

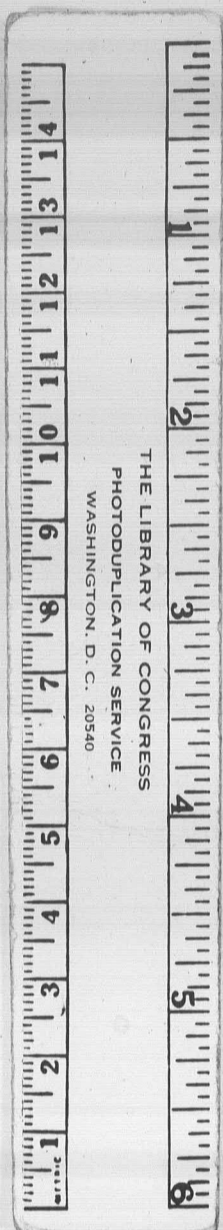
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JANUARY
1928

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Our Cover Illustration
IN addition to his interest in old-time fiddler contests and the revival of the old-fashioned square dances, Henry Ford is active in preserving and restoring historical landmarks throughout the country. The subject of this month's cover illustration is the coach-house of the old Wayside Inn, at Sudbury, Mass., made famous by the poet, Henry W. Longfellow, and now owned by the automobile magnate. The reproduction is from a bromoil print, probably the most flexible and loveliest of all photographic processes. Many of our readers may be interested to know that original bromoils of this subject are for sale and can be procured from the artist, Raymond E. Hanson, 346 Beacon Street, Boston, Mass.

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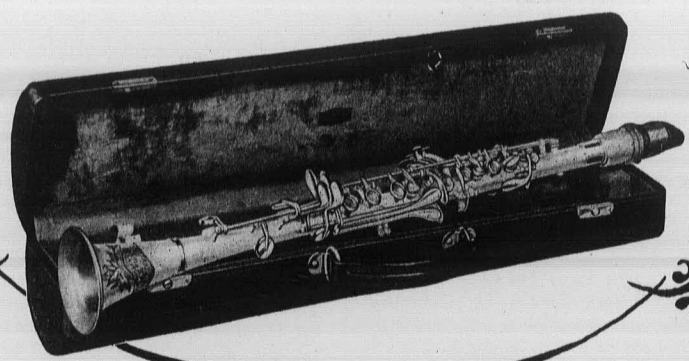
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Across the Flat-top Desk

One of the Old Guard

WE note with regret the passing of Emil Mollenhauer at the age of seventy-two years, twenty-eight of which had been spent as conductor of the Handel and Haydn Society.

Mr. Mollenhauer's orchestral experience was wide indeed and began early in life; at fourteen he was a member of Booth's Theatre orchestra; at sixteen he was chosen to play first violin with the Theodore Thomas orchestra, a position he held for eight years, leaving to join Dr. Damrosch and his organization. It was while Mr. Mollenhauer was with the Damrosch orchestra that his talent as a pianist was developed. In 1884 he came to Boston and joined the Boston Symphony, remaining four years. He was chosen conductor of the Germania and Boston Festival orchestras and toured the country. In 1899 he became head of the Handel and Haydn Society, which position he retained until about a year ago. This season he had again taken on the duties of conductor of the People's Symphony Orchestra, which organization he had formerly headed.

Mr. Mollenhauer had led an active and useful musical life; his loss will be felt keenly not only locally, but throughout the country at large.

Dr. Frank Damrosch, with Ernest Hutcheson as Dean of the graduate school, and John Erskine Chairman of the committee of Trustees. Mr. Taylor goes on to say, "The Foundation's future is still uncharted, but under the leadership of these three men one can hardly imagine it as other than a brilliant and useful one."

In referring to the Curtis Institute, Mr. Taylor writes:

Naturally, an institution so heavily endowed is not dependent upon tuition fees for its existence. Admission is by examination only, and the really talented student is given opportunities that have no relation to his capacity to pay. For example, a student who had extraordinary talent but no money would receive free tuition under a great master, and, if necessary, financial assistance as well. He would be supplied with a piano, or any other instrument he needed, free of cost; he would receive free admission to the concerts of the Philadelphia Orchestra and the Philadelphia performances of the Metropolitan Opera Company; he would be given a chance to make appearances during his student years, and to make summer trips to Europe; and after graduation he would be helped financially in the launching of his public career. If ever again an American musical genius dies neglected, it will certainly be his own fault.

With Mr. Taylor's final sentence, we thoroughly agree.

