave me much valuable advice concerning conducting and other matters for which I was extremely grateful. Among these musicians was Carl Zerrahn, conductor of the Handel and Haydn Society;

S. B. Whitney, noted organist of Boston; Frank Lynes, prominent organist of Cambridge; Calixa Laval, concert pianist and teacher; Timothee Adamowski, violinist with the Boston Symphony and director of the Adamowski Quartet, and the late Franz Kneisel of Kneisel Quartet fame.

I secured more players to augment the orchestra, and upon several occasions played with thirty-five players in the old Music Hall of Boston on Winter Street, the present site of Loew's Orpheum Theatre. Mr. Austin and Mr. Milbanks of Austin and Stone's Museum became interested in securing the orchestra for a proposed trip to San Francisco, and wished me to increase the body to fifty players for the trip. However, as this offer came just at the time when I had decided to relinquish conducting and concentrate upon solo playing, teaching and composing, I refused to consider the project and it was abandoned.

Strange as it may seem, during my nine years of orchestral conducting I had very little competition—that is, from women. There were one or two men, however (not musicians in any sense), who, craving the excitement of publicity, tried (and in some instances succeeded) to tease my players away and concoct another women's orchestra. As these men knew nothing at all about conducting, they would secure the services of some capable woman first violinist, follow her lead with a baton, and manage to "get away with it."

DIFFICULTIES AND DEFICIENCIES

From the standpoint of today's smart business women, it is not easy to realize how extremely deficient in business principles and

the ethics of business were the girls of long ago. It was exceedingly hard, especially at the start, to make the girls fully understand the importance, the necessity of prompt and regular attendance, and the urgent need of individual practice. Not only was it difficult to hold them to exact hours for rehearsals, but as engagements multiplied and the dates sometimes would conflict with a party or some other social pleasure, they would ask nonchalantly to be let off from that date so that they might be free to attend to their own affairs!

Or a trifling illness, such as a headache, would seem sufficient excuse to a girl for her to actually break an engagement and not appear with the orchestra on a date made, perhaps a month ahead. Sudden fits of "temperament" also would occur at times. In a word, girls at that time had received no previous business training, were unaccustomed to team work, and consequently the harmonizing of those conditions at first was difficult. A large number of the girls who played with me are still living and active in music life.

The best leading first violin I ever had was Mrs. Caroline B. Nicholls, later on noted as a conductor of her own "women's orchestra"—the famous "Fadettes." Mrs. Nicholls is still active in the music life of today, and at present her time is largely occupied with the training of her brass quartet, "The Trumpeters," and arranging tours.

I frequently meet many former members of *The Pioneer Ladies' Orchestra*, and we exchange pleasant memories. As for yours truly, she is today busy in composition, teaching and the playing of an occasional solo, while for relief and recreation from her work she has a garden in which she spends most of her spare time.

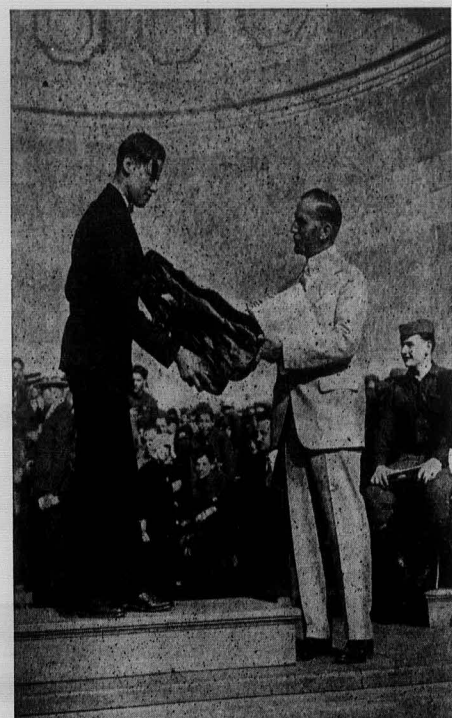
From Harmonia to Harmonica and Harmony

HAIL, Harmonica! the most popular and democratic of all music-making instruments among the hosts of those musically inclined ones who yet are in the adolescent age of living! In an article in the March (1927) issue of this magazine harmonicas were referred to as "stepping-stones in music," a phrase which was wholly true yet not the whole truth, as in actuality they are that and more; they are helping hands which musically guide and direct, as well as music's royal heralds whose melodic proclamations inspire the younger to strive for the attainments of the older.

The harmonica is doing more than perhaps a great many people realize towards imbuing the youth of this Nation with a love for the harmony-of-music, and the inevitably consequent love for the harmony-of-life. In such light the harmonica is a harbinger, a harbinger of the higher things in music which are bound to follow in the future living of many young harmonica players, when adolescent shall have evolved into adult. It also might be called a music-evangel, in that it is carrying the gospel of music-harmony into countless thousands of homes which heretofore had been musicless. True that since the coming of so many juvenile bands and orchestras the other so-called "regular" instruments have done a great deal towards introducing music into these homes, but none of them can do it in the intimate, homely way of the harmonica with its combined melody-harmony which is doubly appealing when created by one's self, and which makes the instrument at once a "member of the family." Because of all this it might not be out of place for harmonica players to unite in one great acclamation of "Hail, Hohner!"

Strange as it may seem, the harmonica is not categorized in the dictionary under that name, but is listed as "harmonicon." But what of that? This little harmonious instrument with its metallic reeds would (if we may trespass upon Shakespeare's famous analogy of the rose) sound "as sweet under any other name." In passing, America's first experimenter in electric and harmonics, Benjamin Franklin, devised a series of revolving water glasses which produced tones when rubbed with the tips of the fingers. He called his invention the "Armonica," which is near enough to the present name to say that probably this was the first using of the word in connection with a musical instrument.

As a word, "harmonica" naturally is derived from "harmony," which in its turn may be traced to *Harmonia*—a mythical lady of Greek legendary lore who was supposed to be the daughter of the equally mythical Venus, and who later was wedded to Cadmus (another of the never-were ones). At the marriage the gods descended from Mount Olympus to lend honor and *relat* to the occasion, and Vulcan presented the bride with a jewel of surpassing splendor, but this later brought only dire disaster to Mrs.



Sixteen year old Edward Sherwood, winner of first prize in the New York Harmonica Contest, being presented with a violin outfit by Wm. J. Haussler. (World Wide Photos.)

Cadmus (née, Miss Harmonia). Such is not the case, however, when presenting Harmonia's instrument-namesake as an earthly gift, for give a boy (or girl) a harmonica "jewel" and it proves a music-blessing that immediately transports him to a heaven of harmony and melody produced by himself at his own will and pleasure.

To come from the mythical to the material (real), as proof that the harmonica is bringing material musical benefit to the youth of America, the Fifth Annual Harmonica Champion Contest recently held in New York City furnished indisputable evidence. The contest was held on Saturday afternoon, June 18, on the famous Mall in Central Park before an audience of several thousand vitally interested listeners. There were more than one hundred and fifty entrants for the contests in solo and ensemble per-

formance (sixty-two individual contestants, and four bands representing the best harmonica ensembles in the great city), all in friendly competition for the championship—not with the higher-class string, wood-wind and brass instruments, but with the one-time "humble" (though now honored and honorable) "mouth-organ."

When one hundred and fifty immature boys and girls in a contest are allowed to select their own program numbers without restriction, one naturally might suppose that the popular and perhaps "trashy" in music would predominate, but such was not the case. In almost every instance these young harmonica performers displayed a remarkably matured judgment in music, the program including selections from the more difficult operas and standard numbers, together with original compositions and strikingly original adaptations of the classics. Of course a few of the Berlin and other popular numbers appeared, but as a whole the standard was high and of broad range, extending from Beethoven to Massenet's *Elegie*. If that is not evidence that the music benefit derived from playing the harmonica is material, real and tangible—what is it?

The winner of the first prize was Edward Sherwood (aged sixteen), who offered a composition of his own, *An Operatic Melody*, and was awarded a gold medal and violin set (see accompanying picture). The second winner was Frank Chlanda (fourteen), who received a silver medal and cornet set. It is significant that the judges were unable to decide between the two boys until a second performance had been given. Sidney Barron won the third prize of a bronze medal and tenor banjo, and Herbert Ryzier and Harold Gleeman respectively won fourth and fifth prizes of banjo-ukuleles. In the band contest, players from the Hebrew Orphan Asylum under the direction of Prof. Sam A. Perry won the award of a silver trophy cup. The judges were Nathaniel Shidkret, music director of the Victor Talking Machine Company; Charles C. Green, former president of the Advertising Club of New York, Philip Gordon, director of music in the South Side High School of Newark, New Jersey, and Oscar Thompson, executive editor of *Musical America*. These judges, men of high music merit and discrimination, were unanimous in their praise of the remarkable quality of musicianship displayed by the youthful contestants as a whole.

As cumulative evidence, this contest shows that the youth of our country are marching steadily onward towards the long desired goal of making America a great musical nation. As one significant point in the contest, it has shown the harmonica to be a prominent and important factor in accomplishing the musical transition of Young America, and that the instrument is not only a stepping-stone, but an advance herald and harmonic harbinger of an auspicious music future.

—M. V. F.

Balancing the School Orchestra

Public School Vocational
Music Department
Conducted by
CLARENCE BYRN

THE June installment of our public school vocational column concludes on page 10, with a letter from Milton A. Herman of Waterville Consolidated Schools, Waterville, Iowa, concerning the age-old problem of getting the average individual to want to do what the world needs. Mr. Herman, like the rest of us,



CLARENCE BYRN

is put to it much of the time to keep the various sections of his musical organizations reasonably well balanced. He specializes on violin and clarinet, and all his students want to do likewise. He says, "It seems to be an utter impossibility to get anyone interested in the brass." Even the cornet and trombone are left to rust like Boy Blue's little tin soldiers. As a special inducement, he has offered to give free private lessons on the brass instruments, but to no avail.

As an answer to Mr. Herman's query, we are presenting a letter from Mrs. Isabele Taliaferro Spiller of New York City, who has had many years of study, travel, concert and teaching experience throughout the United States, Canada, Mexico, France and England.

A BRIEF SKETCH OF MRS. SPILLER

Mrs. Spiller is qualified for this discussion by a very broad and thorough training in both vocal and instrumental music; her methods of instruction embrace the best of long-established traditions combined with the latest developments in modern musical pedagogy. As a child she studied at the Academy of Music, Philadelphia, Pa. Later she attended the New England Conservatory of Music in Boston, Mass., and as she, herself, quaintly says, her many concert tours with Mr. W. N. Spiller's Musical Company were all virtually years spent in a traveling Conservatory. Mrs. Spiller studied voice with Madame E. Azalia Hackley of Philadelphia, at the Academy of Music, drums with Carl Gardner of Boston, Mass., and theory with Dr. Melville Charlton, organist of the Union Theological Seminary in New York. In the summer of 1926, she attended Teachers' College, Columbia University, taking courses in Supervising and Teaching of Instrumental Music, Conducting and Interpretation, under Norval Church, head of the Instrumental Department. In the winter and spring term she took Advanced Orchestra and Band Instruments and Advanced Orchestra Practice, and as a part of her work with Mr. Church she taught violin, cornet, clarinet, bugle and drums in classes in the public schools of New York. She assisted Mr. Church in the development of a very interesting class composed of Bb clarinet, flute, C saxophone and Eb saxophone.

In the development of her own school, the Spiller School of Music, located at 232 West 138th Street, New York, she has already proven the value and applicability of the suggestions contained in her answer to Mr. Herman's letter which follows, to wit:

June 13, 1927.

Mr. Clarence Byrn,
Public School Vocational Music Department,
JACOBS' ORCHESTRA MONTHLY.

My dear Mr. Byrn:

I have enjoyed reading the treatise by Mr. Fowler Smith, published in your May and June columns. It is both interesting and helpful.

I am also interested in Mr. Herman's problem of instrumental and sectional balance. I am beginning to solve mine, and in the enclosed letter to Mr. Herman I discuss my experience.

—Isabele Taliaferro Spiller.



ISABELE TALIAFERRO SPILLER
Supervisor and Instrumental Instructor

A LETTER TO MR. HERMAN

Mr. Milton Herman,
Waterville Consolidated Schools,
My dear Mr. Herman:

Your problem is a very interesting one. I was positive when I offered free lessons on cornet and trombone, as you did, my problem was solved, — but no — it was ignored! I had the instruments in the school and announced that I should be glad to let anyone use an instrument that was not being used. I considered this an inducement, and thought it would get results, but the cornet and trombone were never selected. However, I continued making suggestions about brass instruments.

The Black Prince was published in the JACOBS' ORCHESTRA MONTHLY. We were preparing for a demonstration, and this selection was a favorite. At the rehearsal I played the trombone part twice, and the third time I played it on the piano and said, "This piece does not sound the same now." A boy said, "The trombone makes it sound better." Then I said, "You are advanced on your present instrument, it would be a great help to you and the orchestra if you would learn trombone." He took up trombone as a double and we arranged to have him stand up every time he played the trio.

My first violin player was a boy scout. I told him I would give one hour a week for instruction if the boys wanted to form a Drum, Fife, and Bugle Corps. I forgot all about it and one week later he asked for some ideas on the drum and bugle, — I showed him how easy it was to play a march on the bugle, using *Drum, Fife, and Bugle Leaflets*, published by Carl Fisher. He said, "I'll take the bugle."

Interest in playing a second instrument or "doubling" began to grow, with the knowledge

that only advanced pupils would be permitted to play a second instrument. An advanced pupil was selected leader of his group and was detailed to help beginners. To be an assistant he must play one string, one reed, and one brass instrument. To my surprise a girl banjo player selected cornet. *The Black Prince* is now preceded by a bugle call (bugle, cornet, and trombone). These players stand in front of the orchestra for performance and special rehearsals.

DRUM, FIFE, AND BUGLE CORPS

I suggest the drum, fife, and bugle corps, with drum major (who may be utilized in band when not marching), as an excellent way to obtain sectional balance and get new players into the band and orchestra. It can be carried on as a class with actual marching practice in school and out of doors, if only in the school yard (using signals in the place of bells). Occasional drill contests with paper hats or other cheap material for uniforms, and publication of pictures in JACOBS' ORCHESTRA and BAND MONTHLY will afford an added incentive.

Bugle players can easily transfer to cornet or any cup-shaped mouthpiece. Fifers transfer to flute or piccolo. Clarinet players to flute, piccolo, or double-reed instruments. Drummers with good ears to tympani or xylophone.

Do not bar the girls.

Drumsticks cost about thirty cents. Rubber pads can be made by the pupils for practice. Bugles cost from two dollars and fifty cents up, and fifes are cheap.

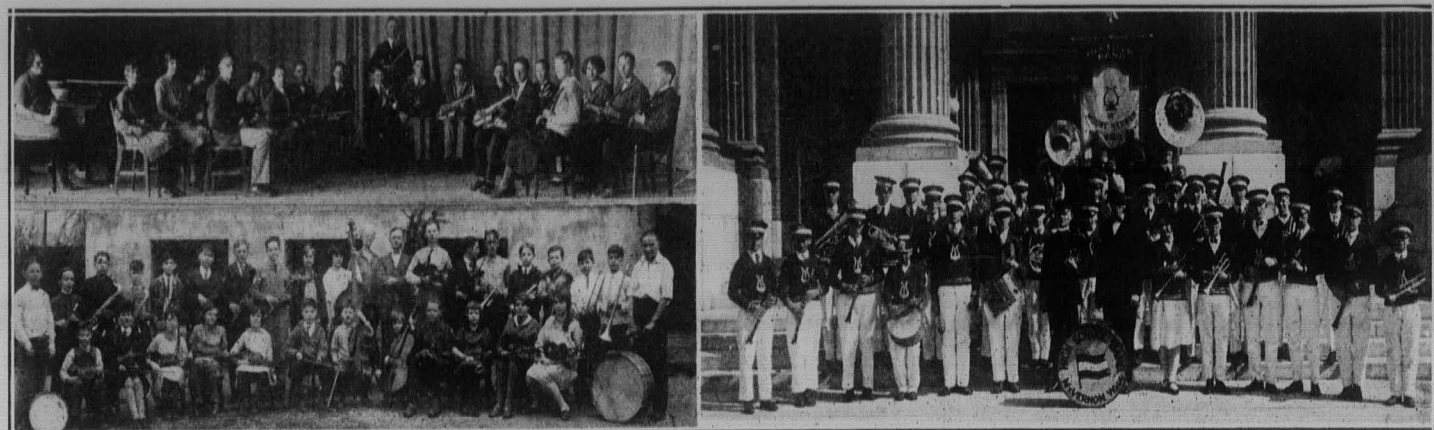
These are only suggestions and may or may not work in your case. However, do not be discouraged, there are many ways to get the student and instrument combination to balance, with special advantages to the student as well as his orchestra, his band, and his school.

ISABELE TALIAFERRO SPILLER



THE TWO JOHNS

Lieutenant Commander John Phillip Sousa with John Rohrer, 7-year old drummer of Detroit, and the youngest member of the all-city elementary school band. This picture was taken on the occasion of Com. Sousa's visit to the Detroit schools during Detroit's Sousa week last April.



Band and Orchestra Groups from the Mount Vernon Public Schools. A Large Percentage of the Membership of These Bands will Progress Through the DeMolay Band to the Municipal Band.

From Grade School to High School to Municipal Band

By C. ELMER NAILOR

NO MATTER how remotely removed it may seem, and whether it concerns the founding of a city or organizing and building a band or what, always there is a first cause for everything. There is not a doubt but what the late William Jennings Bryan was largely, if not directly, responsible for Mount Vernon's present band activities, for through his Chautauqua Course lecture delivered in our little town in the big State of Washington in the summer of 1919, the "Great Commoner" (as he liked to style himself) created a community desire that later manifested in results. I do not recall that in his lecture he really chided us for showing a lack in public spirit because lacking a band, yet he stressed so strongly upon the inspirational spirit that would be aroused, the civic pride induced and the general good to be accomplished in a town of our size by forming a musical organization such as a band, that an urgent desire to remedy the lack was created.

Among those present at the lecture of Mr. Bryan was Dr. Malcolm Cameron, who then was and still is connected with the *Mount Vernon Herald*. At that time "Pop" Cameron was (comparatively speaking) practically a stranger to the most of us "Mount Vernonites," nevertheless for some little time he had been trying to stir up among the old musicians of the town a community sentiment that should bring about the organizing of a home band or orchestra. It probably was because of this seed already actively started that the message of the great orator not only fell upon willing ears but struck a responsive chord in many minds, one result being that shortly thereafter Mr. Cameron wrote a long article for the *Herald*, in which he strongly emphasized the good that was bound to be accomplished by forming a Hometown Band.

BEGINNING OF THE BAND AND LATER BANDS

Now, it so happened that Mr. H. S. Steele (at that time in Anacortes looking into a prospective leadership of the Elks' Band) was shown the Cameron article in the *Herald*, and thus more good seed was sown in what proved to be most fertile soil. After interviewing several of the old bandmen of Mount Vernon and noting the general hustling business activities of the town, Mr. Steele was so impressed with possibilities that he decided to remain in Mount Vernon and try to put into practical operation an idea he long had cherished. His plan was to organize not only one band, but more—a big senior band for regular work, with junior connected organizations from which to draw recruits to replenish and strengthen the larger band from time to time as the older men dropped out of service or removed from the town. The wisdom of this plan has long since been proved, for at the present time there remains but one man out of the original band of thirty

players which created such a sensation at the first Tulip Festival held in Bellingham in the spring of 1921.

Right here I wish to digress long enough to enlighten the readers as to why it is so hard to maintain a good band in a town the size of Mount Vernon; the reason is simply a question of money—the financial inducements being nil, you cannot hold your men. There are scores of men in this town who by other means make more money in one week than our bandmen earn in a year from their playing. It therefore is evident that men who tie up from fifty to two hundred dollars in a musical instrument, and spend two nights a week in rehearsing, besides many hours in practice, are not in the band because of the money they get from it. The records show that during our first year as a band organization we made more than twenty public appearances, yet only one of these was a paying job, for which each man received five dollars.

HOW THE BAND SERVES

Many people take the band as a matter of course, but if they desire to fully appreciate its musical worth to the community let them look back through the past six years and try to picture what public festivals and functions would have been without the band: Decoration Days, Armistice Days, Legion Drives, Defense Days, Tulip Festivals, Rose Shows, military funerals, laying of corner stones, ball games, Island County picnics and park doings—not to mention the free, open-air concerts given during these years. All these have been without any recompense whatsoever to the boys; nor do they ask for or expect it, as they always are eager and ready to play without pay for anything of community interest or pleasure. All they ever have asked for or expected is to be supplied with a leader without cost to themselves.

To come back to the story of the "beginning." After deciding to stay and give Mount Vernon a "try-out," Mr. Steele secured a position at the Condensary and during his evenings and in odd moments he tried to scrape together the semblance of a band. His first survey of the field brought to light six cornets, one alto and a bass drum. However, by inducing some of the cornetists to take up other instruments, and securing a new player or two each week, there finally was rounded out a complete musical organization.

Rehearsals were first held in the rooms of the Commercial Club, but these soon became too "noisy" for the adjacent tenants. Then, through the kindness of "Pop" Cameron, the rehearsal quarters were transferred to the Parish Hall,

in a building which he rented and wherein he had living rooms in the upper part. Since the completion of the new City Hall, however, the band has held its regular rehearsals in the council chambers of that building. These being well lighted and heated are of course ideal for the purpose, and the band is very grateful for the privilege of being permitted to practice there.

The band made its first public appearance on the first recurring anniversary of Armistice Day in 1919. During the winter of that year and the following one of 1920 the band was very active, giving several dances to secure money for new music and to start the nucleus of a "uniform fund." The crying need for proper regalia had been made only too apparent on the band's Armistice Day appearance, and more particularly so on the occasion of the 1920 Washington Birthday celebration in February when the Elks' Band of Anacortes came over to Mount Vernon and the bandmen appeared in their splendid uniforms.

Through the active interest and energy of the Commercial Club (Mr. J. Beaumont, president; Thomas Chambers, secretary) a committee was appointed and a petition circulated among the business men to ascertain the prevailing sentiment and raise funds necessary to maintain the band. So instantaneous and hearty was the response that not only was there raised more than \$400, but many of the more progressive business men signed themselves for a regular monthly stipend to aid in supporting the band. After January of 1920 this money was collected and handed by the Commercial Club, thereby relieving the bandmen of all further worry and with nothing to do but play.

ADOPTED BY THE COMMERCIAL CLUB

During the spring of 1920, the Commercial Club (now known as the Chamber of Commerce) was exerting its utmost energy to raise more money for uniforms, and to this end, under the auspices of the Club, on March 18 to 23 a "High Jinks" was given that also cleared more than \$400. Next (and under the auspices of the Club), the band gave a two-nights concert affair in the Mission Theater on April 28 and 29. This cleared \$225, and on the strength of such a showing the uniforms were procured at a total cost of \$940. The uniforms arrived in Mount Vernon on May 27, and on the following Sunday, Decoration Day, the band paraded in them for the first time. The balance due on the uniforms was then assumed by the Commercial Club, which already had taken over and renamed the band on May third.

Now, inasmuch as the band had led the parade and its music was the big feature of the first "tulip day" celebration, an affair for which the Commercial Club had received much praise throughout the Northwest; and as it had furnished its own food and transportation for two Island County picnics, that likewise were under the auspices of the Club and for which that body also had been given great credit—the band boys felt that in a way they practically had earned their uniforms, although under the terms of the agreement they belonged to the Club. The foregoing insinuation that the Club was under slight obligations to the band for its services rendered on the two out-of-town trips may seem to conflict with my previous assertion that at all times the boys were willing to play without pay for any community or civic enterprise, so let me offer a bit of explanation.

At the time of the organization of the original band, all the bandmen were employed at various occupations in the stores up and down the street, and when their band services were in demand on a holiday (or other times when the stores were closed) every player was to be found right on the job "ready to shoot." At times when the stores were open for business, however, many of the boys would be unable to leave their regular duties and play with the band. That of course meant the hiring of outside players as substitutes, which in turn meant paying the full Union wage scale and all expenses out of the band treasury. Many times some of our boys have paid "cold cash" for players to fill their places on such occasions, whereas they themselves would go out and play all day for nothing.

This arrangement continued in operation for about two years, and then on the strength of the good music work

that Professor Steele had been accomplishing in both the Lincoln and Roosevelt grade schools this district finally decided to assume one-half the financial obligations carried by the Commercial Club. Now, for more than a year all that the Big Band has cost the town is \$37.50 to apply on the leader's salary.

DOINGS OF THE COMMERCIAL CLUB BAND

Mount Vernon is the only small city in the Northwest that provides the public with free open-air concerts—in fact, no other city except Seattle, Spokane and Tacoma have such free entertainments. We also hold the state record for a continuous playing existence, having held together winter and summer since the time of organization eight years ago. The last year has been the most active and fruitful in the history of the Chamber of Commerce Band. This season, and starting with a concert given in the High School before the weather permitted outdoor playing, the band has played eight concerts.

Trips were made to the State and National Conventions of the Elks at Vancouver, Washington, and Portland, Oregon. These were a big success artistically, the concerts played at Vancouver receiving long articles in the press complimentary to Mount Vernon's band, but nothing was made above expenses, although they provided a wonderful band-outing for the boys who thoroughly enjoyed themselves. Also, for the fifth consecutive year the band has furnished music for our County Fair, and just recently it helped to make the Island County "Get Acquainted" caravan a success.

During the first few years of its existence the band held a big picnic each summer, the most successful one of which was the meet of the county bands at Rosaria in 1923 when the combined bands of Anacortes, Concrete, Sedro-Woolley and Mount Vernon played a joint concert, with upwards of eighty players participating in the ensemble. On all these occasions mentioned "Pop" Cameron has been the guest of honor. He is known as the "Daddy of the Band" among its members, as all are deeply grateful to him and to the *Herald* for the loyal support accorded at a time in our struggling infancy when encouragement of such nature meant just the difference between success and failure.

The band has had excellent talent play with it from time to time during the past six years, but their sojourn among us has been brief and generally contingent upon the band getting a "job" for them. This was hard to do, especially in this community, and nine times out of ten when a position was secured either the player did not suit the job or the job did not suit the player, so he would move on and leave us to depend upon our home high school boys.

HIGH SCHOOL AND SUBSIDIARY BANDS

In the early part of 1920 Bandmaster Steele gave up his position at the Condensary to devote his entire time to music. This afforded him an opportunity to take the second upward step in his great climb towards perfecting a big Mount Vernon Musical Organization that should have a source of supply within itself. With Frank Jenne as chief "booster," he held a big rally in the high school and induced twenty-one students to secure instruments and start a High School Band.

The new organization was taught by the bandmaster through the entire second school semester and the following summer without remuneration, as he was only too anxious to test and prove his theory: namely, that a town band to be a continuous success must have an inner source from which to draw fresh material from time to time. So well were these students taught, and so apt were they at learning, that in the spring of the same year the band was able to play with credit at the school commencement exercises held in the Mission Theater.

The first thought of many people was that the organizing of a High School Band would seriously detract from athletics. Instead, however, it not only added strength to this form of school activities, but it also created a higher degree of school loyalty, inasmuch as the band plays for the school assemblies, rallies, concerts and theatricals, besides accompanying our high school baseball, football and track teams to many of their hotly contested games. It also enables students who are physically unfit to take an active part in strenuous athletics to still be participants in the school doings.

Professor Steele is highly pleased with the way in which his ideals are working out, and that his six years of hard day and night labors are beginning to bear fruit, for he now has the grade school musicians coming along to strengthen the High School Band, which in turn feeds the DeMolay Band, with the Chamber of Commerce Band as the ultimate goal; all of which proves an incentive to the little beginners and gives pep and zest to hours of grilling practice. Miss Sherwood is entitled to much credit for the enthusiastic support always accorded to music in the grade schools, and it is mainly because of her efforts that the small pupils become interested and remain so. As the Chamber of Commerce Band depends upon the schools for its future talent, it is fitting at this point to note the wonderful progress that is being made in the grades and the high school.

We now have a Grade School Orchestra in both the Lincoln and the Roosevelt schools, as well as the High School Band and the High School Orchestra. These four organizations have a combined membership of about seventy-five boys and girls on the active roll, while many of the young pupils are studying music but as yet are not sufficiently advanced to take up ensemble work. All told there are about 110 students receiving free music instruc-

tions in our Mount Vernon schools at the present time, representing more than a hundred homes and an individual cash investment aggregating nearly \$7,000. The reputation of our school music system is spreading state wide, and many families move here just to take advantage of it for their young people.

The High School Band attended the Knights of Pythias Convention at Bellingham in 1923 as official musical support of the local Pythian Lodge, which not only equipped the band with its first uniforms but gave it a banquet and \$25 in cash as a nest egg for the band treasury. During the past four years the organization has attended the Tulip Festivals and given many concerts, the proceeds from which have been invested in better uniforms, some rare instruments and other band equipment. The band created much favorable comment last fall when it played for the Provincial Exhibition at New Westminster, B. C., where its music was heard and enjoyed by thousands of the Canadian people. As before stated, this band is a "feeder" that also furnishes its musical quota for

THE DEMOLAY BAND

This organization is really a County affair; it consists of a band of thirty-five boy players drawn for the most part from the Mount Vernon and Burlington High School Bands, but includes other boys from all parts of the County. It holds the distinction of being the only DeMolay Band in the United States that was organized simultaneously with the lodge, and is instructed gratis by Bandmaster Steele, as it is the fine connecting music link between the High School Bands and the Chamber of Commerce Band. The DeMolay Band formed a part of the big Knights Templar parade at Seattle, a short time ago, and finished the march a great deal stronger than most of the other bands in line.

The one supreme object of Mr. Steele has been to make all these bands self-supporting, a policy to which he has rigidly adhered. All uniforms, instruments and other band equipment are now purchased from money earned

(when not received as gifts), and the only cost to the community is the instructor's salary.

THE CONDUCTOR AND A CLOSING WORD

Mount Vernon is indeed fortunate in having as resident bandmaster a man of such determination of purpose, dynamic energy and high ideals as Professor H. J. Steele. It is earnestly and sincerely hoped that he will remain with us for many years, in order that we, as well as himself, may reap in full the culminative results of his days and nights spent in tireless labors to realize an ideal. He is indefatigable in efforts; not only does he find time to instruct and conduct the Chamber of Commerce Band, DeMolay Band and the High and Grade School Bands and Orchestra for us, but to do for others.

While "resting" from his labors with us here in Mount Vernon, this human music-dynamo instructs an Indian orchestra over at La Conner and also attends to the music needs of the Burlington High and Grade School Bands. For this fall he has taken over the Sedro Woolley high and grade schools to conduct along the same lines as our own local schools, and all these outside positions have been thrust upon him because of the wonderful showing he has made in Mount Vernon. When more than one of Mr. Steele's organizations are to appear at the same time, he is most fortunate in having a support upon which to fall back and on which he can rely—our genial auditor, Fred Bertrand, who is a bandmaster of more than local fame.

Under the present arrangements the Chamber of Commerce Band is the best and cheapest advertisement that Mount Vernon has ever had, and thus should be maintained—not alone because of the good impression it creates on all public occasions, but as inducement, incentive and ultimate goal for our boy "bandmen." To such end, and as closing word to this band brief, the writer makes an earnest plea for a little more whole-hearted support of our local musical organizations. Outsiders both appreciate and envy us, so why not take greater civic pride in ourselves? At the most it costs nothing to give "Three Cheers!"

Music Mothers These Orphaned Children



ODD FELLOWS' ORPHANS' HOME BAND, LEXINGTON, KENTUCKY

IT WAS not such a long time ago, when to be left an orphan (many times at a very youthful age) and thrown upon the sometimes cold care of an all too often careless world might well have been considered as one of the saddest episodes in the life of either a boy or a girl. Happily, however, the dreariness of so unfortunate a situation is greatly mitigated today by the provision of "Homes" that are well established under pleasant conditions and atmosphere, more especially so when the element of music is allowed to enter unrestricted into the environment. Judging by the unusually striking photograph which accompanies this brief sketch, it would seem that not even an orphanage-home is immune to the contagion of band fever (or fervor), and this particular home has been provided by the great fraternal Order of Odd Fellows in Lexington, Kentucky, to house and care for the orphaned children of departed brothers.

It is universally known that the insignia of Odd Fellowship is the "three links" (Faith, Hope and Charity), yet in this instance these links also could well stand for *Music, Harmony and Home*—a benign, benevolent and beneficial linking!

Whether living under ordinary or enforced conditions, let a boy or girl once be fairly inoculated with the instrumental germ, and immediately life and environment change and become tinged with a new and brighter coloring; in the case of enforced living in a "Home," it causes the dwelling place to blossom as a *home*—real in home tangibility! That this is true is proved by the picture; to be sure, some of the members of the presented band show the sober seriousness of full-fledged musicians, and others carry an expression of satisfied well-being, but not a trace of sadness, or of dis-

content or dissatisfaction with life and its surroundings is visible in the faces of these young musician-orphan.

The Odd Fellows Orphans' Home Band has had a continuous existence of twelve years under the direction and training of Mr. Ellis O. Kidd, but during that period the actual body has changed in its entire personnel four times, something which of course is wholly unavoidable as boys leave the institution at the age of sixteen years. For a like reason, the Girls' Orchestra (yes, there's a good one at this home) has passed through the same experience of change. The organization always has been self-supporting, however, and during the twelve years never has drawn upon the treasurer for a single penny. It plays sufficient engagements during the year to pay the director, buy instruments and music, and cover incidental expenses.

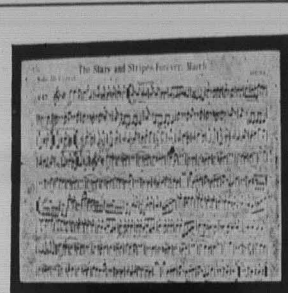
Unlike the proverbial prophet, the O. F. O. H. Band is not only known in its "own country," but has played before people from every State in this country; also, many visitors from Canada. In the National State Band Contest, held last May at the University of Kentucky, the band won second trophy, being defeated for the first by only one band that consisted of fifty fully grown young men, whereas the Home Band was composed wholly of young children, with the exception of one seventeen-year-old boy. The ensemble also has played an essential in several Odd Fellows Sovereign Grand Lodge celebrations—principally at Detroit, Michigan; Chattanooga, Tennessee; Cincinnati, Ohio; and at Louisville, Kentucky. The writer does not know whether or not the Odd Fellows' Orphans' Home Band has its *alma mater* song, but if not—what could be more fitting than *Home, Sweet Home*? —M. V. F.



CHAMBER OF COMMERCE BAND, MOUNT VERNON, WASHINGTON. H. S. STEELE, BANDMASTER

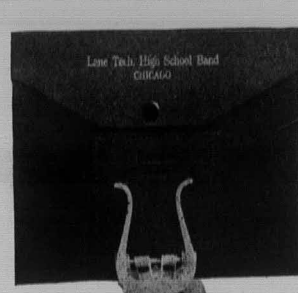
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AS WHAT might be called a sort of prelude to his series of reminiscences now appearing in this magazine, the following brief summary of Bandmaster Clarke's music career — his connection with the Anglo-Canadian Leather Company's Band, and other noted band organizations, commencing with the Long Beach, California Municipal Band — should be of interest to the readers.

Herbert L. Clarke, who was born in Woburn, Massachusetts, on September 12, 1867, started his public career as band musician in 1882 at Toronto, Canada, when he began playing in the Queen's Own Band, then under the direction of Mr. John Bayley. His own first actual experience as a band leader also occurred at Toronto in 1888, when he was appointed leader of the Taylor's Safe Works Band, and from which he resigned in 1890 to assume leadership of the Heintzman Piano Company Band. He resigned from this position in 1892, left Canada, and joined the famous P. S. Gilmore's Band of New York City. This was the beginning of Mr. Clarke's career with the big bands, and for twenty-five years he was associated with such great band organizations as the Gilmore, Innes, Herbert and Sousa.

In 1902 Mr. Clarke was appointed leader of the noted American Band of Providence, R. I., following the death of David Wallace Reeves, its former bandmaster for many years. This body he later reorganized under the name of Clarke's Providence Band, and with it played at Willow Grove Park in Philadelphia for two years. In 1904 he returned to Sousa's Band, with which he remained for fourteen years as cornet soloist and assistant conductor, and then resigned to accept the position as director of the Anglo-Canadian Leather Company's Band at Huntsville, Ontario, Canada. Under Mr. Clarke's direction this body developed into one of the finest and most noted band musical organizations in the world.

Six hundred thousand miles, and playing an average of twice daily, is quite something of a band itinerary, yet such has been Bandmaster Clarke's remarkable traveling-playing record during his long career. With his bandmen, Mr. Clarke has made several transcontinental tours of America and Canada, also a number of European tours. On the latter, his band, with himself as cornet soloist, has played before every royal head wearing a crown, and appeared in every large city in that section of the earth, as well as in Australia and Africa — in short, completely touring the world.

The present great bandmaster is a son of the late Dr. William Horatio Clarke, a musician who was one of the most celebrated American organists of his time, as well as a composer of note. Young Herbert took up the study of the violin at an early age under the tuition of his father, but at the age of fourteen dropped it for the cornet. That he studied the instrument well and to advantage is attested by the fact that today Herbert L. Clarke is acclaimed as the premier cornetist of the world. Mr. Clarke is practically a self-made musician. In his early days he had to struggle for what he has gained, as he will tell you in his articles.

As is well known through press report and current magazine articles, the famous bandmaster left Canada and the conductorship of the Anglo-Canadian Band to accept his present incumbency with the California organization. From the press reports of the time we may gather something of the warmth of the reception and greeting accorded him when he assumed his new duties. One of them speaks of the opening of the initial concert as follows:

"Presented by Mayor Buftum to an audience of more than three thousand music-loving people, Mr. Clarke at once became the central figure in a reception unparalleled in the history of the city. Standing on a lower-decked dais banked with a wealth of floral tributes from well-wishers, not only here but from abroad, Mr. Clarke found himself bereft of words in which to voice his appreciation. It was several seconds before he mastered the emotion that so visibly overwhelmed him. When finally he regained his composure, he did what a big man always does — shared the glory with the men who are serving under him."

Speaking of Mr. Clarke's personality, the same paper printed:

"His personality is charming, his smile winning, his methods dynamic. He wields the baton gracefully yet authoritatively; with each stroke he proclaims confidence — not only in himself, but in the men under him. He is a master of the score, a genius of the cornet, an artist and a composer. The coming of Herbert L. Clarke to Long Beach, California, will be noted throughout the world. It should inspire the people here to a larger appreciation of all things musical."

As Mr. Clarke has purchased a beautiful home at Long Beach, that city most likely will hold him as a permanent resident.

— A. H. Rackett.

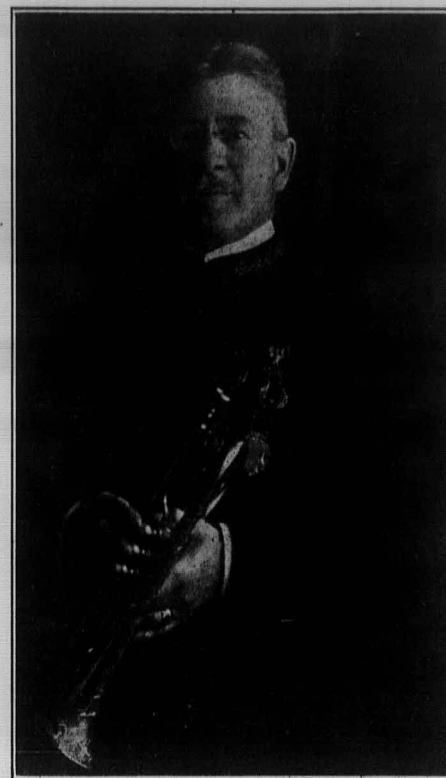
The last issue of *Brunswick Topics* lists a great many records of interest and variety, all of which are recorded by the new light-ray method of recording used by the Brunswick Company. Attention is also called to the activities of Brunswick recording artists at the various broadcasting stations so that fans are given a chance to compare the works of their favorite artists as reproduced through these two mediums. *Brunswick Topics* reaches the public through the various Brunswick dealers and agents. If you have not procured a copy of this interesting magazine it will pay you to get in touch with your nearest Brunswick dealer.

A Cornet-Playing Pilgrim's Progress

Beginning a Series of Autobiographical
Sketches by

HERBERT L. CLARKE

Noted Bandmaster and Cornet Virtuoso



HERBERT L. CLARKE

IN RESPONSE to a request from "sanctum" headquarters to contribute to these columns an article that might interest the cornet clientele of this valuable magazine, I have chosen to submit a re-writing of an old series of articles entitled: "How I Became a Cornet Player." They appeared more than ten years ago in *Fillmore's Musical Messenger*, a publication that since then has been absorbed by the Jacobs' magazines. This choosing is also in the nature of a response to many requests from musicians in all parts of the English speaking and reading world, asking if a reprinting of that old series were possible.

There are many who at times have raised the question as to just what nationality I belong, although why I do not know. In reply to all such I am proud to state that by birth and parentage it so happened that I am an American — "Yankee," if you like — as I was born in New England at Woburn, Massachusetts, a suburb of Boston, and this (at least, to me) remarkably eventful happening occurred on September 12, 1867. My parents were lineal descendants from the first settlers who came over from old England on the sailing vessel *Lion*, which landed at Plymouth, Massachusetts, in 1634. And thus it is that I happen to be all American, with the same Revolutionary spirit coursing through my veins that stirred my forefathers to fight for their liberty and homes in order to make future provision and protection for whoever came after them. I certainly am one of those who came afterwards — after all the toil and turbulence and suffering that has made this country what it is to-day. How little do we of the present generation really appreciate what has been done for us by the brave, thinking men and women of the past!

The happenstance of my nationality having been settled, as the second starting point in this series permit me to say that I am an enthusiast in music, especially in band music, always was and always shall be; and yet with all my long professional experience as a cornetist I am still an amateur — that is, one who loves the cornet and tries to improve himself in its playing each day. Even now I am as much interested in the instrument as I was at the beginning; I still believe that the cornet is "King" of all wind instruments, and that when properly played is the most brilliant and satisfactory of all solo instruments — not only to the player himself, but to his listeners as well. Understand, please, that I do not mean to cast a slur on other wind instruments such as the flute, clarinet, saxophone, trombone or baritone. These instruments are a musical delight when properly played, and all of us should raise our hats to the true virtuoso on any one of them, because each is just as necessary to the music profession as is the cornetist.

We know that many celebrities in music have risen to distinction without having given much thought to the end in view. Such ones, however, probably possessed an instinctive feeling of fineness in doing things that led them to conquer self by overcoming wrong habits in their daily practice, together with a certain amount of natural ambition, and these when combined with tenacity of purpose and carefulness in work usually will bring results in any line of endeavor. Nevertheless, everyone who has made a sure and solid success in anything started from the bottom of the ladder and gradually worked up by their efforts, exerting perseverance and systematic application in overcoming obstacles at the very beginning. I often used to think and ponder over an old motto which has helped me greatly during my life — *Well Begun Is Half Done*.

to his schooling — the grammar and high school or even college, according to the extent of his ambition. Quite mistakenly, and many times regardless of disclosed aptitude and pronounced inclination, parents all too often map out the lives of children according to their own ideas. Many parents have in this way compelled their children to enter into uncongenial occupations, laid down and mapped out as they willed and not as the children might wish. Unfortunately for the world such arbitrary parental ruling has made many criminals, not to mention the failures. I believe that every child is born into this life for some definite and good purpose, and that later on instinct will more surely map out his way than will the arbitrary "must" of the parents, if education and environment are right. It is a profound problem which demands the deepest study on the part of the parents.

During my boyhood I was educated to become an architect, because of certain talents displayed as a youngster. I studied it from the very bottom up, and the application of its teaching has helped me wonderfully as a guide in correcting my cornet playing. In the beginning it was necessary to overcome handicaps in the way of mathematical problems and mechanical drawing, and I well remember how hard I worked to correctly draw a perfectly straight line free-hand and without a rule. It required long practice, but in time I mastered it, and what had seemed so difficult at first became easy after a while. Through this I learned that it is being perfect in the elementary work that gives us a firm foundation upon which to base for final perfection.

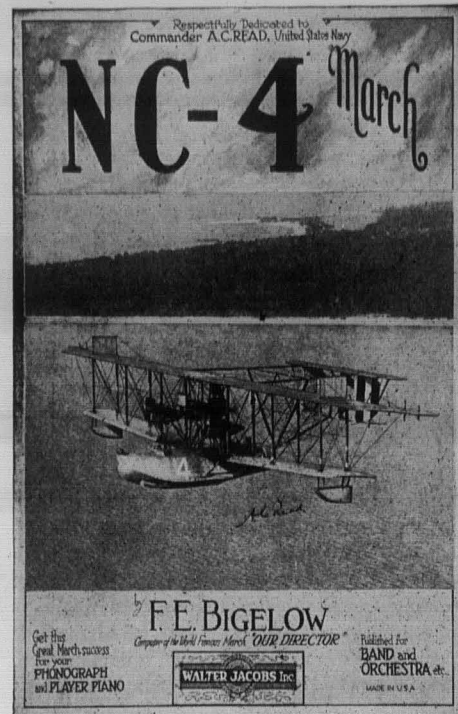
My father, who in my opinion was one of the best men on earth, forbade me to practice the cornet. For one reason he did not want me to play a wind instrument; for another he was particularly against permitting me to belong to a band, as he thought that association with band musicians was too rough for a boy. And so all my practicing was done in secret but without intention of being disrespectful or disobedient, for I loved the cornet to such an extent that I could hardly keep myself away from it for a moment. Father did not realize the good side of my musical "pals," while I was blind to everything but band music and could see only the bright and good side of a musician's life, striving to do my best and play my parts correctly. My mother once told me that "a thing worth doing at all is worth doing well," and after a time I was allowed to play the cornet under the provision that I behaved myself and kept my school work up to the mark.

In my practice I kept to the elementary, although I could play a lot of tunes when I first started and this even before a perfect scale was played — that is, played without making a mistake of any kind. How often do we think that our work is satisfactory when, after all, we merely blow into the cornet and make a noise without being perfect in every detail! One hundred per cent alone is perfection. Ninety-nine per cent only proves that one per cent is missing in perfection, thus making the whole imperfect by just one per cent; therefore, when in his practice a player does not correct the slightest mistake immediately he logically is practicing to be imperfect.

I have heard many pupils play page after page of the instruction book, missing the notes here and there and making all manner of mistakes without correcting them, then say: "Well, I played fifteen pages of exercises today." There was no realization that even if only one mistake was made they had not played the fifteen pages, but simply "played at them."

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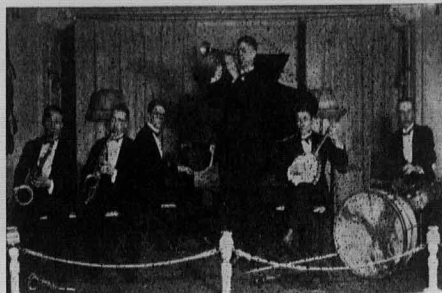
If one is not perfect in his practising, how can he expect to be perfect when playing before an audience?

The first chapter is mostly in the way of an introduction to my readers, many or all of whom may become famous later on as each of us has an equal chance with the other of becoming the greatest player on earth. With next month's chapter I shall start upon the real theme of my life's work; commencing from the very beginning with a history of my parentage and family (that had much to do with my reasons for taking up music as a profession), including data of not a few incidents which helped to fix my career as a cornet player, and bringing the story down to the present time.
(To be continued)

MUSIC BITS FROM MONTREAL

Montreal, Canada—Willie Eckstein's interpretation of *So Blue*, which is played with a number of modulations and clever runs (never before used) may be heard shortly on an Apex record. *Ain't She Sweet*, a fox-trot to be produced on the opposite side, is another reason why his piano records are always popular.

Glen Adney's Dance Orchestra left here some time ago to play in Philadelphia. There they disbanded, Glen and Don Maines signing up with Al Jockey's Outfit at the Ritz-Carlton Hotel, Atlantic City, and the rest of the band remaining in Philly.



GLEN ADNEY'S DANCE ORCHESTRA

This city lost a good drummer when Harry Raginsky threw away his traps and went into business. Too bad! We all liked his original style. If personality helps in business, Harry will be very successful.

Tripping the Blues is the title of Allan McIver's new composition. It is catchy and seems to contain all the ingredients of a hit. Allan earns his tea and cakes as musical director at the Regent Theatre.

Marion Burns, that charming pianist who used to play all those nice "Mammy" songs is now a real mammy, yes indeed, a boy! Ah! Marion can you remember that night when you and I were together 'neath the pité-de-foies? Ah can you remember? For I'm danged if I can.



SANBORN'S SYMPHONIC SYNCOPATORS

The management of Lowe's Montreal Theatre is very fortunate in retaining the services of Sanborn's Symphonic Syncopators. Mr. Sanborn's organization is the only one doubling between stage and pit. This orchestra is as proficient in the spot light as it is when accompanying vaudeville.
—Charles MacKeracher.

Milwaukee, Wis. — A huge Marr & Colton organ has become a regular addition to the radio studios of Station WSOE, School of Engineering, from the Wisconsin News Organ Studio. Miss Avelyn M. Kerr, one of the most able of Milwaukee's organists, broadcasts daily and has been broadcasting since its dedication late in May. It is pointed out that organ programs over the radio have a great capacity for unusual presentations and effects through the use of the traps available. Miss Kerr's programs, so well received by her listeners, were increased at their insistent demands.

Capital Notes

IRENE JUNO
CORRESPONDENT

THE WASHINGTON COLLEGE of Music announces the opening of a school of theatre organ playing and is ready to take care of a limited number of pupils for the summer session. The regular season will open September 15, and two large Wurlitzer organs will be used for teaching and practice. The College directors find that the demand for competent organists in movie work has made this department a necessity and they will bring this work to the same high standard they have always maintained for their various branches. Personally conducted trips to the Library of Congress for musical research and history, as well as opportunities to hear both rehearsals and finished performances of the nationally famous United States Marine, Navy, and Army Bands will be given. The Wurlitzer reed and brass sections permit the correct treatment of band and orchestra music as well as solo work of unlimited color.



IRENE JUNO

Attention will be given to helping the organists acquire a suitable library, and the College will have an affiliation with the House of Wurlitzer for placing competent pupils in positions.