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Lucky Boys and Girls

THE summer home of the National High School Orchestra at Interlochen, Michigan, apparently is to be an extremely well equipped affair, according to reports of the project which have reached us. Divided into two sections a mile apart, one for the girls and another for the boys, these camps will consist of well-built cottages large enough to house ten players and a counsellor. The cottages will have electric lights, running water, toilets, and shower baths. There also will be rehearsal buildings, mess halls, assembly halls, boats, tennis courts, a golf course, and bathing and baseball equipment. Those youngsters fortunate enough to be sent to this camp by their respective schools evidently are in for a whale of a good time. We are not to be understood as meaning "maybe."

☞ ☞ ☞

A Worthy Cause

A CAMPAIGN has been launched to establish a Home for dependent musicians including composers, teachers, singers, players, and conductors no longer able to provide for themselves. Its name is to be the *Harmony Acres Musicians' Home*, and the site, given for the purpose by Emma R. Steiner, orchestral director and composer, and her associate, Margaret I. MacDonald, writer, consists of a beautiful five-acre tract at Bay Shore, Long Island.

The home will be thoroughly in keeping with the background of the musical profession. It is intended that there will be no suspicion of the institutional idea—the atmosphere will be more in the nature of that of a colony rather than of a House of charity. As is truthfully said in the appeal sent out by the committee:

It is tragic to realize that musicians have no refuge whatsoever when overtaken by misfortune—this, in spite of the fact that as a class they have given more generously than any other group of their time and talents towards the alleviation of the distress of others.

A million dollars is needed for the work. All that the Committee are asking is a dollar from each person—surely not an extravagant request. If any of our readers feel that they wish to give this amount they may send their contribution to the Harmony Acres Musicians' Home Committee, 255 West 43rd St., New York City.

A Society Note

TWO years have passed since the saxophone and banjo made their bow in grand opera. On December 26, 1925, at the Auditorium Theatre, Chicago, this innovation was sprung on a justly startled musical public—the occasion the premiere of W. Franke Harling's *A Light From St. Agnes*. Joseph Blotte (saxophone) and Frank Lenhem (banjo) were the gentlemen retained to participate in the high-batting of these denizens of the musical underworld. Raisa, Baklanoff, and Lamont, the well-known exponents of tra-la and kindred sounds, all of whom were principals in the cast, indorsed the effective use, in the score, of these musical outsiders. It has always been a source of satisfaction and pride to Lyon & Healy that theirs were the instruments used to confound and confute the snobbery of fiddles, horns, bassoons, and other members of the instrumental 400. Emboldened by the success of Mr. Harling's daring, saxophonists and banjoists are now scaling social musical heights which formerly would have caused them a severe uneasiness in the umbilical region and, may we add, are getting away with it splendidly.

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The Purification of the Uke

UNLESS the plans of The National Association of Musical Instruments and Accessories Manufacturers (allow us at this point a long breath) go astray, the ukulele, that wayward little sister of the guitar, is to become a respectable and respected member of the plectrum family. Stern rules are to guide the steps of the manufacturers responsible for her appearance in a critical world. As the *New York Evening Post* so lyrically hath it: "She (the ukulele) must have not less than twelve frets, for instance. Her warm golden back must be arched like a cat's. Her body must not be less than two inches deep at the lower bout. Her frame or sides must be lined. Her sound hole must be trimmed with celluloid or inlaid purfling." Of course all this will raise the general price level of ukuleles but only by eliminating the cheaper and far from satisfactory specimens which have assisted in placing the ukulele in the eyes (and ears) of many, as being one degree above a jew's-harp and slightly below an harmonica as a producer of dulcet sounds. It is time that the ukulele was rescued from her false position—we congratulate her on the event.

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An Obedience to the Harmonica

LET it not be understood from the last sentence but one in the above that we, ourselves, harbor any disrespect for the harmonica. It is quite true that there are other instruments which we prefer—the Chinese fiddle, for instance—but no instrument which, in one city, can gather to its standard seventy thousand enthusiastic puffers is a fit object for contempt, and that, precisely, is the feat achieved by these pocket Wurlitzers in the staid and conservative town of Philadelphia, Pa. It is possible the harmonica has been aided to its present popularity by a realization on the part of many persons interested in the advancement of music generally, that this lowly instrument is "a kind of musical stethoscope which reveals the latent beats of talent in the boy's soul" as someone with a taste for figurative speech has put it, and that it may be used as a stepping stone to the playing of more ambitious instruments, once the boy has been interested in music through its use. "And what about the girl?" a voice is raised in query. "The girl, too, most certainly," we respond politely, doffing our costly Stetson.

Give New England a Credit Mark!

THE National Bureau for the Advancement of Music has just issued an elaborate booklet, *State and National School Orchestra Contests*. The text outlines the plans for, and lists the prizes to be given at, these proposed contests. That the "contest idea" is to be widened in scope to include school orchestras is a matter over which New England should have reason to be proud, because it was the New England Music Festival Association, Inc. (composed of music supervisors and others) which demonstrated, in the face of much negative head-shaking, that the inclusion of school orchestras in state and sectional contests, up to that time confined to bands, was a feasible thing. Of course the present announcement is the aftermath of the success of this demonstration.

It is customary for folks who live elsewhere to look upon New England as somewhat harsh and unfertile soil for the propagation of new and progressive ideas. Occasionally, though, we fool 'em by producing a crop from seed that had failed to sprout in other localities.

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Princely Munificence

IN A recent issue of *McCall's Magazine*, Deems Taylor, the well-known composer and editor of *Musical America*, comments on two outstanding monetary gifts to American Music; first, the Juilliard Foundation of \$15,000,000, this amount bequeathed by the late Augustus Juilliard, and second the endowment of the Curtis Institute of Music by Mary Louise Curtis Bok, daughter of Cyrus Curtis, the publisher with a fund of \$12,500,000, an increase of \$12,000,000, over the original amount given by her. This will furnish the Institute an annual income of three-quarters of a million dollars.

According to Mr. Taylor, the Juilliard foundation has been, formerly, the object of some unfavorable criticism owing "to an apparent lack of direction in its administration." This, however, is now a thing of the past; the Juilliard School of Music has been merged with the Institute of Musical Art in New York, under the direction of

The Development of Piano Music

WHILE the use of musical instruments to accompany the voice is a very ancient practice, the history of instrumental music in solo form practically begins with the origin of the orchestra in the beginning of the seventeenth century. We might go back one step further and say that instrumental solo music owed its origin to the opera, for the beginning of opera certainly assisted the orchestra, as we now term it, into being. To do this, however, would necessitate our going back step by step, and tracing the origin of the opera to the ancient Greek plays, which would lead us too far from the subject at hand. The ancient world used instruments and groups of instruments for accompaniment purposes, but such combinations could hardly be classed as orchestras, as the work was in unison.

The first orchestras which were formed to furnish the accompaniment to the early operas were, of course, primitive in the light of our modern concert or symphony orchestras. *Euridice*, one of the earliest operas (A. D. 1600), had an orchestra consisting of one harpsichord, one large guitar, one viol, one large flute, and three smaller flutes. Such a combination would hardly prove adequate for a performance of one of Wagner's operas. It is not my purpose to dwell upon the development of either the opera or the orchestra other than to show that from this beginning instruments of different types were invented, developed, and used in the orchestra, until we have the modern grand orchestra of today which is in reality a combination of three bands, or orchestras; the strings, the brass, and the wood-wind, to which are added the instruments of percussion. The natural outcome of the development of these instruments was the origin of music specially suited to each instrument.

The Piano Appears

It was not long after the manufacture of pianos became general that this instrument completely superseded the harpsichord in the orchestra and but a few more years until it appeared as a solo instrument. In fact, it was so used in London by John Christian Bach about the close of our Revolutionary War. There was no music literature for the piano at this time and performers upon the instrument had to rely upon that which was written for other instruments such as clavichords, harpsichords, spinets, etc., of which there was a wealth at hand and much of which could be readily adapted to the new instrument. Many of the classic forms of music had been established by this time, especially the contrapuntal forms which reached their fullest development with John Sebastian Bach before his passing in 1750.

Much of Bach's music, though written for other instruments, is indispensable to piano literature, especially the *Two and Three-part Inventions*, *The Well-Tempered Clavichord*, and some of the *Preludes* and smaller *Fugues*. A few of the *Fugues* are said to have been written for the piano, but although Bach before his death saw some pianos, which he praised highly, it is generally conceded that he did not think well of the new instrument as a whole. One of his sons is said to have remarked that the pianoforte, though not the expressive instrument that the clavichord was, would do admirably for the

By JUDSON ELDRIDGE

In this article, which is a continuation of the series by Mr. Eldridge on Class Instruction, the author begins a short history of piano music. The material is from the "Class System of Piano Playing" by Mr. Eldridge, and is used by permission of the owners of the copyright, the Elton Publishing Company of Philadelphia.

playing of rondos. Were he living today, the remark would have been that it was a good jazz instrument.