DAN BRESKIN and his orchestra are furnishing all the atmosphere for the pictures at the Met, this summer. The Vitaphone presentations have been discarded until fall.

SEVENTH HEAVEN is to open the new Fox-Roxy this fall. A three-manual Wurlitzer is to be installed with a flock of white vested musicians in the orchestra pit and a leader or two to crack the whip. Roxy, we hear, will buzz down with his presentations and put them on their rollers for the week. A Fox Movietone, one of the highest developments in talking pictures, will be among the many novelties they will offer.

HARRY CAMPBELL has gone up home, some place in Jersey, to have a minor operation. It will keep him from the Palace console for about a week. Wonder if Harry will have that new musical anesthetic that is getting so popular.

DICK LEIBERT did an organologue *Tribute to Lindbergh* and the orchestra finished with him to big returns. I sat in the Golden Glory of Dick's spotlight, first row back of the rail, and bowed politely to Dick as he bowed to the applause.

RUSSELL H. HINES is a new-comer on the Crandall Circuit. He was heard to advantage on the Moller organ at the Auditorium during the showing of the *Eucharistic Congress*.

While buzzing around Baltimore recently, I was agreeably surprised to find that Jacobs and Juno were pretty well known. I heard Alfred Hornig do a specialty on the three-manual Wurlitzer at the Century, and George Wild, conductor of the Century Symphony, did an overture to *Madame Butterfly*. The Century presentation, under supervision of Colby Harriman, was up to the usual high mark, and the picture was *Casey at the Bat*.

COLBY HARRIMAN, who has so much to do that I could not give his official title under a three column write-up, is giving his attention to special lighting effects that are the talk of Washington. Of course the presentations and shows Loew puts on here have always made the other theatres hustle, but this summer the entire crew at the Palace are working like demons and putting it over to packed houses from eleven to eleven. Tom Gannon and his orchestra and Dick Leibert at the organ did a squib on Gallagher and Shean that was a knockout. Cannon directed his men wearing the straw hat and Dick was at the organ in the well-known Shean cap. Some clever kidding on slides brought down the house and after the alternate organ and orchestra work they finished *ensemble* to great applause. Something new, and you find it at the Palace as usual.

SOPHOCLES T. PAPAS was forced by general interest of the public to repeat his concert given by the Columbia Banjo and Hawaiian Guitar Club at the Y. W. C. A. Roof Garden. Mr. Papas is one of the best known teachers of fretted instruments in the city. The brilliant playing of Mrs. Papas, concert pianist, was one of the outstanding features of the concert. A brief sketch of Mr. Papas and his work appears elsewhere.

GENEVIEVE F. BOND presented her artist students in an Opera Costume Recital at the Opera School of Washington this summer. The school has a long list of light operas, well presented, to its credit in Washington.

THE AMERICAN GUILD of Organists held its sixth general convention at Washington June 28-29-30, and a full list of convention activities and photos will appear in the next issue. Rollo Maitland, Charlotte Klein, Lillian

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CLEOPATRA. Suite. Leo Oelmler; arr. by V. F. Safranek. Price \$3.00. Large Band, \$3.50.
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Carpenter, Eda Bartholomew and Charles A. Pearson were among those who gave recitals. Adolf Torovsky, Dean of the Washington Chapter, acted as host throughout the Convention.

WASHINGTON COLLEGE OF MUSIC held its Twenty-first Annual Commencement in the Auditorium of the Central High School. Presentation of diplomas and conferment of degrees was by Dr. C. E. Christiani, president, and thirty-three students were graduated with honors. At this time the College conferred the degree of Doctor of Music on Capt. William Henry Santelman, recently retired leader of the United States Marine Band.

ROX ROMMEL, Rialto director, seized the Milwaukee items of MELODY and read them with evident interest. Rommel is well known in Milwaukee as a director and pianist, and is fast making a name for himself among the musicians and with his public. He and his charming wife had a vacation at Atlantic City recently.

GERTRUDE KREINELMAN, Rialto organist, went to Atlanta, Georgia, for a couple of weeks in search of some nice warm weather. She evidently found it and sent some back, for we have been sweltering for the past two weeks. Gertrude recently used her own recording of *So Blue* on the Chickering Ampico, accompanying it on the organ as a stage presentation. It was very effective.

MADLYN HALL has all the big houses lined up for vacation this summer. She has ten weeks booked, which carries her up to September 15th.

MABEL CLARK has been appointed relief organist, York Theatre, for the summer.

F. NELLIPAXTON, her husband and her Buick, all went west to visit Nell's parents in Indiana. Don't know what they did with the flock of high-gear birds Nell owns during the absence from their three rooms, bath and bird porch.

VIOLA ABRAMS, harpist at the Met, is strutting her stuff in a new Essex sedan. I heard she bought it to transport her harp from place to place for her numerous outside engagements, and now she is so busy driving that she has no time for outside work. Well, if business interferes with pleasure, etc.

GRANT LINN stopped in on his way to Columbus, Ohio, for a vacation. Ruth Linn had just returned, bringing her mother back for a few weeks stay. Grant is still rooting for the South, and cannot see the North for a longer period than two weeks.

KARL HOLER was prominent with a badge 'n everything during the Organists' Convention. We almost had a sunstroke getting our pictures taken with the organists on the steps of the Library of Congress, following a splendid recital by Charlotte Klein on the Skinner organ in the Sprague Coolidge auditorium.

RUTH FARMER had a picture in the News and as a result is receiving much fan mail. She is an organist, a choir director, and now a singer. She sang a Grieg program recently at the Lewis Studio.

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ONE of the most popular young men in Washington today is Sophocles T. Papas, teacher of fretted instruments. In a few years he has established himself in a large studio located in the most exclusive section of the city and numbers many diplomats and foreign dignitaries among his pupils.

He has the distinction of being appointed musical instructor of fretted instruments at the National Park Seminary, exclusive school for girls. His name appears as a member of the faculty in the year book and his talented young wife, a concert pianist both here and abroad, is actively engaged at the same college. National Park Seminary is one of the few schools to include the study of mandolin, guitar and banjo in their regular course. Mr. Papas is also a member of the Hendley-Kaspar School of Musical Art, considered by many the finest musical school in Washington.

SOPHOCLES T. PAPAS

But he does not limit himself to teaching. No indeed. This clever young fellow organizes clubs of stringed instruments, and various units of his studio are heard over the air. He was one of the first soloists of his particular line to go on the air from each of our three broadcasting stations. WCAP which later merged with WRC, and more recently he is heard over WMAL, our newest station. During the three years he has given sixty concerts over the radio.

Continued on page 65

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3 Miss Minna Belle	H. F. Odell	E 40	G
Words by William H. Gardner. A Southern love song for medium voice. Very pretty. D to E.			
4 Love's Golden Memories	H. F. Odell	E 40	D
Words by William H. Gardner. A slow, sweet, melodious song for low voice. Beautiful harmony, slow waltz chorus. A to E.			
5 Heart's Desire	H. F. Odell	40	G
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What I Like in New Music

By L. G. del CASTILLO

PHOTOPLAY MUSIC

FAREWELL, by Hougill (Hawkes P. P. 74). Easy; quiet 3/4 Andante in D major. There is the sentimental ring of the authentic German *lieder* in this number, which has a tender folk-song atmosphere.

FUN ON DECK, by Hougill (Hawkes P. P. 75). Medium; light characteristic 4/4 Allegro con spirito in G major. *Fun on Deck* and *A Breezy Evening* are just about the same thing, from an idiomatic standpoint. This also has the nautical flavor of the hornpipe idiom, and must not be thought of in connection with a group of trans-Atlantic tourists playing shuffleboard.

THE NAVAL REVIEW, by Hougill (Hawkes P. P. 76). Medium; heavy martial 4/4 Maestoso in B♭ major. Appropriate for any pompous processional scene, naval or otherwise. Filled with fanfares, heavy running passages, and triplets.

IN LOVE, by Hougill (Hawkes P. P. 77). Easy; quiet 4/4 Andante moderato in A♭ major. Like *Farewell*, mentioned above, this number also has the placid atmosphere of a German ballad. The middle section furnishes contrast with a 'cello melody in 3/4 under triplet figurations in thirds.

LEAVING PORT, by Hougill (Hawkes P. P. 78). Medium; light characteristic 3/4 Allegro moderato in C major. A vigorous rollicking 3/4 rhythm aptly suggests the character indicated by the title. The piece is atmospheric enough to be suitable for various sorts of virile rough characters in costume pictures, — country folk, seamen, artisans.

INCOGNITO, by Kilenyi (Fischer P. H. S. 15). Easy; heavy mysterious 4/4 Moderato in C minor. A heavy, furtive melody over and under chords in a 12/8 rhythm. There is a soft coda.

DROLLELY, by Kilenyi (Fischer P. H. S. 16). Medium; light characteristic 2/4 Vivace in no recognizable key. The start is reminiscent of the Tchaikowski *Humoreske*, and from there on is an attempt to establish humor by staccato rhythm, grace notes and augmented chords. A trifle artificial, and not entirely successful.

LIZ SYMPHONIC COLOR CLASSICS No. 4 (Music Buyers). Essentially a suite of three numbers of contrasting mood. If as a child you liked to play with colored papers, these devices to establish mood by color may entertain you. Evidently light blue means light cheerful emotional, red means danger or suspense, and brown means placid, or else Mr. Luz and I don't agree on music classification. The numbers are as follows: (1) Light blue, *Under the Leaves* (Thome), 4/4 Poco agitato in C major; (2) Red, *Polonaise* (Chopin), 3/4 Andante moderato in D minor; (3) Brown, *Slumber Song* (Schumann), 6/8 Allegretto in E♭ major.

GRAND APPASSIONATO, by Bece (Kinotek 32). Medium; heavy emotional 4/4 Andante deciso in D major. An excellent sustained emotional incidental of strong rugged contours and melody.

FACING DEATH, by Bece (Kinotek 33). Medium; heavy mysterious 4/4 Andante largo in D minor. A sinister heavy number of gruesome implication built of grim heavy chords in the lower register through a tremulous accompaniment. Excellent for sinister atmospheric purposes.

SEMI-ORIENTAL MAESTOSO, by Bece (Kinotek 34). Medium; heavy mysterious 4/4 Andante largo in A minor. An atmospheric heavy of unusual character a little hard to define. The title is accurate enough in its way, but a little indefinite in suggestion. The use would be not unlike the previous number, which it resembles in character.

A CRITICAL MOMENT, by Bece (Kinotek 35). Medium; light agitato 3/4 Vivace in A minor. A brilliant flashing number in syncopated 3/4 rhythm, especially good for sharply focused rapid action such as duelling or running hard to hand combat.

A HUMORISTIC PROCESSION, by Juon (Kinotek 36). Easy; light Oriental characteristic 2/4 Poco marziale in B♭ major. Very aptly titled, and built partially on the patrol idea, with a long diminuendo at the end.

CARAVAN MONOTONY, by Juon (Kinotek 37). Easy; quiet Oriental 4/4 Moderato in A minor. The music fits the title, but would be equally good for any quiet Oriental atmospheric scene of street or interior. The set monotonous rhythm is particularly good for scenes as suggested in the title, but the full value of the number will not be realized if it is confined within such narrow limits.

CARNIVAL GAYETY, by Juon (Kinotek 38). Medium; light active 6/8 Prestissimo in C major. This title can scarcely be improved upon, except to suggest that the number may be expanded to fit any lively street scene of foreign flavor, particularly Italian. The form is of the tarantelle.

A MYSTERIOUS FABLE, by Juon (Kinotek 39). Easy; quiet Oriental 4/4 Andante in E minor. Here again the title is appropriate, but the number will also be found suitable for any quiet atmospheric scene of Oriental flavor. The empty octaves and minor cadences are typical of this radical idiom.

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522 Belden Ave., Chicago

ONE of the coming theatre organists of our great city of Chicago is Miss Gertrude Standing, an expert with all sorts of keys: organ, typewriter and those to the hearts of her audiences; and a young woman who has won her success so far by dint of hard personal effort and a conscientiousness seldom found in the average organist.



GERTRUDE STANDING

Nothing but these admirable qualities could have advanced her, for her professional progress has not been along a smooth path of macadam, so to speak. For years she has toiled at a typewriter (and she is some secretary, believe me!) all day long, only to continue her strenuous activities for the remainder of the day and evening on the organ.

Of course, she has been tutored by many of the best pedagogues of the day, including Ambrose Larsen, Charles Demarest and others. With the fine foundation these men laid, Miss Standing, through her study with the writer, has advanced to a place where she need have no hesitation in accepting any position offered her.

Recently she appeared as special guest organist at the Opera House at Kendallville, Ind., acquitting herself creditably. She is now located at a neighborhood house in Chicago, the Peerless Theatre where, according to program notices of that theatre, she is going over bigger and bigger.

Miss Standing is but another example of what an individual can accomplish if really determined to succeed. She is worth her weight in platinum as a private secretary, but the organ made its appeal so strongly that, despite the fact that she was a leader in one profession, she decided upon another for her life work. While I am sorry for the business world which has lost such a capable woman I am equally glad that the organ profession has been graced by one who really merits her position in its world.

A RECENT VISIT to the Art Institute, on Michigan Boulevard, was quite an "eye-opener." When I have a half hour to spare I often saunter in and look over any recent acquisitions to the institution's very fine collection of art, the building being but a block away from my citadel of labor — the Chicago Musical College. Stopping in at the library to do some research work, I gossiped a moment with one of the attendant librarians. She seemed quite interested in the work I was contemplating and, having a strong curiosity complex, sought to draw from me information as to my literary identity, if any. This, I did not care to furnish, but I did mention that she might hear me play at the Roosevelt Theatre. Instantly her face fell, and with it her estimation of me. As a *littérateur* I was sapience, intelligence itself — could be nothing else, but as a musician, particularly a theatre organist, I was *non compos mentalis*. Truly a very strange paradox! . . . which brought to my mind an experience of a few days previous.

My wife, like many people who appreciate the better things in life, enjoys pushing a brush over the surface of a canvas every now and then, and, despite her limited training, does paint some very charming little things. Nothing would do her but that we should secure one of those studio apartments which contain those full room-height skylight panes in the interest of better light. So I lied me down to the Bohemian quarter to secure just such a lodging place. Several were looked over and each eliminated from final consideration for some one reason or other. Finally, I reached one that had an external appearance of some gentility and went in to find the janitor. Unlike most janitors whom you find in the basement, he was to be located in the attic — which, I suppose, is according to the best traditions of the art. After learning of my mission and being made aware that the apartment was for my wife's work, rather than mine, he inquired my business. "Oh, I'm a musician." His Van Dyke and unkempt hirsutal mass bristled with rage. "Hell, no!" spat he of the painting cosmos, "We don't want any musicians in this building. We had two but we had to throw them out, they raised so much noise. Besides, we only allow the playing of the radio or the phonograph from 6:00 A. M. until 9:00 P. M. No, you are not welcome." I won't dissertate on the rejoinder, but I will guarantee you that in the contest between music and painting, Orpheus came out first best.

But back to the Art Institute. I was somewhat nettled by the little lady's attitude toward theatre organists, and by connecting the two incidents realized that her attitude was only a reflection of the general consensus of opinion in the art world. Going upstairs, to a newly arrived display of paintings using models posed in the "altogether," I experienced more than one shock to my own aesthetic sensibilities. Here was vigor in attack, with beauty of color and form, but with it sensuality in the motif, and lasciviousness in the appeal. Artists' viewpoints are rather paradoxical in view of their work, are they not? They speak of truth in their work; there must be truth; as long as the naked body exists it is but truthful to depict it. But is this entirely the true meaning of art? May we not recommend to the artist to emulate in his work some of the traits which the much wronged musician puts in his own creations? Such as, sensuality with modesty; creation, with regard, in the majority of instances, for beauty, harmony, and prosody without vulgarity. . . .

RAVINIA PARK, our North Shore summer resort, opened with its summer Grand Opera Season Saturday night, June 25, with *Andrea Chénier*, with an all star operatic cast, Gennaro Papi, conducting; Sunday, June 26, Eric DeLamarter conducted the Chicago Symphony Orchestra; Sunday evening, the Opera company presented Romeo and Juliet, Louis Hasselmanns conducting. From then on for ten weeks the Opera company and the Chicago Symphony Orchestra alternate for the honors of entertainment. The price of admission? One dollar including the transportation both ways. Either organization is worth while patronizing, both being of the highest musical standard.

THE SAGA OF BILLY THE KID, by Walter Noble Burns, and published by Doubleday, Page and Co., at Garden City, New York, is the *piece de résistance* of the month. In explanation, the *saga* is a prose epic embodying the heroic tales of the Scandinavian races and is a sort of heroic song not in strict meter. Precisely and accurately does the title convey the mood of the book itself. It is an heroic song of one of the most romantic desperados the great West ever had to contend with. It is absolute history but told in a very romantic manner. Not only intensely interesting, highly dramatic, and very thrilling, but also illuminative of certain spots in our national history which have been left to go unwritten until the proper story teller should arrive with the talent to depict their poignantly human aspects. *The Saga of Billy the Kid* is one of the outstanding *opii* in the world of heroic, historical literature and one that is destined to grow in sales as its inevitable popularity increases. Pat Garrett, the sheriff, who killed Billy the Kid, has a daughter, Elizabeth Garrett of El Paso, Texas, surviving his own demise which occurred a few years after Billy's death. She is a very accomplished musician and is the composer of the State song of New Mexico. Though blind, she plays piano very charmingly and with amazing technique. I have known her for years. To the reader who wants to broaden out, such literature is highly recommended and advised, particularly musicians who are apt to get into a reading rut. *The Saga of Billy the Kid* is worthy of your consideration.

ANENT TRICK BENCHES! With due regard for the economic interest of the man who makes them and due commiseration for the fellow who invented them I would like to comment upon these *sillas de los diabolos* (chairs of the devils) which are inflicted upon organists in the larger theatres. I mean these affairs that separate into two pads with an abbreviated back rest. If they are an improvement, except for a one-legged organist, I fail to see it, and so do a good many others who lack the courage, or for policy's sake do not wish to register a complaint. The one point in their favor — complete visibility of the organist's pedal movements — is somewhat lessened by the tacit admission of the average organist of his lack of pedal technique, witnessed through the plainly noticeable use of the left foot *en toto* and the right foot *en parte* the old family melodeon. The many points against these abominations reach their zenith in the principal point, which is the utter impossibility to get a "purchase," or "hold" on the pedals when shifting to extremes of the pedal boards. Much beautiful pedal work is impossible on that account. There is such a feeling of insecurity that an organist will sacrifice the pedal passage and play it on the great manual rather than take a chance on the penalization correct pedalling might bring. Where a man is physically larger than ordinary it sometimes entails additional hardship. Mr. Murtagh had one break under his weight one evening during a Saturday night performance just after he had concluded his organ novelty, and I know that I feel rather squeamish whenever I sit my one hundred and sixty pounds on one of these trick chairs. Let's dispense with them and be done with it.

THE FORSTER MUSIC PUBLISHING COMPANY, 235 So. Wabash Avenue, is bringing out a very comprehensive course on Jazz playing this coming month. It will include pedagogical material for the piano, banjo, ukulele, etc., and will be of the greatest value to players of those instruments who desire a more working knowledge of *Jazzology*. (The word *Jazzology* is copyrighted, 1927, by Henry Francis Parks.)

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FROM time immemorial the Nordic races have been explorers and voyagers. Every qualification of physical courage, indomitable will, and hardness of physique, necessary to the successful pursuit of this rather perilous vocation, has been given them; further, they have put them to good use, giving to the world, as an instance, Lief Erickson, who won immortal fame and glory by his discoveries. Even in our own day, Roald Amundson's exploits are but constantly recurring reminders of the wanderlust which seems to permeate their very beings.

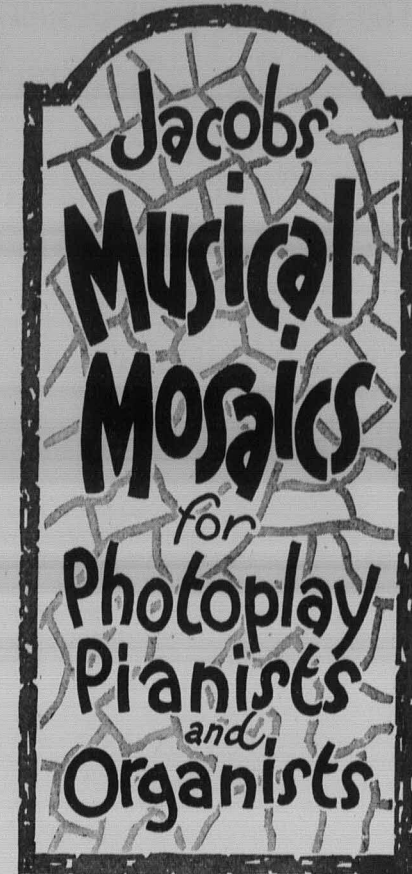
Metaphorically speaking, there are still other uncharted seas, — other lands to discover in other fields of endeavor. Particularly true is this of technical music which has been a sort of pre-Columbian Europe, hedged in and held back by the same ignorance, pedantry and necessity for self-existence that caged civilization in tiny Western Europe during the post-Crusade period. Befogging systems, complicated and useless rules and pedantry combined, have contrived to make of harmony, in particular, a world of musical darkness where progress was retarded and where none but the hardest of adventurers might explore, and expect to return unscathed from the attacks of the usually none too sapient critics.

Yet this same urge which prompted his ancestors to overlook the physical dangers, hardships, and privations of their day, gave to Arthur Olaf Anderson the incentive to forge ahead and at least, if not to discover new musical continents, to explore those of which the science was already cognizant, regardless of the incidental dangers of adverse criticism which might accrue thereby. And surely the peregrinative complex has evidenced itself in those two hardy explorations of Mr. Anderson: *First Forty Lessons in Harmony* and *Second Forty Lessons in Harmony*.

To those to whom the word "harmony" is anathema, it is of interest to note the results of a few of these *vijages de exploration*; the two *opii* are written to appeal to musical intelligence and interest rather than to be pedantic expositions of arbitrary and obsolete laws; figured bass, a useless impedimenta for years, is utterly dispensed with; only melodies in the soprano voice are given for harmonization (this being done from what is the logical and most natural point of view . . . the melodic); all chords, no matter how complicated in construction, are likened to the primary triads (these triads constituting all the basic harmonic qualities existent in music); all secondary triads as substitute chords for one of the three principal triads, which fixes them firmly in the mind; augmented sixth chords are very simply classified as sub-dominant formations; a different rationeciation of modulations and their tendencies is advanced, etc. *ad infinitum*.

If such a thing as home study of harmony is at all feasible [in this, the writer entertains a serious doubt] surely Anderson's explorations and discoveries best qualify them for that pedagogical duty. In fact, it is my opinion there is hardly a single teacher of theoretical music in Chicago, of any prominence, who does not only use these works as standard texts, but heartily endorses and recommends them to the profession as a whole. It means nothing to them from a pecuniary standpoint, and not being jazz ballads, very little more to Mr. Anderson himself, but it does mean a lot to those of the profession who like to teach lucidly, though comprehensively, and to hold their student's interest. It is to be hoped that Arthur Olaf Anderson will continue these musical peregrinations and contribute even more to the enlargement of our musical "geography."

—Henry Francis Parks.



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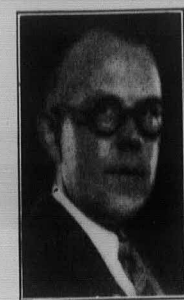
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SPOKES FROM THE HUB NORMAN LEIGH SPOKESMAN

THE KEYNOTE OF THE LATE National Music Industries Convention, recently held at Chicago, and as intoned by the official minnesingers of the trade, was to the effect that it was about time cognizance be taken of the territorial aggressions of other industries against the fair realm of Music, with gruesome pictures of the present and doleful prognostications for the future unless some active counter-policy were determined on and put in action.



NORMAN LEIGH

These dolorous *lieder* of the eminent soloists are, unfortunately, only too true pictures of what is going on. The attack on the Music Industry has passed the pea-shooter stage — the affair now is one of dirks and bludgeons. In other words the trade — and by the "trade" I mean every single component of the interlocking interests which comprise the music business including teachers, players, and composers, finds itself knee-deep in the shambles of industrial competition. Time was when the greatest foe of a manufacturer engaged in the business of marketing, let us say, collapsible saxophones, took the form of the chap who went around pointing out the embarrassing results which might attain from the contraption collapsing at the wrong moment, while at the same time demonstrating the peculiar advantages of his own instrument in which was incorporated a cute little device for the receiving and rejecting, with secrecy and dispatch, from and into the mouth of the player, a quid of B. L. or Peachy Scrap, thus allowing its gratified owner a welcome relaxation in those moments during a number not engaged in the lusty blowing of his horn. Today conditions are quite otherwise — the problem is to convince the public that they want any sort of a saxophone. This point was well covered last month by my sapient chief in the *Across the Flat-top Desk* department, but if it takes nine tailors to make a man it takes at least nine thousand men to instill an idea into a group consciousness, and I therefore take the liberty of piping up with my frail thin note in an attempt to swell the chorus.