The orchestra is not responsible for the development of all of our instrumental forms by any means. Among the ancients music was used to accompany the dance as well as the song, and the dance, both ancient and semi-modern, has supplied us with many of our classic forms of composition. In fact, the *Suite* which was the predecessor of our classic instrumental forms, had its origin in the ancient dance forms. Some authorities claim that these dance forms were the beginning of all musical forms and some of our more modern and more complicated forms were at first but the use of several dances in succession, such as two fast ones with a slow one between them. This device originated the first rondo form and formed the basis for many of the musical forms in use today, both vocal and instrumental.

Development of Forms

The *Suite*, or set, was originally a collection of dance movements, and was sometimes known under the name of "partita." Various dances were used in the *Suite* but the following were among the most prominent ones:

The Chaconne — a dance in triple measure, usually beginning upon the first beat of the measure. It is generally in a major key and often of slow tempo.

The Sarabande — a dance in triple measure of stately, dignified character. It was originally a Spanish religious dance.

The Courante — a triple measure dance in rapid running style. This was often used by the classic composers as the second movement of the *Suite*, while the *Sarabande* was frequently the third.

The Passacaglia — a triple measure dance, often in the minor key and rather bombastic in character.

The Minuet — a triple measure dance of slow and dignified character. (This dance has been so freely treated and forms the basis for so much instrumental composition that I have treated it in detail later.)

The Gavotte — an even rhythm dance, generally in quadruple measure, of genial and skipping character. It begins upon the third pulse of the measure which forms a mild syncopation. The *Musette* was often used as the central part, or trio, of the gavotte, and was a rustic type of movement with a drone bass frequently used in imitation of the bagpipe.

The Bourree — a dance similar to the gavotte in rhythm and measure but often brighter and quicker. It frequently begins upon the last pulse in the measure.

The Pavane — a slow and stately dance in quadruple measure comparable to the *sarabande* in triple measure.

The Rigaudon — a dance in duple or quadruple measure named for the originator, Rigaud,

who introduced it in the court of Louis XIII. It may begin upon the third or fourth pulse of the measure, is lively in character and may be sung as well as danced.

The Allemande — which is usually the first movement of the suite, is in duple or quadruple measure of cheerful, playful character. It is not certain that this was a dance.

The Gigue — is a dance with a variety of measure possibilities, for it may be in 3-4, 4-4, 6-8, or 12-8 time. Its chief characteristic is a rapidly moving figure of three notes and it is used for the final movement of the suite. The *Loure* is a slower type of *gigue* which is sometimes used before the *gigue* in the suite.

The Air — a simple melody of moderate tempo.

The Burlesca and the *Scherzo* (not the scherzo used in the sonata) are both playful in character and may be found in any class of time measure.

Bach established a well defined form for the *suite* and used the following movements: — *Prelude* (at the will of composer), the *Allemande*, the *Courante*, the *Sarabande*, the *Intermezzo*, or middle pieces, and the *Gigue*. The *intermezzi* were two, three or four dances or movements selected by the composer and might be minuetts, gavottes, etc.

Handel followed the order of movements prescribed by Bach so closely that he often omitted the names of the different dances.

The modern suite allows a much freer treatment than the older one and is a succession of movements, especially orchestral suites, akin to the symphony. (Here I refer to the modern symphony and not the use given to the word a century ago when it meant a prelude, interlude, postlude, or any instrumental passage appearing in a vocal work.) While the older suites were all contrapuntal in character, the more modern composers have written compositions in the character of the older dances in the language of the more modern harmonic style.

Minuet-Form

The form, or pattern, of the minuet has influenced the patterns for more compositions not even related to the minuet dance than all of the other dances combined. It is a composition consisting of three large sections, each of which is divided into smaller sections called periods. The first section consists of an elementary rondo-form, i. e., a principal period followed by a contrasting period which is in turn followed by a repetition of the principal period. The second section, called the "trio," may be one, two, or three periods; it is often a simple three-part form, which is in a related key, generally the dominant or sub-dominant. The relative minor has been used for the key of the trio. The third section is a repetition of the first entire or in part and may have a coda. There may be an introduction to the piece, and in the hands of the older composers there nearly always was.