A LARGE-SIZE JOB AHEAD

The task of overcoming this competition, external to the precincts of the trade, is gargantuan and assuredly not one for either babes or sucklings. The writer is not howling calamity, he simply is trying to point out the seriousness of the situation. The Music Industry as a whole has never been a conspicuous example of co-operation — there is nothing to be gained by blinking at the fact that, if it is to survive, a different attitude must be adopted. One has only to consider the chief and most baleful rival of music and, for that matter, of every other industry licking its chops at thoughts of the fat dollars lurking in the public purse — the automobile. The competition of the automobile is particularly irritating to aspirants for these dollars, owing to the fact that, even if he should so desire, the victim of Ford or General Motors has very little left with which to purchase other articles either of luxury or necessity. It is fairly well established that there are people riding around in automobiles whose financial status would scarcely warrant their patronizing street cars, and, in consequence, at all times in that highly desirable state, according to Mr. Vaulchain of the Baldwin Locomotive Works, "head over heels in debt." There are others who are able to pay at least the landlord and the butcher with that portion of their income left them after taking up the monthly note on the car, buying gasoline, oil, tires, and the brawn, if not the brains, of the repair-man — these acts unfortunately stretching into perpetuity, for the reason that gasoline and oil burn up, tires and cars wear out, while no self-respecting repair man ever gets one job *satisfactorily* done until it is time for him to start another on the same car. I believe myself safe in saying that these two classes of automobile owners represent a goodly portion of that public which is yearly increasing the burden of an already over-sweated tax-payer by forcing him to pay for the building and maintenance of roads over which they can roll swiftly and easily to a financial and many times physical oblivion. It has been said that it is the fondly cherished and boldly stated hope of one Henry Ford that the day will come when every family will own a car (Henry, no doubt, in the privacy of his thoughts, was more specific). When this time arrives, and if things keep going the way they are at present it is not so far off, Hell will have the appearance of a haven of refuge — a comforting thought for the un-regenerate.

With this condition existing as it does, allowing for a certain exaggeration not incompatible with the warmth of my feelings, where fits the clothier, the hatter, the shoemaker, the piano-builder, the band and orchestra instrument-manufacturer, the teacher, or the composer? There, dear reader, lies the crux of the whole matter — he or they doesn't or don't fit.

The automobile owner, in proportion to his station in life, gets along with a minimum of hats, shoes, and cloth-

ing. He even does with a surprisingly small amount of food, so the butcher, grocer and restauranter will tell you. When it comes to music, he is perfectly well able to do without — excepting that which he receives free over the air through a receiving set which he hopes to pay for on installments, whose energy is furnished by batteries acquired in a like state of optimism, and amplified by a loud speaker which even he himself is not hardy enough to believe ever will be paid for.

A certain large automobile concern is querying in letters a foot high, "Why not two automobiles instead of one?" or words of a like meaning. The answer is apparent to all except the veriest ass: "Because in the majority of cases one is too many."

There you have in the opinion of the writer, Music's chief competitor, and by far the hardest one to meet. How its competition will be overcome is beyond me, who am a simple scribe and not a soothsayer, but if it is to be met, and met it must be if not by fair means then by foul, the units of the Music Industries will have to stop sticking out tongues at one another, as has been known to happen before now, and settle down to the sterner business of mobilizing against the common enemy.

Let it be said, in closing, that this action must not be confined to the issuing of pronouncements from the council chambers but should take the form of active offense against such quarters as seem to need it the most. Neither is it to be taken that the writer is referring solely to the producers of musical instruments in his above remarks — the dealer and teacher are invited to consider that their interests largely are bound up with those of the manufacturer of the things which they distribute in the first instance and help to make articulate in the second. If these latter persons sit on the side-lines watching the instrument-maker girding his loins for the fray, without indulging in similar warlike manifestations, they are quite likely to find themselves at a later time, biting the dust minus the moral satisfaction of having struck a blow for hearth and home.

The little bundle of faggots on our silver coinage states the case with precision: "United we stand — divided we fall."

AT THE METROPOLITAN — Richard Dix and Mary Brian in *Man Power*. One Stoddard, a peppery and somewhat simple captain of industry, has sunk his entire fortune in a piece of mechanism which refuses to work — to wit, a tractor of unusual size and power. The same old traitorous confidential man busies himself simultaneously in the matters of ruining his employer and casting sly eyes at the latter's flapper daughter, represented ("played") is scarcely the word by Mary Brian who, in her turn, forwards this highly original plot by attracting through her native town luxuriously ensconced in a freight car. This unprepossessing individual (Mr. Dix) forsakes the comforts of a life on the road for one of hardship and toil at the Stoddard Plant for reasons which never would have influenced the writer. It develops, through the revelations of a low comedy colored gentleman, that, in accord with the best movie traditions, our bun turns out to be an ex-captain in the air-rmy, attached during the war to a tank division. Need I go further? I think not, except to say that the villainies of the confidential traitor are lost sight of early in the picture due to preparations for the big scene in which the erstwhile recalcitrant but now quite docile tractor (tinkered with in secret by R. D. and driven by the same) performs prodigies and saves the lives of an entire township by lugging enough dynamite through lakes of mud to blow up all Hollywood, said dynamite destined for the purpose of blasting a hole somewhere in the river bank in order that the pressure on the torrent-threatened dam etc., etc., etc. Yes, he gets the girl! As usual Richard Dix gave a remarkable and life-like impersonation of Richard Dix and Mary Brian was quite herself — unfortunately.

In *The Flag*, a technicolor picture, I was regaled by the appearance of General George Washington, Betsy Ross, et al, in the guise of ham actors. "Nuff said."

The *Robert Bruce Scenic* contained some very lovely photography together with a palpably faked sunset, which was easy to forgive under the circumstances.

Andre Charlot's stage presentation *The Peddler*, amongst other things, contained an extremely amusing canton flannel and papier-maché donkey by the name of Hank, if my memory is to be trusted. Hank eventually turned out to be a red-headed gal whose name I am unable to give (a wave of economy has swept over the *Md.* and programs are a thing of the past), a circumstance which I deeply regret as her performance was clever in the extreme.

Upon the announcement of Gene Rodemich and his team I was agreeably surprised to hear the strains of *Sounds From the Vienna Woods* floating up from the orchestra pit. When in addition several personable damsels appeared and began to gyrate gracefully before my ravished gaze, I settled back in my seat with the firm intention of enjoying myself hugely — wondering, in the meanwhile, where Gene fitted in this scheme of things. I was not left long in doubt. The arch-exponent of jazz appeared suddenly and chided the maidens for this decorous display of terpsichorean skill, reminding them that they were not hired for any such purpose — indeed not! Upon these

words Hell broke loose back of the gauze drop, the young ladies were seized with a violent epilepsy and where Gene Rodemich and his Musical Miscreants came in was only too apparent. Later in his act Gene introduced a number of be-whiskered tramps in burlesque ballet who, for some reason obscure and hard to run to earth, just missed being execrably funny.

Arthur Martel held down the organ-bench and Mr. Klein shepherded the "symphonic" orchestra — and there you have it!

WHY IS IT THAT some music, ostensibly gay in character, leaves one with a trace of sadness — an appealing and gentle melancholy? The writer does not know, but occasionally he runs across a piece of this description, which, while quite frankly having been written with a light and happy touch, contains this elusive quality of plaintiveness referred to above.

Such music is *La Joya* (The Jewel), a tango by Charles Repper, which has recently come to my attention. This piece, written with that musicianship and meticulous care for detail which makes all of Mr. Repper's compositions in dance form noteworthy additions to the literature, leaves me with a slight catch in the throat. Under its spell I incline to retrospection and day-dreams; to memories of the time "when the world was young"; to pictures of the first girl I ever kissed and other equally futile fantasies. Mr. Repper's tune holds something of danger for the middle-aged. I warn them against it!

THE ESTIMABLE AMERICAN MERCURY has an aim. I give it here in the words of its editor, H. L. Mencken: "It (the *Mercury*) harbors no yearning to make the world better, and least of all the American world. It rejoices in this great Republic as in something rich and racy, and strives only to depict its life realistically and in good humor."

A recent issue carries an editorial by Mr. Mencken in which he refers to the Hon. Calvin Coolidge in the following terms: "even the Babbits of the land have begun to see that he is a hollow and preposterous fellow without anything in his head properly describable as ideas and with notions of dignity and honor indistinguishable from those of a country book agent. He has squirmed and he has backed water; he has played cheap and dirty politics; he has favored charlatans and used the immense influence of his office against honest men. There has been no more trivial and trashy President in American history, nor one surrounded by worse frauds. Now, at last, the country begins to take his true measure, and the politicians of his own party, seeing the handwriting on the wall, prepare to throw him overboard — if he is not too slippery for them! — next year." Thus the "Bad Boy of Baltimore" in what he evidently intends as a mood of gentle and good humored banter.

Some day Cal is going to do something that will actually rile Henry. I am looking forward to this event with considerable anticipatory pleasure. The resultant blast will be epic.

JAZZ-BAND LEADERS ARE FOND of explaining, or excusing, their onslaughts on the classics by presenting themselves before the public eye in the light of educators by reason of their practices in such matter. No less a person than the genial Paul Whiteman, at the time jazz was attacked so virulently by Ernest Newman, who if memory serves, touched on this angle, trotted out the venerable and hoary *apologia*. Not that, in my opinion, he believes any such thing — he is too intelligent — but he evidently thinks with the legal fraternity, that a poor defense is better than no defense at all.

Of course the truth of the matter is quite different. It is just as reasonable to suppose that a cartoon by "Tad" caricaturing a Rubens or a Velasquez would lead to a love of fine paintings as to suppose that a jazz-band's rendition, in fox-trot time, of a fragment of *Scherzando* by Rimsky-Korsakov would send the hoofers madly in search of Symphony tickets. Jazz-band leaders are not educators — they are business men, as has been so sagely remarked by the astute Dinny Timmins. It is quite possible that they believe jazzing the classics adds "tone" to their business by allowing them to pose before their clientele as musicians, which some of them are, and many of them are not. Whatever the reason for their debasing of this class of music, you may rest assured that a desire for raising the taste of the dear public does not enter strongly into the matter. That assuredly would be poor business and not to be thought of for a moment.

IN THE FIRST INSTALLMENT of what is evidently intended to be a series of horrifying disclosures anent the subsidizing of our native *literati* by the "money barons" of these great United States, appearing in the latest issue of the *Haldeman-Julius Quarterly* and titled *Money Writes*, Upton Sinclair releases the following to a rightly incredulous world: "Or can you make up little tunes? Do they come tripping through your head, accompanied by words in Negro dialect, to the effect that I loves my honey and my honey loves me, and I's goin' to meet my honey by the old persimmon tree. I'll leave you to guess whether that is the latest song hit or something I just made up. (Modest Mr. Sinclair N. L.) For writing words like that (editorial italics) with little tunes to match, men are paid so much that they become indistinguishable from steel kings and master-bootleggers. They sell a million piano sheets, and two million phonograph records. . . ." !!!!! (Editorial italics and exclamation points.)

All this leads the present writer to say that if Mr. Sinclair knows as little about the other things he is so fond of discussing in his well-known didactic manner as he, without question, does about the song-writing and publishing game as evidenced by the above gem, I put myself on record as favoring the suppression of his entire opii, if only on the grounds of complete and hopeless inanity. I am forced to believe that words come tripping into the gentleman's head in the somewhat free and easy fashion in which he imagines popular hits are given birth and I am quite of the opinion that Mr. Irving Berlin (to whom Sinclair elegantly refers in the same article as "Jewish street rat") is a far more conscientious workman than the author of the ridiculous statements contained in the above quoted excerpt.

Mr. Sinclair's viewpoint on the matter of lyric writing and his golden vision of profits to be derived from popular songs are the cherished opinions of every tyro who has attempted to pick the lock of tin-pan alley. As the gentleman appears to take himself quite seriously it is to be presumed he is not undesirous that other people should do the same. Such inaccuracies as he is guilty of do not lead to the hoped-for goal.

THE AWFUL TRUTH!

I do not love Beethoven. This music that causes all right-minded people to roll their eyes and heave their chests convulsively leaves me as emotionally independent as a dead codfish on ice. I realize that in certain quarters this will be looked upon as an admission equalling if not overshadowing the acknowledgment of murder, arson, mayhem and robbery of the poor-box, but nevertheless it is the stark and shameless truth. It is patent to me also, that, after this public confession, I am branded forevermore as a shallow, no-account fellow, scarce fit to be acknowledged in the musical confraternity. So be it — it cannot be helped. When I further add that if a cataphors should suddenly destroy most of the music written from Puccini to Prokofeff I would be able to look on with comparative equanimity if only *Tristan* were spared to me, then indeed am I exposed, in addition, as a lewd and lascivious person, in passing whose door it would be well for anxious mothers to carefully shepherd their maiden daughters.

It appears that I am in a state of original musical sin. *Mea culpa!*

Louis Eaton—A Remembrance

Continued from page 8

As a private instructor Mr. Eaton possessed the true teacher's instinct, intuition, patience and other fine qualifications, not the least of which was SERVICE. He never was superficial but ever fundamental, firmly believing in completely mastering the basic in music before attempting the ornate and embellished and refusing to teach otherwise. He ever avoided the artificial while building in artistry, and to a broad knowledge was added the rare gift of impartation. In the conducting of his department Mr. Eaton not only brought into requisition these pedagogical quantities used in his private teaching, but somehow succeeded in combining with them the kindly attitude of an *impersonal friend to all readers and questioners*; nor did he ever shoot technically over the heads of his reading contingent, but impressed and imparted with an easy manner that went straight to the mark — always telling, rather than "teaching."

Neither was any query ever considered slight enough to stand slighting, nor any subject too small for any research that might lead to its elucidation. Instead, and through sheer kindness of untrusting service to the readers, he many times strayed far afield from the strict confines of his column. To note a few examples of such unremitting service: In one instance he answered a query regarding the "temperament and tuning of pianos"; in another, explained clearly (verbally and by illustration) how to phrase and execute a certain difficult piano passage in a Liszt *Hungarian Rhapsody*; devoted time and trouble to digging up and writing out both words and music to *Johnnie Cope*, a very old Scotch air; wrote at some length on *The Musical Status of the Drummer*, and contributed a most interesting and illuminative article on *Scotch Bagpipe Music* — wholly outside the scope of his violin department, but all of interest and helpful knowledge to every musician reader.

For seven years (lacking two months) Mr. Eaton successfully conducted *The Violinist* in JACOBS' ORCHESTRA MONTHLY, and during that period of service with the magazine — because of his evident thorough knowledge of the instrument: technically, theoretically, ethically and historically — he came to be recognized as an authority on all matters violinistic from America to the Antipodes (Australia and New Zealand). At different times he replied almost exhaustively to queries about the old master-violins and their makers.

VALE

Louis Eaton was a teacher and performer of accomplishments: academic, scholastic and artistic; a staunch friend and a congenial companion. And because of his inherent nature as man and teacher, the phrase applied to Schubert seemed eminently fitted to him: "A gentle musician." *Requiescat In Pace!* — M. V. F.

Some use a fork in the road for a spoon.

—George Gray in *The Holton Bulletin*

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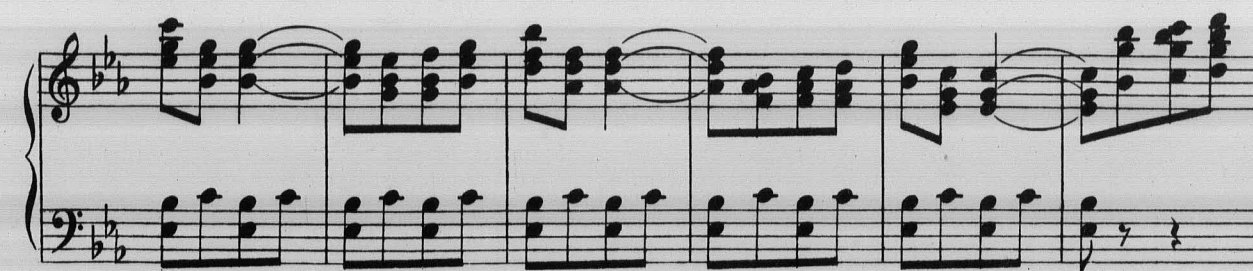
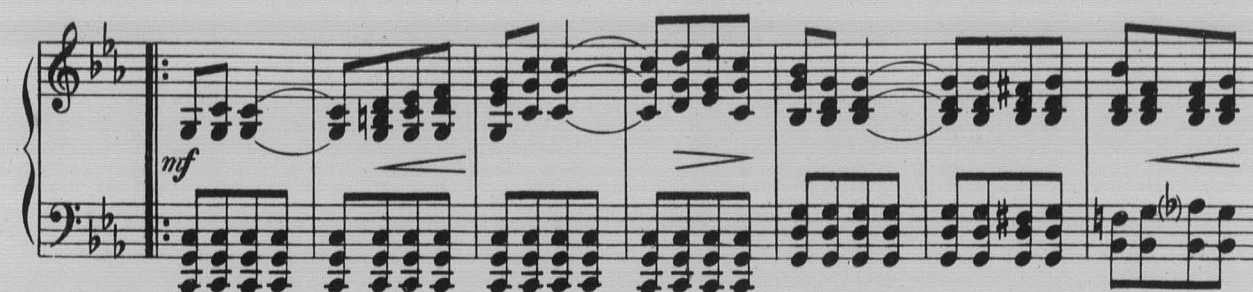
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JACOBS' MUSICAL MOSAICS, Vol.

Jinrikisha

Scène Japanese

G. BENKHART



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25

MELODY

Musical score for page 26, featuring piano and trio parts in 2/4 time. The piano part consists of six systems of staves, with dynamics including *mf* and *fz*. The trio part is a single system of staves with dynamics *mf-f*.

Summer Sky

IDYL

FRANK E. HERSOM

Musical score for page 27, featuring piano part in 2/4 time. The score includes tempo markings such as *Moderato*, *Placido e legato*, *f più mosso*, and *p meno mosso*, along with dynamics like *ff*, *fz*, *mp*, and *rit.*. The piano part consists of six systems of staves, with first and second endings marked at the end.

Brillante *legare e meno*

mf *rit.* *p*

mf a tempo *rit.*

più mosso *ff molto meno* *f*

cresc. *ff* *f rapido* *fz* *fz* *mf* *fz* *fz*

fz *L.H.* *mp* *rit.* *f* *f* *mp*

Tempo I

MELODY

28

Continued on page 37

JACOBS' MUSICAL MOSAICS, Vol.

La Petite Danseuse

VALE CAPRICE

HARRY P. BULL

Moderato

PIANO *mf* *L.H.* *rit.* *p a tempo*

f

p

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29

MELODY

Musical score for page 30, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The tempo and mood markings include *giocoso*, *p poco rit*, *f*, *ff*, and *p*. There are also first and second endings marked with '1' and '2'.

Musical score for page 31, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The tempo and mood markings include *rall*, *f a tempo*, *p dolce*, *cresc*, *f mp*, *a tempo*, *poco rall*, and *molto rall*.

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PIANO

Andante moderato (♩ = 80)

mf 2^d time *f* *cresc.* *f* *ff*

1-2 last time only

mf *cresc.* *e* *allarg.* *allarg.* *ff*

f 2^d time *p* *ff*

mf *f* *ff*

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MELODY

32

agitato

L'istesso tempo ma cantabile e tranquillo

fff *rall. e grandioso* *fff* *mf*

cresc.

mf *rall. e dim.* *mf* *a tempo*

rall. e dim.

D.C. al
MELODY

33

Minuet Triste

NORMAN LEIGH

Espressivo $\text{♩} = 56$

PIANO *mf*

doloroso

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MELODY

34

Continued on page 31

Tempo I

f

p

p poco rit.

35

MELODY

f

cresc.

ff

f

1 2

D.C. al

MELODY

36

f più mosso

p meno mosso

mp a tempo

rit.

♩ Cantabile

p rubato

mf a tempo

rit.

p rubato

mf a tempo

cresc.

mf

ff largamente

37

MELODY

Musical score for page 38, featuring piano and melodic lines. The score includes various dynamics such as *p rubato*, *mf*, *cresc.*, *dim.*, *f*, *ff*, and *meno mosso*. It also includes articulations like *attacca* and *rit.*. The piece concludes with a **CODA** section.

MELODY

Musical score for page 39, featuring piano and melodic lines. The score includes various dynamics such as *f*, *mf*, and *ff*. It also includes articulations like *rit.* and *dim. e rit.*. The piece concludes with a **CODA** section.

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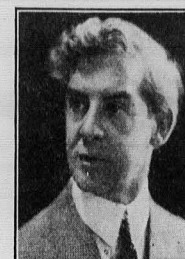
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University of North Dakota Military Band

By Josephine A. Hosch

ARTICLES both numerous and voluminous enough to fill a "five-foot shelf" of books have been written concerning the rapid strides that have been made during the past few years in public school music, particularly in the instrumental phase, but very little has been written regarding the activities in this field in our institutions of higher learning. Can it be that our colleges and universities have not accepted the challenge that has been laid down to them by the public schools, or is it possible that the better class of musicians fitted for such work have deliberately sought the more lucrative positions to be found in the public schools?

COLLEGE BANDS

One would think that with such excellent material being developed in the present day schools that the bandmasters in the colleges would have a splendid opportunity to build this talent into something really worth while. But with a few possible exceptions this does not seem to hold true, for most college bands are still looked upon as marching bands for the R. O. T. C. units that are to be found in most of our state universities; or as mere "pep" organizations playing a mediocre class of music, just as the college glee clubs once held to the old *Bulldog on the Bank* song as typifying the height of their vocal endeavors.

However, as stated above, there are some exceptions to this general rule, and the following remarks are intended to show what is being accomplished in one of our western state universities, where difficulties not to be encountered in eastern schools are found. In the state of North Dakota the public school work in music is just in the making, with the exceptions of two or three of the larger cities, and being an agricultural state, torn in the past by rival political factions, we find these things entering as factors into our consideration of the work now being done at the University of North Dakota, Grand Forks, in the fertile Red River Valley.

That an era of real progress was just ahead in the organization and scope of the University of North Dakota Band was plainly evident to all (and that meant the entire student body of 1700 assembled at the first Convocation) who heard the ensemble under the baton of the new director, George F. Strickling, in September, 1923. True, that there had been bands at the university for at least two decades previous, trained by various directors, but while they were enjoyed yet there had been nothing in their make-up that would cause listeners to prick up their ears and say, "There's a REAL band!" Still, the complexion of things had changed.

BAND MATRICULATION

Now that a musician had been engaged to devote his entire time to perfecting the band, one who had emerged from the ranks as a player to the position of director, it is not to be wondered that soon the best of the student players were deeply interested and that the membership attained the number of thirty-five — of course not perfectly balanced, but well able to play a difficult as well as interesting program. In the following years the membership has more than doubled (numbering seventy at the present time), with several auxiliary units, such as the Saxophone Band of twenty-two members, a "Sextette" of exceptional quality, and a male quartet. The band itself has been subdivided into sections; the first being the Concert Band of forty pieces, and the second a "pep" band of thirty pieces; the latter group also functions as a training school for players who are not quite capable of "making" the concert organization.



GEORGE F. STRICKLING
Director of University of North Dakota Band
Grand Forks, N. D.

With the opening of school in late September one sees a steady stream of embryonic bandmen, anxiety plainly mirrored in their eyes as, with fluttering hearts and faltering knees, they climb the stairs to the bandmaster's office for their try-out. Each man must go through this examination, even though he may have been a first-chair man the previous year, for the bandmaster is very meticulous in the matter of classifying and seating the players according to their ability. Many candidates are given the advice to seek specialization work on their instrument from some member of the music faculty for a year before being allowed to register for the second section; others are told they may sign up for the second section but with stern admonition that plenty of outside practicing must be done; — but what an expression of ineffable joy spreads over the face of the new student who is informed that he may register for the Concert Band; for, after directing the band last fall, did not John Philip Sousa himself say: "It is one of the finest college bands it has ever been my pleasure to direct."

U. N. D. BAND: ITS STATUS AND FUNCTIONING

One does not need to go far afield to find the inspiration for such progress and results, for the bandmen themselves unanimously attribute their remarkable success to the understanding and musicianship of their director, George F. Strickling; "Strick," as he is popularly known and familiarly called by each person on the campus, modestly

ascribes the band's achievements to the perfect co-operation and enthusiasm of its members, together with their playing ability. However, his "come on, men, put some stuff in it" has become one of the by-words of the students, and whether it is a radio program, athletic contest, formal concert with a distinguished soloist, a May Fete, or any public appearance, "Strick" is there directing his men entirely without the use of any score, and the men DO "put stuff into it."