The origin of the trio is of sufficient interest to warrant a little of our attention at this time. At just what time the trio became a part of a composition is not definitely known but sometime in the early stages of instrumental music variety was obtained in the dance groups by having one of the sections played by three

instruments. This not only gave variety to the "overture" or "prelude" to an opera or concert but also gave those musicians who might have superior ability an opportunity to do work a little more outstanding than that of the general ensemble. However, at the close of the part for the trio a return to the first section, or at least a return of all of the instruments, was necessary. In the beginning, the material for the trio was a part of the composition, or group of compositions, at hand, but as the form developed and the skill of the performers increased, the size and character of the trio parts developed accordingly until they were written often as independent compositions. Trios were written for many combinations of instruments, but when the piano came to form a part of the combination, pianoforte trios, as they are called, placed all of the others in the background. Some of these modern pianoforte trios are really piano solos with violin and cello obbligatos, especially when written by a pianist composer, but there are instances of very beautiful trios written for these instruments where a perfect balance of parts is maintained throughout. Many of the better ones are written on the sonata form and follow the general idea of a symphony for three instruments. (See Goldmark Trios.)

The Sonata

In the seventeenth and eighteenth centuries the word "sonata" referred to any instrumental composition as opposed to a "cantata" or vocal composition. There were two forms of the sonata, viz., the church sonata, which was very grave and dignified, and the chamber sonata, which was much lighter in character. The former began with a slow movement in 4/4 time, generally, and was rather ponderous in character, devoid of much musical expression and not so free in its treatment as was the chamber sonata. The latter was frequently similar to the suite.

The sonata, or sound piece, was the outgrowth of that revolution in music which began with the close of the sixteenth century in an attempt to separate music from the dominance of the church. The old ecclesiastical forms had been practically exhausted and composers everywhere were casting about for new forms and modes of expressing their musical ideas. Frescobaldi was the first composer to use the word sonata for a composition and his sonatas consisted of but one movement. Other composers quickly made use of the idea and enlarged upon the form, the great English composer, Purcell, writing a violin sonata more like the modern work. While his sonata had but two movements, the first one was binary in form, possessing two themes of contrasting form and character, a small development, and a return to the original themes. This was the birth of the "sonata-movement" or the "sonata-form." Domenico Scarlatti, whose dates are about a quarter of a century later than those of Corelli, gave a more melodic idea to the sonata which had, in a degree, the flavor of more modern music. Carl Philip Emanuel Bach, son of John Sebastian Bach, did much to further the development of the sonata and was the first to use the various movements in their proper contrast, yet the credit for the first definitely formed sonata goes to Haydn whose first clear model sonata was brought forth in 1759, nine years after the death of Bach. Haydn's piano sonatas are not good specimens for illustrating the form for two reasons, one of which is that he

did not like the instrument for which they were written, and the second reason is the fact that the sonata was still in its infancy and the task of completing it remained for later composers.

The sonata was brought to complete development faster than any other form of musical composition; for only sixty-five years after Haydn brought out his first model of the completed form, Beethoven completed his Ninth Symphony, which is considered the vastest and most completely developed sonata-form in existence. Between Haydn, who is called the "father of the sonata" and Beethoven, who brought the work to such completion that no new forms have to this day been developed, we must insert Mozart, who wrote piano sonatas of vast interest and importance for students' use. His forms are clear and distinct, his

melodies are simple and appealing, and his piano sonatas are distinctly for that instrument. While from the standpoint of form the works of Beethoven are vastly superior to those of Mozart, in general, Beethoven thought in terms of the orchestra in writing his piano sonatas and they are truly orchestral compositions within the scope of the piano. In fact, Beethoven was among the first to use the orchestral effect for the instrument and in this he was imitated by many composers in his time and down to the present day. It remained to the so-called "romantic" school of composers, such as Mendelssohn, Schumann and Chopin, to separate piano music from the orchestral and give to the literature for the piano that individual characteristic best suited to the instrument. (To be continued)

This and That [A Continuation of Editorial Comment from page 5]

SYMPHONY Orchestra concerts for school children as a part of the regular school curriculum will have become an established fact next Spring in Newark, New Jersey, through the generosity of Mrs. Felix Fuld, wife of Felix Fuld, vice-president of L. Bamberger & Co. of that city. These concerts are to be the same type of children's concerts which have been given in Aeolian Hall, New York City, with such marked success. The New York Philharmonic Society has been engaged for the purpose, with Ernest Schelling as conductor. Mr. Schelling, in addition to conducting, will lecture on the music to be played, and moving pictures are to be used to cast further light on matters touched upon in his talks. Miss Louise Westwood, Director of Music in the Newark Public Schools, in comment on these concerts is quoted as saying: "They will fill a long-felt want for the advanced type of musical education among our younger people. . . . I believe that the children of this section will be grateful for many years to come for this opportunity." We will add that, if they are not, they at least should be.

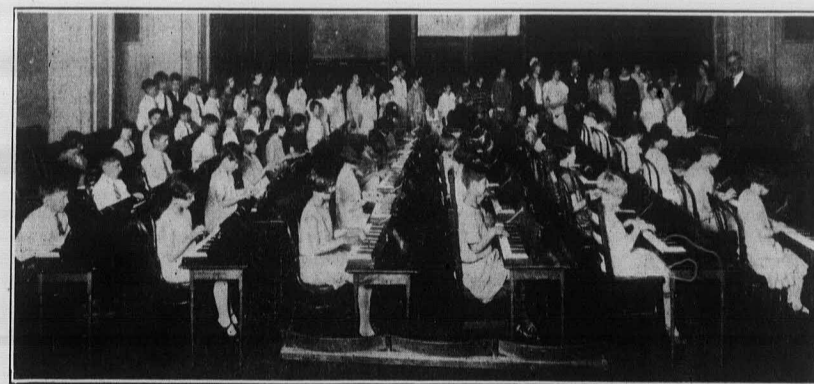
There is one angle from which this matter can be viewed, possessing considerable significance; that while it is gratifying to see an ever-increasing number of public-spirited citizens interesting themselves in advancing the cause of music, it is fully as encouraging to observe that professional educators are more and more recognizing its value in regular school work. We question whether a few years ago such a thing as a pupil being allowed to cut class to attend a musical performance would have been allowed by the school authorities. This privilege has been granted in the present instance for one of the concerts which is to be given in midweek. Music is gradually taking its place alongside of the three "R's." The time is fast approaching when ignorance in musical matters will be a thing to be ashamed of rather than the subject of more or less bragging. Strange as it may appear we have listened to people who actually adopted the latter attitude with considerable gusto, not to say *clan*.

THE WILDER KEYBOARD, a device adapted for group instruction in piano work, was tried out last year in the Boston Public Schools with results so satisfactory that the appropriation for its use has this year been doubled. A detailed description of the invention and its possibilities would be somewhat lengthy for the present available space

but we may say that, in general, it resembles a four octave piano keyboard, with the difference that the individual keys do not move, the keyboard tilting as a unit, and that the white keys are represented by ridges instead of a flat surface, this latter feature, it is claimed, forcing the pupil to learn to strike the key in its exact centre. Adjusting the keyboard forward or backward on the tilting fulcrums naturally changes the leverage, and by this means touches from light to very heavy are made possible. With each pupil furnished a Wilder Keyboard, as many as forty have been instructed at one time. Its inventor, H. S. Wilder, for the last twenty-seven years connected with the New England Conservatory of Music, himself, last year, conducted instruction among two hundred children in the Boston schools.

MEYER DAVIS, owner of one hundred and eleven orchestral units, is a great believer in music as a vocation, and, in a recent statement, points out the various advantages a musician's career offers. He stresses particularly the pleasant nature of a musician's work and the gratifying financial results that now attain, adding that the supply of musicians has not kept pace with the demand, and citing a recent experience of his own in organizing a fifty-piece orchestra for a new motion-picture house opening in Washington, D. C., when he found it impossible to secure more than half enough players in that town and was forced to look for talent wherever it was available. Finally, through the persuasive eloquence of high salaries, he succeeded in rounding up three men in Boston, three in Chicago, one in Salt Lake City and ten in New York, all showing how far afield an orchestra organizer must now go to collect a band of competent musicians. The statement ends with the following plea: "In considering your boy's education and preparation for life, give some thought to music."

The statement is particularly interesting in that portion dealing with Mr. Davis' difficulty in securing players for his picture-house team. It cannot but occur to one that the school band and orchestra movement will be an extremely active factor in bringing about the thing that this gentleman so strongly desires, and that the progress made by his boy or girl with these school organizations may influence many a parent to give serious attention to the suggestion contained in the above quoted sentence.



A CLASS OF FORTY IN LINCOLN SCHOOL, BOSTON, DEMONSTRATE THE EFFICACY OF THE WILDER KEYBOARD, WITH DIRECTOR OF MUSIC JOHN A. O'SHEA AND A CORPS OF TEACHERS LOOKING ON.