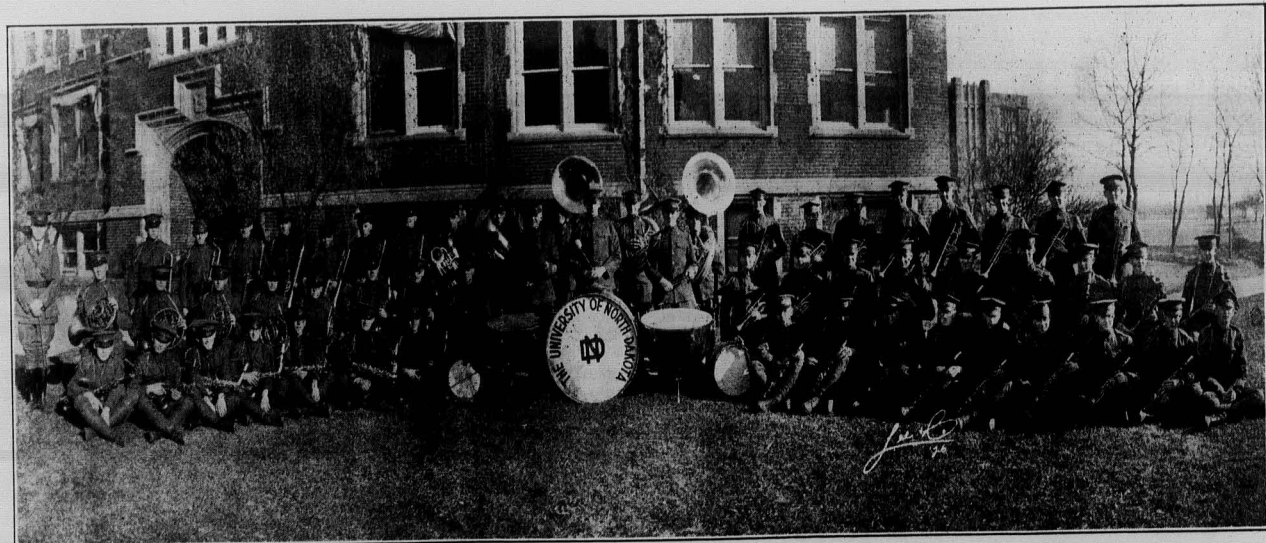
And the reputation earned for the band "the best in the Northwest" is not confined to the Nodak campus, for last spring the Flickertail bandmen played a week's engagement at the Garrick Theatre in Duluth, Minnesota (besides other single engagements in Minnesota cities), and the theatre managers were so well pleased they wanted to book the band for week engagements in their theatres in other cities, but the men could not spare the time from their studies. While in Duluth the musicians wanted to display their versatility, and did so by challenging and defeating two of the best basketball teams in that city. Last fall the band accompanied the football team to Minneapolis and to Fargo, N. D., and they have made several tours playing concerts in their home state.

The band is the "Alpha and Omega" organization on the campus, for not only does it appear at the first convocation, or assembly, but also leads the academic procession at commencement and plays a farewell concert on the president's lawn for the departing seniors. In all, the band makes more than forty varied appearances during the school year, playing at all football and basketball games, R. O. T. C. reviews, as well as leading parades in Grand Forks on Armistice and Decoration Days, broadcasting several radio programs and presenting five formal concerts.

That the University Band is the greatest drawing card in Grand Forks (where notably good music is to be heard) is evidenced by the fact that S. R. O. signs are displayed in the large city auditorium at least a half hour before any scheduled concert appearance downtown. Not only is this a direct compliment to the band, but it also attests to the excellent judgment of the director in always choosing as soloists genuine artists. Beatrice Van Loon Carmichael, the famous "Holland Dutch dramatic soprano," of Edmonton, Alberta, who was soloist for five years with the Innes Orchestral Band, has appeared with the band the past two seasons at formal concerts, the men accompanying her in difficult Wagnerian arias. Accustomed to the perfect accompaniment provided for her by the Innes Band, she expressed herself delighted with the sympathetic support given her by the Nodak musicians. Another famous soloist to appear with the band in the near future is Henry J. Williams, who has been solo harpist with the Minneapolis Symphony for nineteen years.

One of the recent programs played by the University Band is as follows:

- | | |
|---|------------------|
| Herod Overture | Hadley |
| (Incidental music to Phillips' tragedy <i>Herod</i>) | |
| (a) Ronde d'Amour, Intermezzo | Waterhout |
| (b) "Forty Winks," Novelty | Ansdien |
| Aria, "Dich, theure Halle" from <i>Tannhauser</i> | Wagner |
| Beatrice Van Loon Carmichael | |
| Circus Days, Descriptive | Alford |
| Malaguena from "Boabdil" | Moszkowski |
| Inter Frates, Selection (Mss.) | Strickling |
| (a) Your Eyes | Rabey |
| (b) The Second Minuet | Besly |
| (c) Love, I Have Won You | Ronald |
| Beatrice Van Loon Carmichael | |
| Pomp and Circumstance, March | Elgar |



UNIVERSITY OF NORTH DAKOTA MILITARY BAND

Co-Ed "BANDMEN"

In the struggle for class offices the past fall the Nodak co-eds carried for themselves the nickname of "political Amazons," winning a complete victory over the superior (?) male. We find this representation also extended to the band, for a dainty blonde co-ed is capably holding down the first chair in the flute section, playing the instrument that the London critic, Ernest Newman, has dubbed "the flaxen-haired High School Miss among orchestral instruments."

Although functioning as an R. O. T. C. organization, the members are required to do only such duties as would naturally fall to the lot of their brother musicians in the regular army bands. Daily rehearsals are held, and in the fall and spring additional time is taken for outside marching drill. To the men who successfully complete four years of band work a gold service key is awarded, four receiving this coveted honor last year and six are to receive it this spring. Outside recognition was won when Kappa Kappa Psi, national honorary band fraternity, honored the group with a charter to establish a chapter among the bandmen.

One of the most artistic as well as one of the most difficult achievements of the college year is that of successfully providing an appropriate musical background for the May Fete, produced annually by the Women's Physical Education Department. For the past four years the co-operation of the band has been such that the department has been able to stage more effective fetes each year, culminating last spring in the presentation of the *Rubaiyat* of Omar Khayyam. In each case music of a wide variety is selected for the more than thirty dances, solo as well as group, around which the theme of the pageant is developed. If a dainty toe dancer is to be featured, a number from Delibes' *Sylvia Ballet* is chosen; should the group dance call for dramatic music, Tschaiakowsky's *Marche Slav* is used; and in like manner Sibelius' *Valse Triste* is selected for a grim, gliding shadow dance. Skillful playing of music as well as intelligent leadership of the director unite to make these pageants given in the great outdoor theatre successful.

THE BAND DIRECTOR

George F. Strickling made his initial bow as a director several years before his advent on the Nodak campus — though he is only thirty at the present time. As one of the youngest bandmasters in the A. E. F. he was remarkably successful as director of the 329th Infantry Band, 83d Division, rising through the ranks from solo clarinetist to emerge as bandmaster. He came to the university from Rome, N. Y., where comment on his work as leader of the Rome Manufacturing Company Band had attracted the attention of the music department head who was anxious to develop an outstanding band. Studious by nature, he has studied under such eminent conductors as Walter Damrosch, Frederick Neil Innes, and H. E. Vandercook.

When Mr. Strickling came to U. N. D. he registered as a freshman, and at the end of two years received the Bachelor of Arts degree with honors, including election to Phi Beta Kappa. He also holds a Bachelor of Music degree from the Conn National School of Music, Chicago, and plans starting work next summer at Northwestern University for a master's degree. Composition also attracts him and he has written several marches and lighter numbers, besides doing a lot of arranging for the band. At present he is transcribing Gershwin's *Rhapsody in Blue* for the band, intending to present it at the next concert with the aid of a local pianist.

Mr. Strickling believes that a conductor should "have his score in his head and not his head in his score," and exemplifies it by conducting all concerts, no matter how pretentious, without a score. He is universally liked by faculty as well as students, and he is deservedly one of the most popular men on the campus. Always willing to oblige, his "what can I do for you?" when one enters his office is a familiar phrase, and he has done a great deal in advising the young men how to deal with their many perplexities. Yet despite the honors that have come to him so early in life and the encomiums that are heaped upon him, one cannot help but be impressed by his modesty, unassuming graciousness and deep sincerity.

BAND ESPRIT DE CORPS

To his leadership and to the fine spirit of the band members is due the rapid development of the University Concert Band, a group which has made both the lives of the students richer and their own college courses more enjoyable and profitable through their ability to play. That the men and their leader, through joint co-operation and musical understanding, have effected a remarkable development in the band is admitted by even the layman, unversed in music, but they also have a spark of the "divine dissatisfaction" which moves them to dream and to work for a still better, still larger band for their beloved Alma Mater.

New York City. — The Hall of Fame ceremonies at New York University, an annual unveiling of busts in the Hall of Fame for Great Americans, incorporated two numbers composed by George Whitefield Chadwick and by Albert Stoessel, especially for this occasion. Mr. Chadwick set to music the Hall of Fame processional *Fathers of the Free*, the words of which were written some years ago by Elmer E. Brown, chancellor of the University. Mr. Stoessel's composition *Let Us Now Praise Famous Men*, was given later on the program by a mixed choir and a brass quartet.



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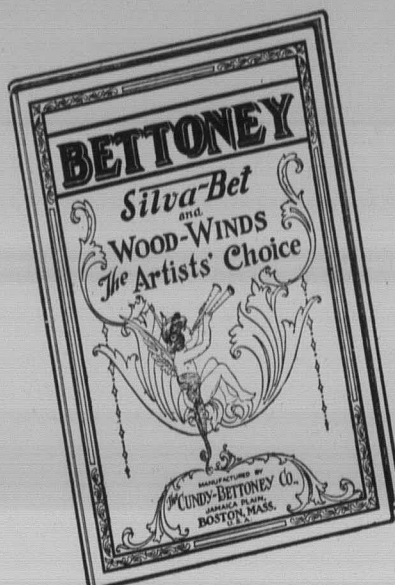
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The Conn Summer School

NOT unlike the furious and overwhelming rush of the Mississippi River's mad waters, the movement for a broader and better education in instrumental music in the public schools of America would seem to be assuming the proportions and power of an irresistible tidal wave, from which (eventually) nothing can escape that happens to be in the path of its onrushing. This wave is fast breaking down and sweeping away all of the old conventional musical levees and dykes which once restricted the *practical study of instrumental music* to only those who had emerged from the period of adolescence into that of adult age. With the old barriers now destroyed, it means that in order to meet and guide in proper channels the onswelling music-tide of youth there must be restraining walls formed of competent teachers and instructors.

CONSTRUCTIVE WORK

Through a summer school which will involve a six-weeks' period of intensive study-training for teaching, this year it is the ultimate and laudable purpose of the Conn National School of Music in Chicago to "turn school music supervisors into band teachers and directors, and (vice versa) band directors into school music teachers." This avowed purpose is a departure from the old régime that is unusual, unique and certainly unified, but "that is exactly what we shall do," said Mr. C. W. Collins, the director of the Conn School who is arranging this rather remarkable course. Continuing, Mr. Collins said further:

"This summer school is planned for the public school supervisor who wishes to broaden his (or her) scope and earning power by becoming a band director, and for the bandmaster who desires to take advantage of the ever-increasing opportunities in public school music and secure an academic training that will fit one for teaching in the schools. It also is intended for the benefit of the experienced bandman who would brush up his knowledge on the technique of directing, as well as for those who wish private lessons on all band and orchestral instruments, together with any instruction he may select on such subjects as harmony,

history, appreciation, etc. In so far as we can learn, this is the only school in the United States where school music supervisors can secure a practical teaching and playing knowledge of band and orchestra instruments, together with a trained ability to direct a student band—all gained directly under the supervision and guidance of some of the finest bandmasters in America."

A UNIFIED SYSTEM OF EDUCATION

This unusual summer institution (which will open on July 5 and continue till August 15) is to be conducted as a full-time school, with hours from nine o'clock until four for five days of each week, and will be carried on in the fine and capacious studios of the Uptown Conservatory of Music in Chicago—the only school in the country which has its own radio studio service, and which will be open to the Conn summer students for broadcasting. The course (as at present outlined) is certainly unified, in that it will include practically every branch of band and orchestral music instruction. It will provide public school supervisors with a knowledge of each band and orchestra instrument sufficient to understandingly direct school musicians; it likewise will give the experienced bandmaster a good working knowledge of student psychology, class presentation and school government, which will enable him to become a high, junior high or grade school music teacher. It also will furnish complete courses in high and junior high school music, analysis of material, glee club organization, voice tests and choral work. An unusually comprehensive course in musical appreciation, band directing, harmony, public school music, and student band and orchestral problems will be among the class opportunities offered. Of course the firm foundation on which these courses depend must of necessity be

THE TEACHING FORCE

The faculty, under the general guidance of Mr. Collins, will include Robert W. Stevens (formerly organist and choir master at the University of Chicago); Ernest F. Pechin (concert director, one of America's foremost cornet

soloists and for many years director of the Anglo-Canadian Band); Kenneth R. Umfleet (head of the School Music Department at De Pauw University, who will teach public school methods); A. J. Prochaska (clarinetist and saxophonist for a number of years with the Chicago Symphony Orchestra and the Innes Band); Alfred Beilfus (bassoon, well known in symphony and opera); Herbert W. Cost (director of the Uptown Conservatory and well known as a critic, author and lecturer); Carroll Martin (trombone, has won national distinction as a radio soloist over WEBB and WIBO); Andrew V. Scott (master of percussion and director of field music); Theodore Katz (violin); W. H. Hannah (French horn); Howard C. Everts (flute); Samuel Pirie (oboe and English horn); Martin Provensen (Danish basso).

—M. V. F.

New York City.—Great artists have been more or less passive in the past with regard to the promotion of child interest in music. Headed by Walter Damrosch, Madam Schumann-Heink, W. R. Spalding, Professor of music at Harvard, and a large number of other prominent artists and educators, a movement has developed to arouse the parents of America to the realization of the desirability of giving their children an opportunity for self-expression in music, and especially for the advancement of piano music. Combined with the constructive work of educators, the interest of these artists should give added impetus to the great work of developing America's children musically.

New Britain, Conn.—At the final concert of the year given by the New Britain Musical Club the program was devoted entirely to works of local composers. George Hahn, Theron W. Hart, and Arthur G. Kimball. The audience realized soon after the start of the program the real merit and beauty of their compositions, and they were received with great enthusiasm. Two of Mr. George Hahn's compositions played, *Prelude and Romance*, were classed in a newspaper report with MacDowell's work. His quartet, *The Woods at Dusk*, capably performed by the Orpheus Instrumental Quartet, was well received. Mr. Hahn is represented by several compositions in the catalog of Walter Jacobs, Inc.

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THE CLARINETIST

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QUESTIONS ANSWERED

REED AND LAY: OVERLAP OR BE FLUSH?

I notice that the lay on some clarinet mouthpieces is actually narrower than the width of the average reed. Does it matter if the reed thus overlaps at the sides, or should the sides be filed down until they conform to the lay?

—E. A. P., Garland City, Arkansas.

When I was a boy-clarinetist I had a set of Albert system clarinets with a mouthpiece of the German type—rather a long, narrow lay. In the village where I lived at the time there was no one to advise me on anything pertaining to the clarinet, so I had to use my own judgment on all such matters. In my estimation a wide reed played all right, but I did not like the looks of it on a narrow lay or the way it felt in my mouth, so simply shaved down the sides of the reed to fit the mouthpiece. To be sure I have since made a study of reeds and know exactly where and how much to trim them, yet for some reason or other my reeds never have caused me any worry and always have responded to suit me.

Some years later I changed from the Albert to the Boehm system with a French, wide-lay mouthpiece, and with French reeds to fit the lay there no longer was any need for shaving the sides. As regards shavings, however, I believe that a great many reeds (especially the stiff ones) could be made to respond with more ease by shaving the sides a little, because in many reeds there is a strip of bark-wood running along the sides and extending almost to the tip. If the individual player would make a study of the inequalities of reeds in general, and experiment in trimming them, I am sure that he would acquire a good knowledge of reeds and thereby overcome many reed worries.

DOUBLE AND TRIPLE TONGUING

Do you advise double and triple tonguing on the clarinet, and, if so, what syllables would you use?

—E. A. P., Garland City, Arkansas.

From a purely artistic standpoint in playing, double and triple tonguing on the clarinet is not advisable, as the reed does not respond satisfactorily to the throat syllable "ku" or "kee." You perhaps may know someone who double and triple tongues quite to perfection. I know band clarinetists who use this form of tongue technique quite a great deal, but what might pass in band playing (which is more or less rough work any way) would not answer in finer playing wherein perfection of smoothness is demanded, and used in symphony, solo or chamber-music playing, the roughness and unfinished rendition of double and triple tonguing would disturb the artist-ear.

However, not every clarinetist aspires to symphonic playing, therefore, and in order to satisfy your curiosity "go to it." The syllables used are the same as for the cornet—tu, ku, tu, ku for double tonguing; tu, tu, ku, tu, tu, ku, for triple tonguing.

TWO CLARINETS AS AGAINST ONE WITH TRANSPOSING

Is the practice of playing A clarinet parts on the Bb instrument indulged in only by those who are engaged in theatre work? Is it ever resorted to by players in the symphony orchestras.

—E. A. P., Garland City, Arkansas.

Playing A clarinet parts on the Bb instrument is quite generally the practice among players in theatre orchestras to avoid the otherwise many quick changes from one clarinet to the other. In the theatre, and especially in vaudeville houses, the clarinet is so much in demand that it becomes absolutely necessary for its player to use but one instrument in playing all his music. Theatre work is not very exacting, however, and it matters but little whether the clarinetist plays every note in the music before him or even if his playing is a little rough. I venture to say that, with the exception of the better class of motion-picture houses, theatre playing in general is more or less "slam-bang stuff"; and phrasing is entirely out of the question.

But while such loose manner of playing might pass in a theatre orchestra, it would not be tolerated for a moment in a symphony organization where every note in a score not only must be played by the clarinetist, but must be pro-

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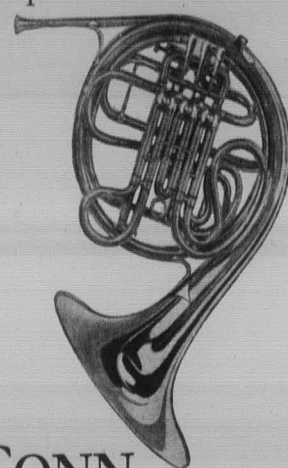
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A mouthpiece consists of the rim, cup, throat and back-bore (which is surrounded by the shank).

Rim: The best width for a trumpet mouthpiece is 3/16"; the face of the rim should be flat and declining toward the outside; the edge on the inside must be sharp but somewhat lower to prevent cutting of the lip; the outside edge should not be too rounded. A semi-sharp outside edge will offer a sure grip. Musicians with heavy soft lips should use broader rims to prevent cutting into the flesh. Performers with small muscular lips should use a medium rim (3/16" for trumpet, 9/64" for horn, 13/64" for alto, 1/4" for trombone or baritone and 9/32" for tuba.)

A mouthpiece with a too narrow rim should not be used as such a rim cuts off the blood circulation in the lip and paralyzes it. On the other hand a rim too broad may feel comfortable but will prevent a free movement of the lip muscles, handicapping the flexibility and hastening fatigue. It is advisable not to go to extremes in either direction but to use a medium rim.

Cup: The size of a mouthpiece is always measured by the cup diameter. A large mouthpiece produces a large tone of great volume and carrying power and unless too large, gives more endurance, better lip control and greater flexibility than a smaller one. Therefore a player should always select the largest mouthpiece he can comfortably play upon and with a cup diameter of about 2 1/2" for trumpet, 1 1/16" for horn, 49/64" for alto, 1" for trombone and baritone and 1-9/32" for tuba.

A cup too deep, while producing a mellow, round tone will not have the necessary brilliant and penetrating qualities to cut through the rest of the brass section in a band. It will also tire the user quickly and will make the high register difficult to play. A deep cup usually flattens the high register on a brass instrument. A cup too shallow produces a brilliant tone of a rather nasal quality and far from beautiful. It may facilitate playing in the high register for a short time but after a short period of playing will cause the lips to swell, the muscles to relax and the lips to protrude more or less into the mouthpiece cup, the lips do not have sufficient room to vibrate in such a shallow cup and tire quickly. Only a medium deep cup will give perfect results. It is true that for a C trumpet it is necessary to use a shallower cup than for a Bb instrument. For a D trumpet a yet more shallow cup is used; in other words, the higher the pitch of a brass instrument the more shallow the cup of the mouthpiece. A shallow cup sharpens the high register on a brass instrument and is one of the tuning problems to be solved by the individual performer when he finds it necessary to use different instruments.

THROAT: A throat too large produces a fuzzy tone, poor intonation and quick fatigue. A throat too small chokes the tone entirely and causes the instrument to play out of tune. Therefore a medium bore throat of .014" diameter (Morse drill No. 28) for trumpet, .180" for horn and alto, .328" for trombone and baritone, .328" for tuba (i. e., approximately 1/3 of the cup diameter in all instances), is recommended for all-round work.

BACK BORE: This is one of the vitally important construction features of a mouthpiece and must be proportioned correctly to the cup and the throat. A large back bore does not give a larger tone, for while it makes the tone more mellow it always makes it fuzzy and spoils the entire intonation of the mouthpiece. The proper shape of the back bore must be left to the judgment of the manufacturer.

IN CHANGING TO A NEW MOUTHPIECE, the player is bound to feel a certain reaction in his lips. A new mouthpiece usually plays fine for the first day and if it is shaped differently from the old mouthpiece affects other lip muscles than those ordinarily used. The strain on the unaccustomed muscles will not be noticeable during the first few hours of playing but the effect will be felt the next day. The aching muscles will not respond properly and consequently the new mouthpiece will not play quite so well on the day following as on the first trial; however, if persistence is maintained and the old mouthpiece is not reverted to, the player will overcome the reaction and after one or two weeks will feel perfectly comfortable with the new mouthpiece.

Do not change your mouthpieces constantly or you will irritate your lip muscles to such an extent that you cannot secure satisfaction from any mouthpiece. Select a medium large mouthpiece which feels comfortable on your lip and keep using it. Your lips will gradually become accustomed to it and will shape themselves according to the rim. The writer does not approve of using mouthpieces with irregular shaped rims. It is impossible to place such a mouthpiece in exactly the same position on the lips each time and the result is approximately the same as a constant change



by ED. KRUSPE—

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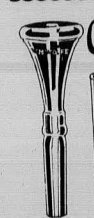


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of mouthpieces. There is no reason for seeking an irregular mouthpiece because of the formation of the teeth. The performer does not play with the teeth but with his lips, and to have the mouthpiece lay well on the lips depends principally on how the lower jaw is held. If the player has undershot teeth the lower jaw must be moved forward until the teeth are in line with those of the upper jaw. If the teeth are irregular so that the inside edge of the mouthpiece rim presses against the edge of a tooth, change to a different size mouthpiece so that the edge will press against the flat face of the teeth. If the teeth are protruding or so shaped that the instrument cannot be held horizontal even by moving the lower jaw forward, then get a mouthpiece with the cup bent up slightly.

A mouthpiece should not fit tightly around the lip but should press only in the center, leaving the sides loose, and thus enabling the muscles to move freely. It is impossible for the lips to perform their function properly in producing tones if the mouthpiece is too tight fitting.

HOW TO PLAY CORRECTLY

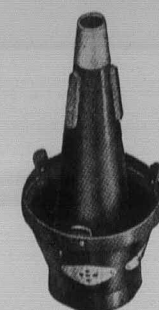
A—Position of Instrument: A trumpet or cornet should be held in a horizontal position. It should not be directed toward the floor or the music sheet but held up and played to the right or the left of the music stand. The instrument should be held firmly in the left hand with the fingers grasping the valves tightly and the valves must be held in a vertical position in order that the weight of the piston will rest entirely on the spring. If the valves are held in a sloping position the pistons will rub against the casing and will not only wear quickly but will cause the action to become sluggish. Use the tip of the fingers to press down the keys and not the middle joint. This assures a straight up-and-down motion. Keep the arms away from the body in order to give freedom of breathing.

B—Embouchure: The French word "embouchure" means "setting on" (German: Ansatz). And, as the word applies to trumpet playing it means the position of the mouthpiece on the lip. For trumpet or cornet the mouthpiece should be placed 1/3 on the upper lip and 2/3 on the lower lip in the exact center of the mouth if possible. This is very important and the only correct way of playing, and will enable the diligent student to play the high register easily. There are teachers who advise placing of the mouthpiece 1/2 on the upper lip and 1/2 on the lower lip and others who recommend that 2/3 of the mouthpiece be on the upper lip and 1/3 on the lower. In each instance they are absolutely wrong. By using more of the upper lip it is possible to produce a larger volume in the lower register but the high tones are sacrificed and so also is the endurance. Horn, alto, trombone and tuba players place the mouthpiece on 2/3 of the upper lip and 1/3 of the lower lip. Those instruments play mostly in the lower register and, therefore, this particular embouchure is adaptable. Use more pressure on the upper lip, thus leaving the lower lip loose. The writer has always advised his younger pupils to change their embouchure if they were not using the correct position and all of them without exception were successful in improving their playing and their ability to produce the high register. Young pupils will naturally adapt themselves quicker to such a change of embouchure. Professional players above thirty-five or forty years of age who are required to play daily should not attempt to change as they risk serious lip troubles. Playing in one position for a great length of time develops certain muscles and if a change of position is made it not only develops new muscles but the muscles previously developed seem to fight against the change.

THE NON-PRESSURE SYSTEM: When playing the lips should be held flat, not projecting into the mouthpiece. It is easy enough to pull apart a man's arms which are stretched far in front of him and tightly pressed together, but it is extremely difficult to pull them apart if the fists are pressed together while held tightly to the chest. So it is with the lips. If they are allowed to protrude into the mouthpiece cup the muscles will not have sufficient strength to contract them and to overcome the increased strain necessary to produce the high notes. If, however, the lips are drawn tightly against the teeth so that they will vibrate, so far as possible, on the outer edge (of the red tissue) tremendous power and endurance will be gained and the high register will be produced with the utmost ease.

ALWAYS PLAY WITH OPEN LIPS: Just as a piano string will not sound when it is touched by the finger, the lips will not produce a clear vibration if tightly squeezed together—they cannot vibrate if they touch each other. A space of at least 1/32" must be left between the lips in the center of the mouth if the musician is to play freely and easily. The lips are to be held parallel and the upper lip must not overlap the lower while playing. Keeping the lips tightly closed is one of the prominent causes of a fuzzy tone and will prevent a pupil from advancing beyond a certain degree of skill. To discover whether one has such a faulty habit he should stand in front of a mirror without an instrument or mouthpiece and try to produce a tone with the lips just as though he were playing in an instrument. If he can produce a tone while the lips are slightly open without letting them blow away from the teeth or letting one slip above the other, he then has the right embouchure, and this is the correct way to play the trumpet. To be sure that the playing is done in the correct manner the mouthpiece should be set on the lips while the student stands in front of a mirror and while playing the mouthpiece should be slowly pulled away from the lips with-

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out stopping their vibration and without interrupting the tone or changing the lip position. In this manner the student learns exactly how the lips are being held behind the mouthpiece. If the student is unable to continue holding the tone while pulling the mouthpiece away the embouchure is not correct and either the lips are jammed into the mouthpiece to produce a tone or they are so tightly squeezed together that it is necessary to use heavy mouthpiece pressure to keep them apart, and in either case the sound stops because the support is lost by removing the mouthpiece. It is necessary to learn to use the lip muscles by contracting them but not by squeezing them together continually or by pressing the mouthpiece hard against them. By practicing before a mirror a beginner can avoid falling into many undesirable habits, such as puffing out the cheeks or distorting the face in other ways.

Sore lips and fever blisters are caused by overstrain of the lip nerves or by disorders of the stomach. An application of zinc ointment will relieve pain and dry fever blisters but the main point is to keep the lips thoroughly cleansed. A few minutes' massage of the lip and jaw muscles before going to bed will increase their strength and flexibility.

SPEAKING OF BANDS

GEORGIA RAILROAD BAND

IN direct contrast to the usual inception of a band with experienced players and fairly extensive resources, the Georgia Railroad Band started with a balance almost totally on the liability side. At its organization it consisted of twenty men, of whom but two could read music and only one had previously played upon a band instrument. Great as was the supply of courage, desire and native ability, it could not materially balance these liabilities.

After one half of the members had resigned, discouraged by the seemingly insurmountable handicaps, in 1925 the band was reorganized with additional men and a new director. The director, Professor J. Louis Sayre went to work with the determination and co-operation of the augmented group, all employees of the Georgia Railroad, and on the band's first birthday presented to the Georgia Railroad, a well-organized band, with a favorable record of public concerts and radio "appearances."

SALAMANCA SCHOOLBOYS' BAND

THE JACOBS' BAND MONTHLY might not ineptly be called the "Pied Piper of Bandom," when there is considered the long train of school and juvenile bands the magazine has trailed in its wake and paraded before its readers. The latest youthful follower to skip in musically and join the apparently endless train is the Salamanca Schoolboys' Band of Salamanca, New York State, as likewise it is the youngest, for it was organized no longer ago than March, 1926, with a membership of sixty-five—quite a few boys to follow the call of the joyous "Piper" in one bunch. This band is under the direction of Mr. Edmund John, director of the Erie Shop Band in the same city, also head of the Vocational Department of the Salamanca Public Schools. The boys meet twice a week after school hours for rehearsals.

Under the efficient training of Director John the band made remarkably rapid progress in a short time, making its first public outdoor debut at the Little Valley Fair on September 16, and in the school parade held on the fair grounds the Salamanca Schoolboys' Band was awarded a prize of \$100 for its appearance and playing while marching, and this against three other boys' bands and two drum corps in line. Since then the band has played for three high school football games, and in the Mardi Gras parade on October 29 when it received many compliments upon its playing and marching. The band recently played an indoor concert at Andrews Theater in January. Also, recently, the band was visited by and played for Dr. Russell Carter, New York State Supervisor of Music, who highly approved the work of the band. Whether or not any or all of these boys later hear the impelling call of the greater "Pied Piper" of professional life and follow it, nevertheless the training, discipline and morale under which they now are living and moving should prove an invaluable future asset along any line of life.

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WORTH TRYING

IT IS curious to note the overplus of players of alto, C-melody and tenor saxophones, to say nothing of sopranos — who have never even tried out a baritone or a bass saxophone. If one will ask a dozen players, one is likely to find that among the dozen only one or two have any real acquaintance with the larger horns. But they are thereby missing a lot of pleasure and satisfaction, as well as, many times, real opportunities for profitable and desirable work. No great difficulty attends the manipulation of a baritone or bass sax. And, since handy stands have come into such general use, even their bulk or the weight of the instrument is no great barrier. Any competent player of one of the smaller instruments can do a fairly good job with the larger instrument the first trial. Only a little familiarity with it then serves to smooth up tone, gain facility in controlling the larger reed and mouthpiece, and in manipulating the heavier keys. There is a singular impression that seems hard to "down" somehow, that the larger instruments are "hard to blow." But with a good reed in position, that illusion is quickly destroyed by a fair try-out. If more players would turn to the larger instruments, there would be more quartets and sextets, with consequent widened opportunity, additional pleasure and heightened interest in the instrument in general. I commend the larger horns to the friendly experimenting of players who have some proficiency, sure that the effort will be well repaid.

EDW. C. BARROLL

CAN TWO BE PLAYED AT ONCE?

For a long time the playing of two cornets by the same player, at the same time, fingering one with each hand, has been a vaudeville stunt not infrequently seen. But in course of time many queries have reached this column regarding the feasibility of playing a tune, in two-part harmony, upon two saxophones, by the same player at the same time. The other day I saw a clever little musical review, in which a performer who played nearly everything else, and sang a bit and whistled cleverly, did some dancing to boot and a bit of comedy to top it off, also played a very acceptable number upon two alto saxophones at the same time. The method appears to be to tie down the notes on one, from G upward, while the right hand is used in the usual way to finger the notes below that point. While simultaneously the left hand is employed to finger the keys on the other instrument, from G upward, with, of course, when needed a sort of interplay to obtain the requisite note with one hand or the other. The stunt-players who are always looking for something new and different to do with saxophones, might get some fun out of trying this stunt. Insofar as one player successfully demonstrated it (and got a whaling big hand on the stunt) it would seem that indeed it "can be done."

WOULD YOU BUY IT?

Recently a publisher said to this writer, "There is no 'demand' apparent for music arranged for saxophone trio." I have decidedly a different impression, from the inquiries that have come my way within the seven years I've conducted this department, as to where such music can be bought. I'd like to take a sort of census or referendum vote among the readers of this column on the point. If there were such a thing on the market as a collection of good usable numbers, composed and arranged especially for saxophone trio — would you have any use for it and be likely to buy it if it came along under your notice in the regular way? Write me — even a post card — and give me your opinion.

WHEN YOU FACE THE MICROPHONE

The blasé professionals will not be interested in this article, and probably make fun of it. But the students and younger players, many of whom are just "wild" to "get on the air," would do well to remember it, because if one invitation can be somehow gained to broadcast, the observance of these points may have a good deal to do with that invitation ever being repeated a second time. And besides, you ought to have some consideration for the listeners, who hope that you'll do well, but are often disappointed if not disgusted. In the first place, realize that the saxophone has a great deal of "penetration." Get far enough away from the mike so you'll not "blast" into it and sound like a fog horn. Second, just because you have strong lungs, don't imagine that you must blow loud enough to bridge the intervening distance between you and your radio listeners a thousand miles away. Take it easy. The mike is a sensitive thing, and can pick up your soft tones without effort. Third,

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before you play at all, tune your horn! Don't presume upon the pitch of the piano in the studio being the same as the one you have at home — but tune. Do it carefully and thoroughly, before you start in playing. Fourth, even if you are a little nervous or excited, or stage-frightened or knee-wobbly, don't let that take your mind off of the production of your tones *true to pitch*. If you flat or sharp your tones, you're marked as a boob, and of course you don't want sixteen million radio listeners thinking that about you! And lastly, don't attempt what's beyond your capabilities, nor unrehearsed, nor unlearned. Try, in short, to be a musician — and your hearers will like it.

QUESTIONS AND ANSWERS

THANKS FOR THE COMPLIMENT, HOWEVER

If I should come to St. Louis could I make arrangements with you for instruction? — E. L. McK., Alberta, Sask., Can.

To this query, and many more like it, one of them from merrie England, the conductor of this department can only say no; he does not give instruction. There are good teachers almost everywhere nowadays, and in some places well organized schools teaching saxophone. The conductor of this department is in quite another business, though at one time he was a teacher of saxophone.

Don't Try It

I have special skill as a tinner and believe I could myself lengthen the gooseneck on my high pitch saxophone to bring it down to low pitch. Do you think this would be satisfactory? — W. M. W., Matson, Ill.

This query emphasizes a point I have repeatedly stressed, that readers of this column should not overlook the valuable information given elsewhere in this magazine. Only last month Mr. Toll, in the clarinet department, gave full details on this point. It decidedly would not be satisfactory, and would result only in a sadly upset scale and ruined intonation of the instrument.

OVERTURES FOR SAXOPHONE BAND

Are the arrangements for saxophone band obtainable on the market for the standard overtures and works of like character? — CHAS. C. C., Overton, Oregon.

So far as I know they are not. If any publisher has them in stock he has failed to advertise them, so that the public would know it. Special arranging is usually necessary. There are, however, many interesting, valuable, useful and melodious compositions available, inexpensively for saxophone band. Some of them are offered by Walter Jacobs, Inc., 120 Boylston St., Boston, Mass. Others by Rubank, Inc., Campbell & Lexington St., Chicago, Ill.

OCTAVE KEY BOUNCES

I have trouble with my octave key "bouncing." Is there any way to remedy that defect on a saxophone? — AL. W. W., New Orleans, La.

Probably it is merely a matter of slightly adjusting the key, or a weak spring. Sometimes, too, the octave keys gets blamed for the sins of some other key on the instrument. Better have your instrument gone over and adjusted by a competent mechanic.

HIGH NOTES

Is it a fact that some players attain high notes above the usual range of a saxophone? If so, how do they do it? — PAUL L. A., Spokane, Wash.

It is a fact that many of them do. I am accustomed to hearing one very expert player who possesses a "range" of one complete octave above high F, which he plays with seemingly the same facility as notes below that point. Just "how" it is done would be impossible to explain in this query column. If you want to learn that sort of thing, it is best to go to a competent teacher who can show you how, and demonstrate the "how" as he goes along.

EARN YOUR OWN SAXOPHONE

Won't you please give me a saxophone? I am a boy 14 years old and my parents are too poor to buy me one, yet I would like to learn to play the instrument.

— M. E. O., Minneapolis, Minn.

No, son, I won't. First place, I have only one, and I need that one right along. But even if I had another, I wouldn't give it to you. A 14-year old boy worth his salt, and able to write me as well-composed and intelligent a letter as you did, is quite able to EARN one for himself by working. And that makes him a better boy. The same industry will help make him a better player. And both will aid him to become a better man. Probably the circulation manager of the Jacobs' magazines will give you a chance to earn some money by soliciting subscriptions.

SINCERE APOLOGIES TO KATHERINE THOMPSON

When you mentioned several saxophone schools in a late issue of this magazine did you intentionally ignore the Thompson School here, or was it an oversight? — C. C. C., Los Angeles, Calif.

It was indeed an oversight, for which I apologize to you and to Miss Thompson most gladly. I know that it is one of the best and biggest in the country, successful and ably conducted.

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THE VIOLINIST

Conducted by EDWIN A. SABIN

THE STRING QUARTET (CONTINUED)

THE String Quartet, as music of the highest quality and of the greatest importance to the violinist and 'cellist, for consistent development, warrants more space than can be given in—not three or four J. O. M. articles—but in a dozen or two. The subject has been ably treated, often under the heading of chamber music, in books or in chapters of books from which I will quote, but only comparatively little can be given.



EDWIN A. SABIN

All string players should play in quartets, quintets, or in other larger or smaller combinations, in which each player has a part for which he alone is responsible. With a good teacher who will attend to the detail absolutely necessary to successful ensemble, duet playing is no doubt the most practical means of getting preparatory training for the quartet. The advantage of duet playing is obvious; the teacher may give his whole attention to the needs of only one player, and in the beginning he is likely to find one player quite enough.

Many duets of Mozart, Pleyel, Viotti, Ries, Mazas and numerous other writers contain melodies, figures and passages analogous to those found in the Haydn, Mozart, the early Beethoven, and other quartets by less famous composers but still decidedly worth while. The teacher with a beginner in ensemble, will find plenty to suggest, to correct and to insist upon. Those who have only played studies and violin pieces have almost endless material for gratifying work in what is known as chamber music. Many advanced players when beginning ensemble reveal a one-sidedness in their ability quite surprising—sometimes they themselves are surprised.

I have in mind a pupil, to whom I wish to refer as an example of distorted ability, and I naturally disclaim responsibility therefor. He came to me with technique, energy in abundance, and an insatiable thirst for more technique. He was in a way musical, but cared only for music of the virtuosi order. He had a vibrato for every note, and loved to play all over the violin in scales or broken chords, interrupted now and then with measures from the more difficult pieces for the violin—all this as his uneasy spirit prompted, and very much at random.

It seemed to me his playing was sadly in need of curbing and being brought within the established lines of rhythm, correct measures, etc. So I gave him Viotti Duets, and thereby discovered that his playing not only was more disorderly than I had guessed, but his understanding of common requirements less than I had supposed. He read the notes, but not their relative time values, nor had he any assurance that he was right. He seemed to be right by accident. My part in the duet did not concern him in the least. He had no feeling for a natural rallentando in which I might indulge, nor for an accelerando with which I might try to tempt him onward.

He preferred to play all out of time anyway, but if he must confine his playing to four beats in a measure he would do so inflexibly. His foot movement was metronomical. I battled with this young man for a long time. I fought it out with him on the musician's line as I understood it, knowing its importance, and at last I was rewarded—the young man hunted up another teacher.

DUNHILL ON CHAMBER MUSIC

Thomas Frederick Dunhill was born February 1, 1877, in Hampstead, London, received his musical education at the Royal College of Music, which he entered in 1893, studying piano with Franklin Taylor and composition with Sir Charles Stanford. From 1899 to 1908 he was assistant music-master to Dr. C. H. Lloyd at Eton College, at the same time holding other posts as teacher and examiner, notably a professorship as teacher of Counterpoint and Harmony at the Royal College of Music. His own works include *Variations in F* for flute and piano; *Quintet in E♭* for piano, clarinet, horn, violin, and cello; a quintet for strings, horns, and piano; *Quartet in B minor* (Leslie Alexander prize); a piano quintet in C minor, a sonata for violin and piano, etc., etc. He has toured Australia, New Zealand, and Canada as Examiner for the Associated Board, and has given many lectures in behalf of Chamber Music. Following is an extract from Dunhill's *Chamber Music—A Treatise for Students*:

"Chamber Music, if we accept the designation in its widest sense, must rightly include all music especially suitable for performance in a private room, and exclude all music designed for large masses of singers or players, all ecclesiastical, and all dramatic music. . . . We cannot deny that songs, pianoforte pieces, vocal duets, trios, or quartets, and the like, may be quite suitably included under the title 'Chamber Music,' yet, if we use the term in its more customary modern sense, works in such categories are not generally indicated. A pianoforte recital or a concert

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of vocal works is seldom spoken of as a Chamber Concert, the word Chamber nowadays being understood to apply particularly to instrumental compositions of a serious type for solo instruments in combination. . . .

"The history of the early beginnings of instrumental music has a very considerable bearing upon the Chamber Music of the present age. Only those whose knowledge of the subject is very slight will need to be told that modern instrumental music arose in the first instance from a desire to support and assist voices in the performance of madrigals, and only by slow degrees attained to the dignity of an independent existence. The earliest instrumental compositions, therefore, differed little in form or treatment from the vocal works of the age in which they arose. The transition from this through the period during which composers delighted in the construction of dance measures, to the invention of the definite and important characteristics known as Sonata Form may be studied from any dictionary or history of music. . . .

"Few writers have singled out Chamber Music for a survey, and the information given under that heading in *Grove's Dictionary of Music* is unfortunately brief and in-exhaustive. Fuller particulars may be gained from a

discursive, but bright and entertaining, volume called—*The Story of Chamber Music* by Nicholas Kilburn (The Walter Scott Publishing Company—1904). . . . It sets forth an interesting series of examples in music type accompanied by running commentaries upon the characteristic styles of the composers quoted, ranging from Philip Emanuel Bach and William Shield to Bruckner and the modern Russian School. . . .

"It is the fashion at the present time to deplore what is called the decline of Chamber Music in England, especially in London, and to speak of the flourishing epoch of the Saturday and Monday 'Pops' as the 'palmy days' of this form of music. . . . In many ways the atmosphere of the old 'Pops' with their hero-worshipping crowds of enthusiasts was a little unreal and exotic. . . . It may be said that perfect conditions for true enjoyment of concerted Chamber Music can not be established without, firstly, eliminating the virtuosi element, and, secondly, bringing the players in close enough touch with the audience for the sound of the strings to retain its complete brilliance and resonance, and for the most refined nuances to be clearly audible to all. Chamber Music is not for the crowd, and one cannot readily attune one's self to receive it if the crowd is present.

"If the ideal conditions are difficult of attainment and seldom completely attained, the opportunities of hearing the best Chamber Music in London under fairly satisfactory conditions have enormously increased, and almost every provincial town of importance has one or more societies for the special cultivation of this delightful branch of the art."

The foregoing is taken from Mr. Dunhill's Introduction. Notice a few sentences at the beginning of Chapter II on The String Quartet: "If the control of balance and tone-color is a difficult matter in orchestration, it is still more difficult in the writing of Chamber Music. The slightest structure, the more easily it is disturbed or upset; the more delicate the general tone, the more disastrously it is overbalanced and spoiled by a misplaced or too vivid splash of color."

The author here refers to the composition of Chamber Music—what he says may well be applied to its performance. We know how easily we may disturb or upset Haydn or Mozart with an unskillful, inappropriate use of the bow.

"The medium is also utterly unsuitable for the display of emotional excesses, the best Chamber Music always having a marked intellectual side. . . . Of such works that which is of the highest importance and requires the highest perfection and balance is undoubtedly the string quartet. . . . In the second edition of *Grove's Dictionary of Music and Musicians*, the statement is vouchsafed that the origin of the quartet was the invention of four-part harmony. The most that can be inferred from this singular generalization, which is evidently intended to apply to instrumental music only, is that until the quartet became an actual and established mode of expression it was more customary for composers to write their Chamber Music either for three instruments (string or wind), or for combinations in which a keyboard instrument provided the harmony to melodic solo parts. There are of course isolated examples of quartets of string and wind instruments being employed by composers at a very early period of musical history. Allegri, for instance, who died in 1652, composed a quartet for two violins, viola and basso-de-violon."

"Speaking broadly, however, the quartet as we know it, may be said to have been the invention of Joseph Haydn (1732-1809), who certainly did not invent four-part harmony, but who probably, in the first instance, regarded the combination of four well-balanced string instruments as the most suitable means of adapting and reducing a work of symphonic proportions for chamber use. The strings in the orchestra had, for some time previously, been arranged in four parts, the violins being divided to correspond with the soprano and alto voices, the viola taking the tenor part, the others strengthened by the double-basses at the octave below the bass part."

There is now only space left to give a notice of the London Quartet, which will follow fittingly the encouraging remarks as to the promising conditions of "Chamber Music in England" by Mr. Dunhill.

THE LONDON QUARTET

Composed of James Levy, Thomas Petre, J. Waldo Warner and C. Warwick Evans, this organization was founded in 1908 and has given over one hundred and fifty concerts in London, in addition to touring Europe, South America and the United States. Its repertoire includes modern as well as classic works and it is highly regarded from the standpoint of ensemble and interpretation. This quartet has also made some remarkable recordings of Chamber Music for the Columbia Graphophone Company in England, procurable through the same company in the United States. These include:

- Andante Cantabile, Quartet Opus 11*—Tchaikowsky
- Londonery Air*—Arranged by Frank Bridge,
- Molly on the Shore*—Grainger.
- Quartet in G, Opus 18*—Beethoven.
- Andante e Agitato, Quartet Opus 67*—Brahms.
- Quartet in A*—Schumann.
- Quartet Opus 18, Number 1*—Beethoven.
- Hornpipe Quartet, Opus 64, Number 5*—Haydn.

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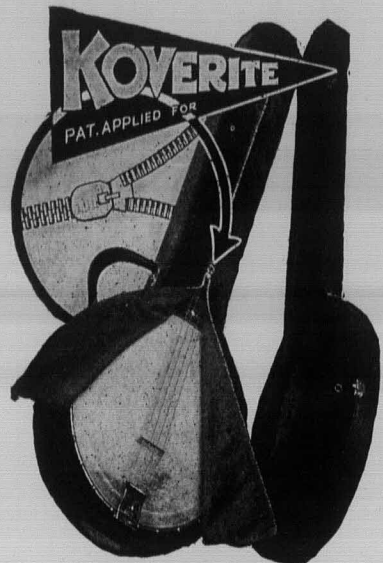
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By A. J. WEIDT

MELODIC PROGRESSION



IN the first instalment of this series the importance, when modulating, or moving, or progressing, to the nearest chord interval, was mentioned. In Examples 1 to 4, shown with this instalment, this nearest chord interval for each group of arpeggios is the root, as shown by the connecting lines at "aa" and "ee." An exception to this rule necessarily occurs when the last note of any group is the root, as indicated by the letter "R," of the group following. Notice that in these first four examples a skip occurs, either moving downward as at "kk," or upward as at "cc." The root of the dominant chord in these examples is G, which is a mutual tone as it also occurs in the tonic chord following. That is, in the key of C, "G" is the root of the dominant chord, and it is also the fifth of the tonic chord. This illustrates a rule worth remembering, namely: A skip to or from the mutual tone is always desirable.

The original formations of the tonic, subdominant, and dominant chords in each example are shown by the small open notes and the names of the chords by the letters below. The model used in Examples 1 to 4 is arranged in two groups of four eighth notes each, excepting the last measure. Notice that the fifth note of the model is the highest note in the first and second measures of each example and that this highest note is the third of the chord composing the arpeggio. In the third measure of each example, the fourth note of the model is the highest note, and is the root of the chord used.

The seventh of the dominant chord in the models is omitted from the arpeggio when moving upward but is played when moving downward. The omitted seventh of the dominant is indicated by the small note at "bb." The reason for this omission will be explained in detail later.

The last measures in all the examples herewith are similar to the last measures used in the first instalment, excepting that the root is repeated in 2, 3, and 4. In No. 1, the root is repeated 8va, higher or lower, in order to illustrate different styles of endings.

SUMMARY

Each model begins with the root of the chord indicated by the letter below the staff. When modulating from the tonic chord to the subdominant, move up to the root, as at the connecting line "aa." From the subdominant, move down to the root of the dominant following, as at "ee."

A drop of an octave from the root is best as at "mm." A drop from the third is good, as at "dd." A drop from the fifth is possible, but should be avoided as it breaks up the design of the model, as at "gg."

It is sometimes necessary (depending on the compass of your instrument) to raise the model an octave when the arpeggio moves downward. In a tonic chord arpeggio it is best to make this raise from the root of the chord as at "ii." A raise from the third is best in a subdominant or dominant chord, as at "ff." A skip of more than an octave is always bad, as at connecting lines "jj." A drop and a raise in the same measure should be avoided if possible, as they break up the design of the model too much. See the first

measure of 2 and the second measure of 4, small notes in illustration of this.

In these illustrations the figure "3" indicates the third of the chord, "5" the fifth, and "7" the seventh.

The student should not become confused in regard to the rule about avoiding a skip of an interval. For example, when the notes move consecutively upward or downward no chord interval should be omitted, but in Ex. 5 in moving upward the fifth is omitted, and in moving downward, toward the root. Try Ex. 5 on your instrument in order to hear the bad effect produced by these omissions. In Ex. 6 a skip of a chord interval apparently occurs but the movement is in the opposite direction, and the following note is merely dropped an octave as at "a" or raised an octave, as at "b." These drops or raises are for the purpose of keeping the melody within the compass of your instrument, and are allowable. If possible, however, it is always advisable to play the model as shown.

One of the important rules in melody writing is that after a skip the melody should move in the opposite direction. For example: in Ex. 7, the progression from G to A at "c" is better than the progression from G to A at "e." Notice at "e" in the same example that the movement upward in the opposite direction from C to D is better than moving downward in the same direction to B as at "f," although the natural progression from C is to B, as there is only a half tone between the two notes.

The next instalment will include a chart showing the major, minor, and dominant seventh chords in their original formations in all keys.

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Central California Notes

By Frank Littig

THE K. F. B. S. orchestra of Nipomo always keep up to date with the latest popular numbers. They also feature the standard numbers from J. O. M. with plectrum banjo parts.

"Yes Sir" says a blue note sax player, "This horn has been blown out of tune by all the amateurs around here. After I use it a while I will make it come back." May be something to that.

THE PEERLESS ORCHESTRA of San Luis Obispo continues to dish out the best in dance tunes. The Peerless is a well established organization.