Start the High School Bands in the Grades

So says Charles R. Spaulding, Director of Instrumental Music in the Public Schools of Newton, Massachusetts. Whether or not you are personally concerned with school bands, you will be interested in this article, which discusses facts and practical experience rather than theories.

(An interview with Mr. Spaulding by C. V. B.)

THE band played Bigelow's *N.C.* March with such superb snap and finish that the audience rose as one man and applauded mightily; in fact, the audience was one man, and I was the man. The band wore the uniform and colors of Newton High School, the place was the assembly hall of the school, the time was late afternoon, and the young music makers were just winding up the regular after-school band rehearsal with the march mentioned, playing the number with a verve and vigor that savored more of seven o'clock in the morning instead of the tag end of a school day with all of its duties. If magazine space were more "stretchable," I would like to write at some length about this band, and about its manifest ability to appear either as a parade or concert organization. I also would like to tell about some of the individual players with whom I talked: the co-ed senior who played solo trumpet in true professional style, but who told me her real ambition was to become a professional photoplay organist; about the remarkable young saxophone player, a youngster who confided in me to the extent of telling of his ambition to take up the bassoon; of the slip horn artist in embryo who was hoping to earn his way through college with his horn and prepare himself for a career in the engineering field; of the clear-eyed young chap who played clarinet, but who could not stop long to talk with me because he had to "beat it" for football practice, and about many others whose faces were still lighted with the music they had just been making. I would like to write of the untold possibilities and potentialities within these vibrant young folks that were being brought to the surface and formulated partly through the discipline and rhythm of music.

Here was a great well of human interest, filled with enough of the energy of young life to furnish material for perhaps several articles, as well as much philosophizing, yet after all they would be stories differing only in detail from the many that already have been printed in the columns of this magazine from month to month. What, therefore, shall I say that is new? High school bands of such unquestioned excellence as this one are now an accepted fact. Their existence cannot be denied by any Americans, save those who are stone deaf or reside within sound-proof walls that exclude the crescendoing brass and drums of the American school bands that now are heard in every town, village and hamlet. There are good and worthy bands everywhere, composed of students not yet out of school. The obvious question, therefore, is not "Can it be possible," but rather, "How do they get that way?"

And that is just the question I asked Charles R. Spaulding, director of instrumental music in the Newton public schools. I also asked him: "Where do the players come from?" "Where do you dig up all those clarinetists?" "Did that diminutive lad, who apparently is in his first high school year, receive his ability to toot such a mean trombone with his grammar school diploma?" "What is going to happen to your band when all these seniors graduate this year?"

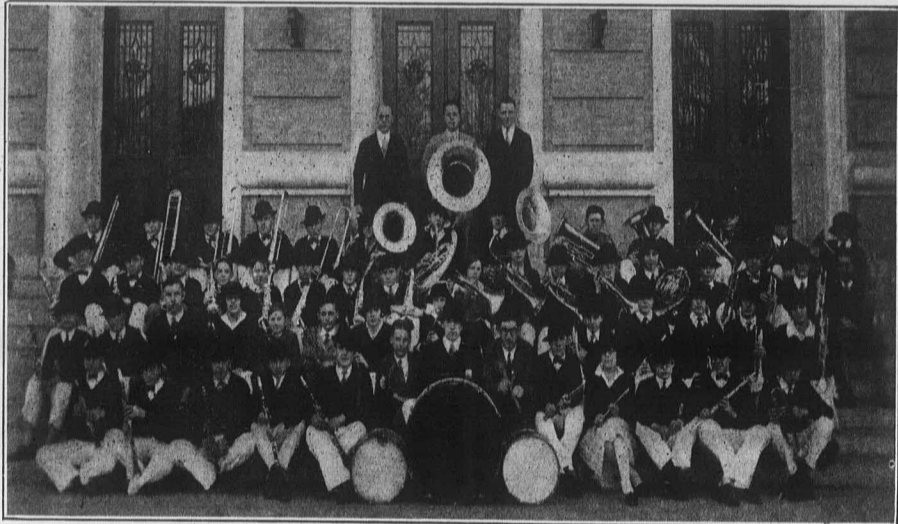
Of course my questions implied an ignorance of which I was not wholly guilty, for I knew that in the Newton grade schools there was in force some sort of a system of instrumental music, but I had a purpose in view. I already had discovered that Director Spaulding was one of the modest

type of men with which the field of professional music is none too richly blessed, and that questions about himself and his personal activities, *per se*, had been evaded or answered altogether too lightly for the purpose of such a serious magazine writer as I claim to be; and I was after a story. However, my question about the clarinet players and their source seemed to be the "button-presser" and the statements which follow, part of them within quotation marks, were gleaned from the resulting interview.