And still we like the B♭ soprano sax, curved model. Voiced at will like a trumpet, violin or other similar instruments, it should be always welcome. Worthy of more serious study is the little sax.

THE EDDY ESTEY Orchestra of Atascadero gets down this way occasionally. A high battling outfit that keeps the feet moving.

THE BICKFORDS are keeping the mandolin and guitar alive in Los Angeles. Most plectrum players have benefited in some way from these two artists. Their programs always feature the best in music.

CHARLES RUSSEL is at the head of a successful teaching business over in Taft, California. A long experience with the plectrum instruments in all branches makes Mr. Russel a top notch teacher and performer.

WALTER AND EDNA ISHAM continue to book out of Kansas City. This team features mandolin, guitar, ukulele, banjo and piano. They do their stuff with road shows—opera houses in winter and tents in summer.

FRANK VOGT, veteran guitar player, is located in Los Angeles. Every boy knew Frank in the middle west twenty-five years ago, and Frank surely knows the guitar.

DAN EMERSON, another veteran banjo player, is teaching at Whittier, California. Dan can still put over the old time numbers with his five stringer. He merely has to put on a concert when he wishes to enlarge his class.

FRANK ADAMSON is in San Francisco. Guitar accompaniments in any key read from piano music at sight was an easy feat with this Frank. With a baritone voice and the guitar Frank Adamson used to pull down top money. Auto accident, right arm injured, Frank plays no more.

Most old-time guitar and mandolin players are plunking the banjo now. Having acquired a knowledge of arranging they just fitted in when the banjo loomed as a necessary part of the modern orchestra. Banjo makers should not forget what they owe the players and teachers that helped so much in putting the banjo over.

PAUL PALQUIST and ALEX DALESSI, both banjo players, are at the head of two of the leading orchestras of Santa Maria.

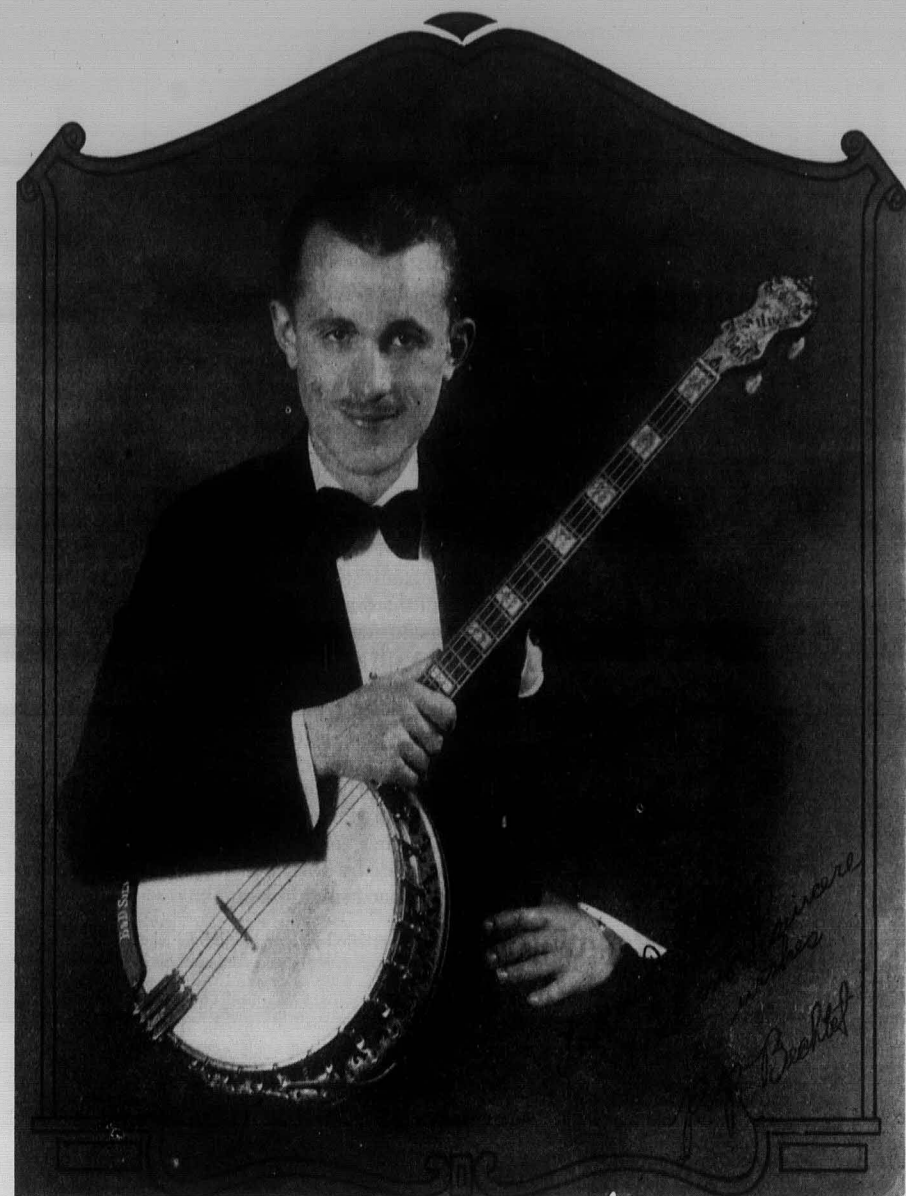
FRANK BREHM, formerly of Erie, Pa., is following the music line in Los Angeles.

WALTER QUINCKE reports a growing business in Los Angeles in every part of the music line. From a publisher's point of view Mr. Quincke is always well posted.

OCEANO BEACH PAVILION has been completed and is open for dancing once more. People will move that way with much pleasure.

A Russian play by a Russian playwright; translated into English and its performance directed by a Russian resident of America, and given under supervision of a Russian American rector of an orthodox Russian church who has been a naturalized citizen of this country for twenty years, choruses with the play sung by native-born Americans of direct Russian lineage who sing Russian compositions almost exclusively; incidental music by a Russian balalaika orchestra organized and directed in America by a real Russian prince—assuredly, such an affair is unusual and unique, even for old Boston. It really happened, however, when under the auspices of the Women's Municipal League and the Community Service Workers, and for the first time in English, Ostrovsky's "Snow Maiden" was given at Jordan Hall in Boston during the past season.

The play (really an opera, but in this instance produced as a drama with accompanying music) was translated and directed by Dr. K. A. Korvasky, himself a writer of Russian plays, an artist and former dramatic critic of *The Studio*. The singers were members of the Grigorieff Chorus (limited to thirty-five in number), organized and directed by the Rev. J. E. Grigorieff—rector of the Church of the Holy Trinity, and senior arch-priest of the Russian



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Orthodox Church in New England. The balalaika orchestra was organized by and is under the direction of Prince I. Tomanoff who, when an officer in the Russian Imperial Guard, organized no less than twelve such orchestras among the Russian soldiery. His present ensemble, which consists of twelve Russians and mostly all workmen, has played engagements throughout Massachusetts.

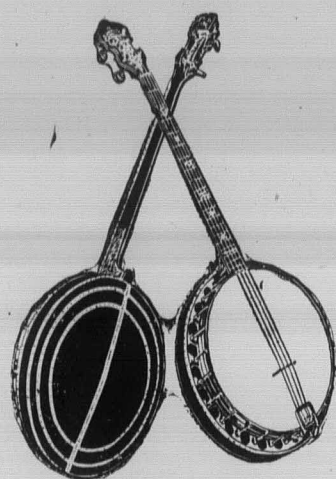
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Rochester, N. Y. — A mandolin, banjo and saxophone club, numbering in its personnel several students with merely twelve to twenty weeks of study to their credit, gave successfully a concert and dance here. Don Santos, teacher, publisher, and sponsor of stringed instrument activities in this section, is director of the club. An effective number adopted for tiple solo and given by Veda Santos was *My Lady Jazz*, Weidt, published by Walter Jacobs, Inc.

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What To Do For The Banjo

THE recent article by Mr. Fisher entitled *What Shall We Do With the Banjo?* has brought forth from banjo fans and experts comments of more than passing interest. It is significant to note that although Mr. Fisher's article did not deal at all fully with the possibilities of the banjo in symphonic organizations, leaving that, in fact, to be considered in detail in a future article, most of the comments on the article concerned themselves exclusively with the possibilities of the banjo as a symphonic instrument.

Of special significance is the fact that the two comments we publish herewith, each from a successful manufacturer of banjos, consider the symphonic possibilities of the banjo and their proper exploitation, of vital importance, not only to the banjo itself, but to American music considered solely as an art form. When banjo manufacturers are consistently alive to the advantages accruing to the banjo and to music itself in the use of the banjo as a symphonic instrument, and when this interest on their part is constructively directed toward banjo manufacture, selling, and playing, we can confidently look forward to seeing the banjo used in this way in the not far distant future. Our first comment, which immediately follows, is made by David L. Day, General Manager of the Bacon Banjo Company.

The article by George Allaire Fisher, *What Shall We Do With the Banjo?* showed considerable research and thought and is in line with the steady and increasing progress which the banjo has been making during the past fifteen years. It has passed through its crucial period, and after having established itself strongly among musicians in the leading orchestras throughout the country, it is constantly working towards further and higher ideals. As Mr. Fisher says "It is on the way," and will not stop until it has made a place for itself and occupies a seat in the symphony orchestra.

Some great writer knowing its capabilities and possibilities will surely take advantage of its characteristic qualities, and in this way its position will become more firmly established and recognized. Most all of us have had the interest of the banjo at heart. I remember clearly the fight it had when it was introduced into the modern orchestra, first to be recognized by the Musician's Union, and then by the players of other instruments whose opinion of the banjo was anything but complimentary.

Now, however, its players are found in the Union ranks in all parts of the country, and take their examination for membership, the same as any of the other orchestra or band instrument players.

There have been tremendous strides in the development of the banjo during these years; banjos with a musical tone and great carrying power, in the hands of the artists of today, are constantly adding to its prestige and standing.

A choir of the various banjos, soprano, alto, tenor and bass, would be a sensation if their various parts were properly arranged and written for by one who recognized the possibilities of such a rhythm group.

One of our correspondents has informed us that a famous symphony orchestra director, recently made the statement that if he could find a banjoist who had the necessary orchestra routine experience, he would make a place for him in his symphony orchestra. As used by the symphony conductor, a "thorough grounding in orchestra routine" means familiarity with standard orchestra works, a sound experience and education in musical traditions, and considerable actual playing experience with some first class symphonic organization. At first glance this qualification of experience might seem an impossible one to fulfill. It would appear to be somewhat in the same class as the handicap placed upon the acquisition of swimming ability by a young lady, of whom we heard at some time or other, who was told that "mother had no objections to her learning to swim, but that she must stay out of the water"; yet this director has the most logical reasons for his qualifying "if." An orchestra of the standing of the one conducted by this leader can not for an instant afford to function as a training school for the development of symphonic

players. Its artistic and financial success depends altogether upon its including in its roster only those musicians whose term of apprenticeship has been terminated satisfactorily, and the restriction he places upon the banjoist he would consider as a member of his orchestra is no greater than the ones that have already been functioning in the consideration of all other members of any first class symphony orchestra. Neither is it at all improbable that a banjoist will emerge presently who has a wealth of the experience demanded.

A capable symphonic violin or viola player could in a reasonably short length of time become an accomplished tenor-banjoist. Then many of the most skillful present-day tenor banjoists are, in the smaller ensembles known as the American type of orchestra, gradually securing experience in orchestra routine and familiarity with the standard classics that should eventually qualify them for any sort of symphonic performance.

Our second contribution which follows herewith is from William L. Lange, the founder and owner of the Paramount Banjo Factory.

Any consideration of the manner or means whereby the banjo will take its rightful place in the Symphony Orchestra must be predicated somewhat on assumption and deduction.

It inevitably must come. The banjo produces a type of music that is needed, and has a genuine and unmistakable place in symphony organizations. The banjo has had a long, hard road to travel but it is coming rapidly to its goal, viz: a recognized place among the most refined and respected instruments of musical expression.

The banjo has now reached a point of musical perfection where it is capable of "sitting in" with symphonic instruments and holding its own with any of them.

The banjo as it is today is capable of rhythmic and even harmonic effects that would be just as useful and striking in the symphony orchestra as they are in the modern dance combination where the banjo has now an indispensable part. To avoid any misunderstanding let it be understood that it is here conceded that the symphony orchestra does not require a steady rhythmic beat as the dance orchestra does. However there is genuine music in the banjo that can be adapted to symphonic effects and will furnish new and startling effects.

One point that stands out as of foremost and vital necessity in the further advancement of the banjo is the dire necessity of composers and arrangers taking time to study and understand the banjo, its place, and the distinctively beautiful effects which it alone can be made to produce.

When composers, on the whole, come to know the banjo, its inclusion in the symphony will come as a matter of natural course. The banjo cannot be denied its place, once serious consideration is given to the fact that for pizzicato effects and rhythmic variations, no single instrument can anywhere near equal it.

No less an authority than Paul Whiteman has written: "The truth of the matter is this — and I say it with all seriousness: You can get more pizzicato effects, you get relatively greater volume with a single banjo, than you can with a whole wagon load of pizzicato violins and violas, and you can play passages they wouldn't dare attack." Mr. Whiteman here is not referring to dance music particularly, but is speaking generally and with direct application to the symphony orchestra.

Even in the modern dance orchestra where the banjo is vitally important, the player has difficulty in securing arrangements that are properly made according to the science of musical notation. In this field, where arrangers should have a thorough knowledge of the banjo and the effects to be produced with the instrument, players are constantly complaining that they cannot get banjo music arranged to suit the instrument. A great part of the banjo playing of the better performers is thus necessarily improvisation.

Unless a player can today improvise as well as read music he is lost in the high-grade popular orchestra. Banjo arrangements are rarely written note for note in the same manner as the parts for violin, piano, and other instruments. Entirely too much is left to the performer. Many excellent musicians who have studied the banjo with strict adherence to legitimate musical forms are lost when they have placed before them the usual arrangement for the banjo part. This has been responsible for a whole school of players who, through force of necessity, have been obliged to improvise practically the entire banjo score.

A most noteworthy achievement for the advancement of the banjo and of music generally would be the bringing home to arrangers and composers the vast possibilities in the banjo and the amazing effects which can be produced through bringing in banjo variations, and banjo choirs. A reputation and fame as a leader of musical thought awaits that person who will give serious thought and study to the

banjo, as an instrument of musical expression, and how will show what can be done with this instrument to produce a type of music that is at once engaging and captivating.

A suggestion for a banjo choir that would be able to produce melody, harmony, and rhythm, would be to build around a nucleus of a piccolo banjo, a melody banjo, a tenor banjo, and a bass instrument to be specially constructed to play bass parts. The piccolo banjo is not a new instrument. A nine inch scale banjo has been worked out which could play the highest part in the score. The melody or mandolin banjo is already widely used and would find its place in such a combination. The ordinary tenor banjo would take the tenor part. A bass-banjo could easily be constructed to complete this rhythm choir.

A few years ago we made an instrument for Mr. Jack Barsby of Paul Whiteman's Orchestra, which was intended to play bass parts. Without a great deal of experimenting and trial such an instrument was constructed along the lines wanted by Mr. Barsby and was pronounced exceedingly fine for the effects that were needed and desired at the time. Important in the construction of such a banjo is the securing of strings that are adequate to produce the tone desired.

It is practically impossible to assume the shape or form of such an instrument without first having gone through a lot of experimenting and trial. Various instruments would need to be made up in several forms and following distinctly different lines, the composite, or better points of each, to be incorporated to finally produce a banjo type instrument that would accurately and with facility play the bass parts. All of this would take time and involve a considerable amount of expense.

At this time, however, one of the most important steps that can be made in banjo achievement or the promotion of the banjo as a legitimate musical instrument to take its earned place in a symphony or other similar musical combination, will be the educating of music directors and arrangers to understand the music of the banjo, and to include properly written banjo music of correct notation in popular orchestration.

Sophocles T. Papas

Continued from page 14

He has some pupils who come from a distance to study, and one lady who makes mid-year trips north and south, always stops for a few days' instruction each time.

Mr. Papas is a composer, arranger, soloist and teacher, but of all he likes teaching best, and has in preparation a new method for banjo.

His instrument is the guitar, but he is quite proficient on any fretted instrument. He plays with ease and expression both classic and modern music, and is famed for his exquisite interpretation of the Chopin Preludes on guitar. His early life fitted him for his work, although it was not what he had planned when he came to America eight years ago.

He is a native of Greece and studied in early life with his father, who was a proficient musician. He is a master of several languages, and having been a resident of many foreign countries gives him the correct native interpretation of any number he studies.

He really came to this country to study agriculture, but he found us so responsive to his guitar, and demands on his time were so great by those desiring instruction, that he finally gave up the idea of agricultural study and started what he now considers his life work.

He is well known for his work as an organizer in various clubs of the city and will pick out a few interested members and before you know it he has a club playing ukles, banjos, etc., and wondering how it happened. One of his most recent clubs was composed of members of the Soroptimist, a women's club similar to the Rotary, and their first appearance was June 8th.

Mr. Papas will not take the time or money of anyone who is not really interested. A student who "does not care" has no place in his studio. His slogan is "A good teacher for an interested pupil."

He was one of the soloists at the banquet during the Guild Convention recently held in New York City, and was prominent on the program at the Pan American Union Latin-American Concert. He was highly praised for his selection of numbers, the most outstanding being an air from Peru with his own arrangement, and a Cuban and Spanish number.

Through the untiring efforts of such musicians as Mr. Papas the fretted instruments are taking an active part in musical Washington and are reaching a standard of perfection hardly thought possible a few years ago.

Sionz City, Iowa. — A jail bird trained to sing to the music of the mandolin was heard over station KSCJ here. The bird was a canary raised by an inmate of a penitentiary and was a novel addition to the program of the String Quintet from the Templeman School of Music. The little songster has been attracting widespread attention throughout the area covered by this station in its broadcasts. The Quintet is a fine group of players giving programs of exceptional variety and artistry. Mr. Charles A. Templeman of the school is a well-known teacher and also imports strings of all types for all stringed instruments. He has recently moved into new quarters at 413 Douglas Street where he has five studios, an orchestra and reception room, and three assistant teachers.



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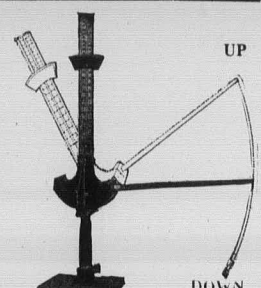
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KEEPING POSTED

Continued from page 1

THEN there was heard the sound of much fluting with flutes of various tones, all falling melliflously on the evening air as if blown down the years from the wind-cave of ancient and mythical Aeolus: mellowed by time and distance, yet of sonorous power and great sweetness."

A news note from Selmer, Inc., announces that the present remarkable flute section of the Cincinnati Symphony Orchestra will remain intact for the coming season of 1927-1928. The section comprises the flutists Ary Van Leeuwen, Louis P. Fritz, Alfred E. Penboque and Amedeo Chignatti.

Appropos: An impromptu and most enjoyable flute-quartet evening was recently spent at the home of Mr. Van Leeuwen, with Mrs. Van Leeuwen, as a charming hostess. Messrs. Chignatti and Fritz alternated in playing first and second flutes, Mr. Penboque played the alto flute in G, and Mr. Van Leeuwen performed excellently on the bass flute. A select and enthusiastic audience, consisting of several members of the Cincinnati Orchestra, were thrilled by the novelty presented, and the next flute-quartet evening is anxiously awaited.

We have, we think, discovered a way to beat the high cost of dressing well, as exemplified in the prices for good clothes charged by our Boston stores and tailors. At least in a recent issue of the *Band Messenger* that has come to our attention (published by Henderson & Company, Eleventh and Race Streets, Philadelphia, Pa., makers of uniforms and equipment for bands and drum corps for more than 40 years) we notice extremely attractive uniforms, made of first-class materials, that are priced at a much lower figure than mediocre suits of everyday clothes, as sold in the usual clothing store. Included in the *Band Messenger* lists are all sorts of plumes, caps, buttons, puttees, and insignia, for bands and drum corps. There are even sweaters and sweater coats with band and school insignia suitable for school bands and orchestras. Any organization contemplating an investment in uniforms or equipment would do well to send to Henderson & Company for the latest issue of their *Band Messenger*.

The first use of clarinets in army bands is said to have been brought about by Napoleon, who in 1800 had his band leaders substitute clarinets for the oboes that had formerly comprised the greater part of the reed section in military bands. These clarinets were, of course, made of wood, but had Napoleon waited until this year of 1927 to build up adequate clarinet sections in his military bands it is not so certain that he would use wood clarinets. Napoleon was great enough and smart enough to insist on the best, and what was best in 1800 is not apt to be best in 1927. These facts and other interesting and illuminating items from clarinet history are set forth, in an interesting way, in a folder that is being issued by the Cundy-Bettoney Company, Jamaica Plain, Boston, Mass.

This company manufactures the famous Silva-Bet clarinet which was presented to the public in all its present perfection in 1925. The Silva-Bet is, as its name implies, a silver clarinet that has successfully refuted the ancient and accepted idea that certain sorts of wood are the only suitable materials of which to make clarinets, for these Silva-Bet clarinets are now in use by some of the greatest clarinet players in some of the leading bands and orchestras to be found anywhere. Copies of the brochure may be obtained from instrument dealers, but in case your dealer has not supplied you with one a copy can be secured direct from the Cundy-Bettoney Company.

While the tenor banjo is not necessarily a simple instrument to play, it still has proven possible to compress within very narrow limits a considerable part of the most necessary information connected with the playing of this very ubiquitous instrument. If you have any doubt of this get in touch with the Plunker Chord Company at 3110 Brooklyn Avenue, Kansas City, Missouri, and arrange to examine their Plunker Chord Chart Book for tenor banjo. These charts are arranged, with an adequate explanation of the theory involved, in a small booklet that will fit the vest pocket or almost any other pocket, and the care and correctness with which it is compiled makes it a most welcome companion for any tenor banjo player.

A change in name by no means indicates a change in service or policy. This fact is emphasized by the announcement of the Crawford-Rutan Company that henceforth the company is to be known as the Charles Crawford Company. This firm is still located at 1012 McGee Street, Kansas City, Missouri, and retains the specialized personnel that has been so active in building up the considerable business enjoyed by this company. The Charles Crawford Company itself is unique in that it specializes in band and orchestra service. Anything that is needed by the band or orchestra man from instruments to any sort of repairs or music can be secured from this company. Their staff includes some two dozen experts and the fact that their business since the company's inception in 1921 has reached the considerable total of about \$1,000,000.00 is proof positive that the service they give is a real one.

A new idea that is practical, useful, a decided benefit to hundreds of people, and sold at an economical price, seldom fails to adequately reward its creator at the same time it confers its convenience upon the large section of the public in a position to benefit thereby. Such has been the experience of Dwight W. Godard of 17 South River St., Aurora, Ill., with his *Loose Leaf Band Music Folio*. This clever little device provides a cover and container for band music carried on the lyre provided bandmen for that purpose, that is convenience and utility itself. The front of the cover is transparent so the music therein is entirely inclosed, and thus protected from wind or rain. It is large enough to carry quite a few selections, and the only thing necessary to change numbers is to open the snap at the back, re-arrange the music and close the cover again. In addition there is a small pocket on the back of the folio by which the lyre can grasp and hold in place the folio without covering up any of the music. This device is patented and is provided in several colors, and the name of the band ordering them may be stamped on the cover in gold letters at a slight extra cost. The music is held in the folio without being pasted or clipped in, and can be instantly removed or re-arranged or changed. Bands that do parade, or outside playing, and that are not giving themselves the benefit of this newest and most convenient of band folios, would do well to get in touch with Dwight W. Godard, at the above address.

A very interesting story is that of "Whistling" Bud Allen, recently published by the Pan-American Band Instrument & Case Co., Elkhart, Ind., and sent by them with their compliments to anyone interested enough to ask for it. It is dedicated appropriately enough, "to those whose efforts have so memorably contributed to the romantic past history of music, and to those real American boys of today who will carry the future triumphs of music to new heights." "Whistling" Bud Allen is in narrative form, a well-planned and forceful exposition of the benefits and pleasures accruing to boys who are able to play some musical instrument. Worked into the narrative in a most natural manner is the information that many of our prominent men depended upon some form of self-produced music for their recreation and enjoyment. There is Vice-President Charles G. Dawes who played himself through college with his flute, and is well known for his composition *Melody in A Major*, which has been widely played by Kreisler, and many other violinists. George Washington and Frederick the Great were also flute players. Benjamin Franklin was a player of several wind instruments, and Jack Johnson, former heavyweight champion, was an enthusiastic player of a bass viol. The Prince of Wales, Henry Ford, Thomas Edison, Schwab, Mussolini, and Napoleon are other prominent men who depended upon self-produced music for a great deal of the pleasure that life had to offer them. It would be well worth your while to send for a copy of "Whistling" Bud Allen.

Tailor-made clothes are not altogether a novelty to many of us, and there is a probability, no doubt, that most of us benefit occasionally from the possibilities of individual choice developed in what is known as custom-made wearing apparel. The general application of the custom-built idea to musical instrument manufacture is more recent, and is found explained in full detail in the last catalog issued by Gibson, Inc., Kalamazoo, Mich., describing and picturing the Mastertone and custom-built banjos. In addition to their *Mastertone* line and the lower-priced models which have for some time been regularly numbered among the items produced by Gibson, Inc., special attention is called to the exclusive custom-built feature now available for players of Gibson banjos. These custom-built instruments provide such a wide range of choice in trimmings, ornamentations, finishes, scale lengths, etc., that it is possible for the prospective purchaser to plan for himself some 28 distinct and separate styles for each model. As their name implies, they are built to order and consequently four to five weeks is required to fill an order for one of these remarkable instruments. Full information can be secured from Gibson, Inc.

The new catalog, by the way, is an especially attractive specimen of both the instrument manufacturer's and the printer's art.

Little things persist in impressing us with their importance. It is not the largest nor the most expensive things that are the most useful to us—not by any means. For instance, Howard E. Couch, a prominent double-bass player of Boston, and formerly with the Boston Opera Company and various orchestral organizations of symphonic caliber, used to have trouble getting the sort of rosin he wanted for his double-bass bow. He was moved to do some experimenting of his own in distilling this necessary accessory of bowed-string tone production, and after a time produced a product that gave him the results he wanted. He found to his surprise that the experience and special knowledge gained in his research also enabled him to produce a satisfactory rosin for players of the violin, viola and 'cello, as well as for the double-bass players. Musicians who had tried this rosin told their friends about it, they tried it and told theirs, and before Couch really knew what was happening he was in the rosin-manufacturing business and supplying his product to string scrapers near and far. His rosin is of unusually smooth, clear texture, yet it grips the string firmly and consistently. It is a clear, translucent green in color, although it is the usual color when applied to the bow. This product is known as Couch's "Mareldous" Roisin and is marketed from 805 Washington Street, Boston. It is manufactured in one degree of hardness suitable for either hot or cold weather.

For its July issue the *Crescendo* appears under the sponsorship of a new editor, Adolph F. Johnson, and celebrates the event with a new and very artistic cover. According to the volume numeral on the cover of this last issue, it is the 20th anniversary number; and during all its two decades of life the *Crescendo* has been devoted solely to the interests of the fretted and plucked string instruments, has received its chief support from players or manufacturers of these instruments, and has repaid them with a worth-while and interesting magazine each issue.

With such a tradition behind it we see no reason why the *Crescendo*, under the able management of Mr. Johnson, should not go on to new achievements and values. The July issue certainly indicates in its attractiveness that this will be the case. We wish for Mr. Johnson and his newly adopted brain child the best of success.

It is true that all bands are not uniform, and it seems to be equally true that all uniforms are not bands. But at the least, an outfit of attractive, snappy uniforms will do as much as any one thing to give a band the confidence and self-respect necessary to capable musical performance. We do not know whether the recent increase in the number of bands and bandmen has been attended by a corresponding increase in the manufacture and sale of band uniforms, but we are certain it should be; for a band without uniforms to identify and unify the outfit as a band instead of a bunch of folks with instruments lacks one of the first fundamentals of band success. According to R. W. Stockley & Company at 138 South 8th St., Philadelphia, Penna., manufacturers of uniforms and equipment for bands, firemen, police, military companies, schools, etc., the increase in bands and bandmen largely attributed to the public school band idea, is being accompanied by a corresponding increase in the demand for first-class, reasonably priced uniforms. They report that just recently they have uniformed the La Fratellanza Band of Raritan, New Jersey, the Eagle Band of Coatesville, Pa., the Community Band of Moorestown, N. J., and the Boys Band of Sayre, Pa. These four bands required a total of 128 uniforms. It is safe to assume that there is a noticeable improvement in their musicianship and in the pleasure with which the public sees them and hears them play. Information about their excellent line of uniforms can be secured from R. W. Stockley & Co., at the above address.

The ability to fill an order and make shipment on the same day that the order is received is coveted by all manufacturers, jobbers and retailers—because the modern American purchaser of anything invariably wants what he wants exactly when he wants it. Now that Emil Ascher, Inc., publishers of an extensive catalog of school and amateur orchestra and band material and also of a great deal of usable photoplay music, have become thoroughly established in their new location on the 16th floor of the Ashland Building at 315 Fourth Avenue, New York City, they are able to give their many customers this very desirable one-day service. They have three times the space they had in their old location on Broadway and announce that they are able to ship practically all orders on the same day they are received.

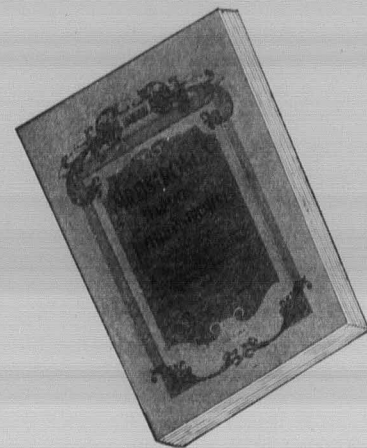
Until the matter is brought to your attention is some concrete way it is difficult to realize just how many of the prominent musicians whose names have become more or less household words are players of the tenor banjo. This fact is especially emphasized by the handsome catalog issued by the Bacon Banjo Company, Inc., of Groton, Conn. In order to adequately picture and describe the many styles of banjo instruments manufactured by this firm and to give an idea of the prominent organizations and soloists that use and feature Bacon banjos a catalog of forty-eight pages is necessary. Among the familiar names listed we notice those of Ed Storman, T. D. Brockmeyer, Charles Rothermel, Frank C. Bradbury, Joe Roberts, "Montana," M. J. Scheidmeier, Roy Smeek, Giuseppe Pettine, Stephen St. John, May Singhi Breen, Eddie Ross and the McGrath Brothers, all of whom are users of Bacon instruments. There are many other prominent players pictured besides the ones just mentioned and in addition one page of the catalog is taken up by just the names of others equally prominent whom it was not possible to describe as completely within the confines of a convenient size catalog. Two entire pages of this new catalog are devoted to the newest Bacon model known as the No. 9 *Ne Plus Ultra* B and D Silver Bell. This instrument is truly a model of artistic workmanship and impressive display. It retails for the considerable sum of \$900.00 including a solid leather case and of course has all of the tone that had made Bacon banjos the success they are.

Banjo enthusiasts can now not only pin their faith to the instrument of their choice, they can go a step farther and pin the instrument of their choice to themselves. This has been made possible by the General Specialty Company of 4320 No. Claremont Avenue, Chicago, who are featuring as one of their newest specialties a very attractive pin which presents a new model resonator back banjo. These pins are made of best quality material, gold plated and hand enameled and in appearance are an exact duplicate in miniature of a first-class modern banjo. They are provided with a safety clasp and should be of special interest to banjo clubs, schools, teachers and dealers. Further information about this banjo specialty can be secured from the manufacturer at the above address.

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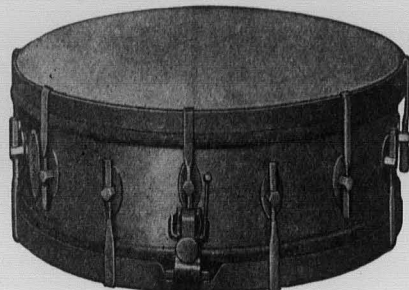
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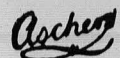
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THE DRUMMER

Conducted by GEO. L. STONE

ON "GETTING BY"

A LARGE amount of *The Drummer's* mail comes from musicians (playing other instruments) who are attracted by the possibilities of the drum section, and who are desirous of becoming drummers without the trouble and expense of going to some good drum teacher and taking a regular course of instructions. A good example of this attitude is embodied in the following letter recently received from a subscriber in Detroit, Michigan, whose signatory initials are A. E. B., and who writes:

"Dear Mr. Stone:

I am a professional musician playing the violin, with eight years of experience in concert and dance music, but as I have difficulty in booking-up every night feel that I should double on some other instrument in order to improve my chances for steady playing. As I have had a thorough schooling on the violin it seemed to me that the drums could be picked up with very little difficulty, and with this object in view I recently went to a drum instructor in Detroit for a course of lessons.

GEORGE L. STONE

After a few lessons with this teacher, however, I found out that the course which he expects me to go through would take the best part of a year, and at the end of that time I will not be doing any better grade of work on the drums than I am now doing on the violin. He obliged me to start at the very beginning, and, to be frank, I do not feel that the musicianship of this drum teacher is equal to my own at that, and am inclined to believe that he wanted to 'string me along.' What I want to know is this: Isn't there a short cut by which a professional musician on one instrument, may learn to play another without starting at the very beginning and going over the same ground he has covered before?"

The inquiry from this correspondent reminds me of a story I once heard about the man who ordered a beef stew in one of the "emporiums" specializing in "beef stews for fifteen cents." Not liking the looks of his order when it was served he went to the desk and complained that there were ants in his stew. "Well," said the indignant waiter, what did you expect for fifteen cents—humming birds?"

It's NO ROLLS ROYCE JOURNEY

There is no short cut whereby to learn drumming, if one wishes to become a good drummer. On the other hand, the woods are full of drummers who have "picked up" a little knowledge of these instruments and whose playing advertises to the world an appalling lack of the fundamentals in this supposed profession. The best, quickest and, in the long run, the most economical way by which to learn the playing of any musical instrument is to study with a reliable and competent teacher of that instrument. "Picking it up" from an instruction book may be a good way to acquire a smattering of the knowledge of drumming, but it is a very slow and uncertain way of learning to be a professional drummer in the true sense of the word.

As a professional violinist, the correspondent above quoted (and my answer to him will apply to many others who hold the same opinions) naturally should be well grounded in the fundamentals of musicianship; but when studying with a new teacher as a beginner on a new instrument, it is eminently proper that he place himself in a receptive frame of mind to take the course as the teacher, not the pupil directs. It is evident that the drum teacher in question had every intention of being thorough in his instructions, which is anything but a fault, as such teaching is founded on faith. This means that first a goodly amount of faith in his teacher on the part of a prospective pupil is necessary before the pupil can be taught that which he desires to learn. The teacher, with equal faith that the pupil is really in earnest, reciprocates by faithfully imparting his own knowledge gained from years of study and experience.

Teaching is done on faith, and business is conducted in the same way. You buy a drum by mail and send your check along with the order—on faith. The dealer—on faith—buys from the manufacturer, who in turn extends the dealer credit of from ten to thirty days—on faith that at the expiration of the allotted time a check will be forthcoming. To be sure someone occasionally is "stung," but in the music-teaching business the fault generally can be laid to a too hasty estimate of the teacher; for bear in mind that no teacher who resorts to shady business dealings with his pupils can remain in the business long enough to acquire a sufficiently good reputation to continue. I do not mean by this that one should be too credulous. Good hard experience in the business world has taught me that, if we walk along with our eyes directed too far above the ground, we may "stub our toes" with disastrous results.

I have in mind another example of the know-it-all pupil (I ask to be pardoned for hitting straight from the shoulder,

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but do it in the interest of the music business that all true musicians have at heart), this one a pupil who through correspondence with this department of the JACOBS' ORCHESTRA MONTHLY complained that, after having taken a year's course from a well-known drum teacher, he "had not learned a thing!" However, I happened to be sufficiently acquainted with the teacher mentioned to know that he was capable, honest and fully qualified to bring up a pupil properly and without any unnecessary loss of time.

Upon further inquiries made direct to this pupil-correspondent I found that he could see no reason for following various directions and hints from his teacher, because he "saw no real use in them." The teacher specified an hour-and-a-half practice each day—the pupil cut that in half, deeming three-quarters of an hour enough for the lesson to be practiced. Again, the pupil saw no need of certain specific exercises, for the reason that a friend of his (studying with another teacher) did not have those particular exercises. Mr. Pupil, therefore, confined himself strictly to reading, and soon found out that (to use his own words) "he could play well when the tempo was fast, but couldn't play at all when the tempo was slow."

When this pupil was ready for his drums the teacher suggested one make and the pupil, no doubt thinking that he could save himself a few dollars, bought a complete outfit from another maker—one of those "shiny" outfits, which among professional musicians is a joke. Then Mr. Pupil wondered why his teacher refused to give him further lessons! He has been taken back by his instructor on a conditional two-months trial, and now realizes that he not only has lost valuable time but some money as well. This is by no means an unusual case, nor an exaggerated one. It represents a certain type of pupil who, through lack of faith and understanding, proves himself to be the greatest stumbling block to his own further progress.

In conclusion, I can only say that there is but one way to do anything right and that is to do it the right way, which is more likely to be known by the experienced drum teacher than by the violinist-drum pupil. There is no such thing as something-for-nothing—a fact that readily may be checked up in the music business by asking any successful musician whether or not he has had to work in order to become successful.

DRUM TOPICS

THE Sells-Floto Circus was in Boston for a short stay recently, and *The Drummer* received a visit from P. H. Gentner, drummer with this organization. This drummer is a pupil of two good friends of *The Drummer*, namely E. O. Roark of Kansas City, Missouri, and Edward B. Straight, of Chicago, Illinois. Gentner states that he has a tough show to play—one hundred vaudeville acts in a two-and-one-half hour show. This comes twice a day and he has all the morning to himself.

George Way, the breezy sales and advertising manager of the Leedy Company of Indianapolis, dropped in not so long ago, and he and *The Drummer* indulged in the customary friendly "squabble" which is invariably a part of Way's visits to Boston.

These squabbles always end up by George and *The Drummer* going into Marston's for lunch or dinner, which fact indicates that we don't take things too seriously. Come again, George.

July always is rather a light month in and around Boston for the music business, and so there is not much in the way of news that would be of interest to our readers. There have been but very few out-of-town show drummers in this locality during the last few weeks. The graduation exercises at Harvard College, which keep many of the band and orchestra boys during the latter part of June, are over, likewise the Fourth of July celebration, and a good many of the boys are now away on summer jobs which are expected to last over Labor Day.

This is about the time of year when I write my annual wheeze about the advantages of summer practice for the drummer so that he may be in a position to make the most of his opportunities when the fall and winter playing begins. I will with difficulty restrain myself this season, for I have gone over this matter very carefully in past years through the pages of *The Drummer*. However, it might be of interest to some of my readers to learn of a particular instance among my summer pupils.

The instance is that of a theatre drummer from a distant city who studies in Boston all through the summer in order to learn more about drums and their playing. This is his second summer with the Stone School, and although a very talented drummer before coming here he has realized the opportunities that are always open to the drummer who knows his business and is preparing for them. This pupil boards in a near-by town, takes two one-hour lessons each week, and practices eight hours every day, "rain or shine." Think it over, you boys who have decided to discontinue your practice for the summer.

QUESTIONS AND ANSWERS

ANTICIPATING THE BEAT AND WATCHING

I suppose that you receive all sorts of questions which to you may seem more or less foolish. However, I am going to take a chance and ask you what may be an old one, yet one on which I greatly desire information, namely: What is the drummer supposed to do when told by the leader to "anticipate the beat?" Will you also tell me if there is any way of improving the acoustics of a theatre orchestra pit so that the drummer can hear the other instruments? The minute I start to play in my pit I might just as well be alone, as I cannot hear anything but my drums.

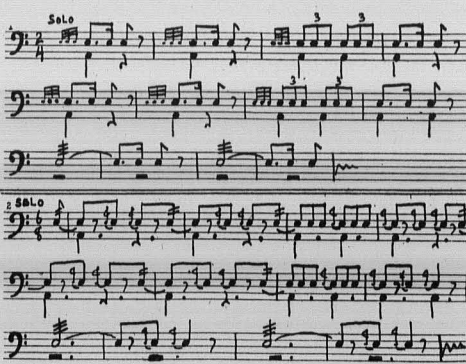
—R. S. P., Indianapolis, Indiana.

To anticipate the beat is to play your drums a fraction of a beat ahead of the down stroke of the leader's baton. Evidently you are dragging the tempo, and the leader is endeavoring to have you play slightly ahead rather than behind the others. In following the down beats of the baton, musicians ordinarily make their attack at the instant the baton is at its lowest level, while in anticipating we strike the notes when the baton is between high and low levels. The drummer who is able to "anticipate the beat" and still not hurry the tempo, which is an entirely different matter, is a valuable acquisition to either a band or orchestra.

There is no acoustical feat that will enable you to hear the other instruments in an orchestra pit. This is one of the reasons why a theatre drummer must know the game and watch, so to speak, for there is no one to whom he can listen or on whom he can lean. He therefore must play the part or "fake" as may be called for, with nothing to lead him but the baton (or, in some cases, the leader's violin). Here, as much as in any place, will be found the need of "anticipating the beat."

How would you play the drum solo in the "American Patrol," by Meacham; in the two-four rhythm as written or in the six-eight rhythm? This is a matter of much discussion between various drummers of my acquaintance, some of whom say the solo should be played exactly as written, others believing it should follow the regular military style of the six-eight street beat. Will you kindly write exactly the way it should be played?

—W. D. N., Lowell, Mass.



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20 good playable orchestrations, \$1.00. No lists but all good numbers well bound and in absolutely excellent condition. — **CHARLEY WACOUTA**, Prairie du Chien, Wisc. (7)

YOUR OWN COLUMN

Wherein readers are privileged to express their opinions and offer suggestions and comments on subjects pertinent to the music field covered by this magazine. Frankness is invited but letters of an objectionable nature cannot be published, and no attention whatever will be paid to unsigned communications.

BAND MEN FOR BAND JUDGES

THROUGH "Your Own Column" in **THE JACOBS' BAND MONTHLY** (a magazine that no one who wants to keep posted can be without) I wish to protest against the way that some band contests are judged. Like many other observers I am inclined to believe that such contests are doomed to die if they do not have better judges. The management of some of these affairs seems prone to appoint to that office men who don't know the difference between a piccolo and a double B♭ bass, and judgments made by such men ruin more bands than otherwise. It is bad enough to have inferior band teachers, but much worse to have acting as judges of musical performances men who know better how to hoe corn or dig potatoes.

I hardly can conceive appointing as judge of a band contest a "do-re-mi" man, who in the case of **Grieg's Huldigungsmarsch** accepted the second movement at a tempo of 72 when it is marked as M-100 — a vast difference, but it got by. However, there were worse things than that in one contest I am thinking of. For instance, there even attempted measures for the basses that were not even attempted by some winning bands — probably because they were not capable of playing them, and so tympani were used to cover the lack. Again, there are measures where the cornets are scored to play eight eighth notes against twelve eighths in triplets for the basses. These were played, but without difference or distinction as to rhythm, and so an absolute farce was made of these passages. As a whole; of tone there was none, time was very bad, and observation of expression marks was nil. Oh, but it was one grand SLAM! I asked this judge if he had studied the score of the test music. If he had said "no" there would have been some excuse, but he answered "yes."

There were oboes and bassoons, etc., which made a showing of strength in numbers, but not one of these gave a definite accounting of itself by being heard. If it merely is BIG bands that are desired we certainly can all have them, but I am thinking that already there are too many "chair-warmers" in some of our bands. I also think it would be a good plan for our supervisors to stand for quality instead of quantity in our school bands. I have had twenty years' experience in band work and thoroughly believe in contests as builders of better bands (both professional and school), if they are conducted right, with competent judges; if conducted otherwise they not only will hurt the standing of regular bands, but perhaps go far towards breaking down a large part of what the Jacobs' magazines already have accomplished, and school bands may die out as did the concert bands of fifteen or twenty years ago.

Certainly, if contests of the future are to be judged as some I have witnessed, I know several men who certainly will keep clear of them. The judge at one contest was not placed apart from others. He sat back in the crowd without so much as a score in front of him, or even a piece of paper on which to put down points, remarks or anything else perhaps necessary to be remembered and considered later on, rendering practically what might be called "snap judgment." If these contests are to go on, the only way is to have good judges, earnest, capable men who know the proper routine of correct judging. Let us have such judges for every contest held, even if the cost is one hundred dollars a day, and they will be an inspiration which will result in better bands, better band teachers and directors, better everything, including satisfaction.

— **J. L.**, Band Director, Pikeville, Kentucky.

FROM A POPULAR CONTRIBUTOR

I WISH to draw your attention to the fact that word was received from France that permission would not be given "La Garde Republicaine" (French Military Band) to leave the shores of their country this year.

The famous Australian Brass Band, that recently completed a tour of Canada, will be the outstanding feature for this year's Western Canada Class "A" exhibitions.

You will be interested to know that I receive many kind words from readers of my articles in the Jacobs' "Triad." The latest were from New York, New Orleans, Oakland and Los Angeles, California, Des Moines, Iowa, Dayton, Ohio and Savannah, Georgia.

I found that Mr. H. J. McGuire, bandmaster of Alee Temple Band, Savannah, was a boy pal of mine in Kingston, Canada, in the 70's. He is a Spanish-American war veteran and a veteran musician.

The only men left of "A Battery" band of the 70's, of whom I know, are Mr. R. Lake, Secretary of the Canadian Conservatory of Music, Ottawa, Canada; my brother, H. J. Rackett, Los Angeles, and myself. Mr. Lake and my brother are five years older than I. Mr. Lake was the battery trumpeter and also played in the band. He teaches all brass instruments at the school and is still a fine trombone player.

Mr. H. E. Anderson, veteran drummer of the Dayton National Soldiers' Home, also says he enjoys reading about the old times.

— **A. H. RACKETT**, Elkhorn, Wisconsin.

I renewed my subscription to **MELODY** because it is a valuable journal for all musicians, especially for organists. — **O. F. MOHR**, St. Louis, Mo.

Melody for August, 1927

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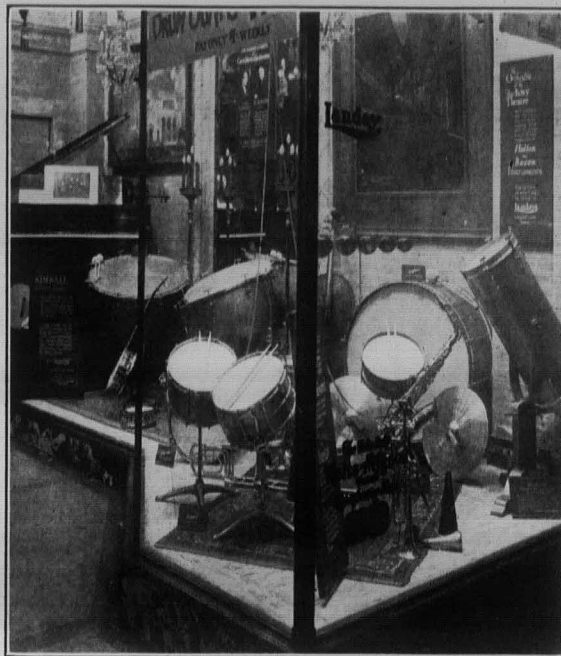
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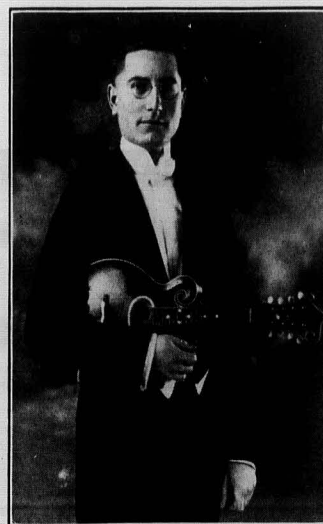
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THE Jacobs' Magazine staff of department conductors and regular contributors affords a source of authoritative information on practically all subjects connected with the instruments, music, musicians and pedagogy of the band, orchestra, theater organ and piano. Answers to questions and personal advice on subjects which come within the radius of this broad field are available to our subscribers without charge, and inquiries of sufficient general interest receive attention through the columns of the magazines. All communications should be addressed direct to the publishers, **WALTER JACOBS, INC., 120 Boylston St., Boston, Mass. Any question which apparently does not come within the jurisdiction of the department conductors or contributors listed will be referred to an authority qualified to answer.**

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S. A. MOELLER, drummer with the Seventh Regiment Band, N.Y.N.G. in State camp.



ALBERT BELLSON, St. Paul, best known as a tenor banjoist, teacher, composer and author of a popular tenor banjo instruction book. Is also one of the few remaining mandolin virtuosos of the Italian school. (Courtesy Gibson, Inc.)

Pictures Picked at Random



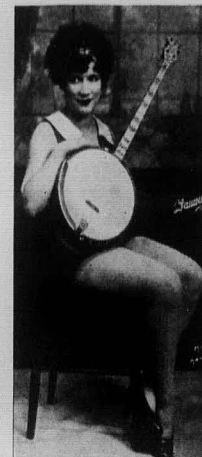
EARLE HENSON at the console of the famous Sesqui-Centennial Austin organ.



Major E. A. LIGHTFOOT, director Allen Academy Military Band of Bryan, Texas, who as president of the Texas Band Teachers Association, Inc., wrote and was largely responsible for the passage of the Texas Band Law.



We do not intend, usually, to picture two banjo ladies in the same issue but if we don't print the one at the right this month, the weather may be too cold before we find space for it again. Margaret Braye is a favorite entertainer in Montreal's best theatres and cabarets and she tells us she is playing a Leedy banjo and that she had this picture made especially for this magazine by the Famous Photo Studios of Montreal.



If you are now a radio fan the chances are you have heard the famous **EDISON ENSEMBLE** from Station WRNY. The picture at the right shows this rather unusual company of virtuosi, most of whom have been soloists or players in great eastern symphony orchestras. Josef Bonime is director and pianist.

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SEPTEMBER, 1927

Volume XI, No. 9

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