The Newton System of "Instrumentalizing" the Grade Schools

"It isn't especially difficult to interest pupils in taking up the clarinet," said Mr. Spaulding, "yet it would be quite a problem to produce enough clarinetists for a first-rate band in the high school if we waited until the students reached the latter before we commenced to prepare the players. This is true not only of the clarinet, but of the other band instruments. I think it is the experience of most public school music workers that when there is no systematic plan of instrumental musical instruction in the grades, the bulk of the students who enter high school with an instrument (and some ability to play it) come lugging saxophones, drums and tenor banjos to the first meeting called for orchestra and band try-outs.

"I do not mean that I have anything against these particular instruments mentioned. They are useful in their places, but it is not fair to the young people to allow their choice of instruments to be almost entirely governed by the 'obviousness' of certain instruments used in the popular type of orchestras, and certainly it is not a good way to produce a successful high school band. In the Newton



THE NEWTON HIGH SCHOOL BAND

Every member of this band is a paid-up subscriber to Jacob's *Band Monthly*. The band now has a membership of eighty-four.

schools we have a very simple method in operation whereby we have large classes studying the various instruments as it is possible for us to handle. As to clarinets, one reason why we have so many promising clarinet students is because we have emphasized this instrument owing to the former great shortage, and also because the clarinet is a very useful instrument from the standpoint of the person who learns to play it. It is surprising how many boys and girls will express a preference for the clarinet if given a chance to know the instrument — and the same thing is true of other instruments needed for the band."

The plan referred to by Mr. Spaulding may not be a

Note.—The photographs of the bands and band classes used to illustrate this article were supplied through the courtesy of the Conn Boston Company, and the half-tone engravings by the *Music Trade Review*, to which magazine the article was released for publication in November, 1927.



CHARLES R. SPAULDING

great deal different from plans in operation in other schools, but it is sufficiently interesting to warrant an outline in some detail. When it is desired to start instrumental music classes in a certain school, the principal is asked to arrange for an assembly of the pupils from the fifth grade up through the eighth—or ninth, as the case may be. It is suggested that this assembly be held during the last half-hour of Friday afternoon. Almost every principal is glad to co-operate in this effort when the plan is fully explained, and some have even asked for an opportunity to help start the work. Mr. Spaulding's reason for selecting the last half-hour on Friday afternoon is because that is the time when principal and teachers most easily can spare the pupils from their other work, Friday being generally recognized as the weakest day in the week, and the last half-hour of the afternoon the one during the whole week when the minute hand of the clock moves the slowest.

Most pupils will corroborate the last statement because most pupils have watched the clock during that period.

Selling Clarinets with a Saxophone

All except a few minutes of this half-hour assembly period is devoted to a diversified ensemble and solo demonstration of the various instruments of the band, played by picked members from the high school band, thus allowing the instruments in general to be heard in combination, and each of the most important ones in solo. The clarinetist, after playing his solo, immediately repeats the same solo on a saxophone, and, said Mr. Spaulding, "That is the simple method whereby we are able to interest so many pupils in playing the clarinet. I

have found that when asked in advance what instrument they want to play the majority of boys will specify saxophone, and so I use this association of the clarinet and saxophone to direct interest to the former. I explain that a good clarinet player, who is in much demand for the band (in which many clarinets are used), and who also finds opportunities to play in other ensembles, can with little difficulty play the saxophone as just demonstrated before them. I likewise explain that while a person who learns to play the saxophone can also take up the clarinet, it is not so easy as in the reverse, for although the fingering is practically the same on the saxophone as on the second register of the clarinet, the saxophone student is apt to drop into bad habits in the manipulation of the reed, due to the fact that the saxophone plays so much easier than the clarinet. I also point out that the clarinet is a light instrument which may be disposed of compactly in a small convenient case,

and parents appreciate the further fact that the clarinet is a comparatively inexpensive instrument.

"I haven't a doubt, however, that many of the boys who decide to take up the clarinet, secretly intend to get a saxophone just as soon as possible, for the lure of the jazz band is very strong in these days and although I don't say so in my talk to them (which necessarily must be very brief) the boys who have jazz band ambitions are quick to see the advantage in possessing the ability to play both clarinet and saxophone. I have demonstrated and proved time and time again that a fairly clever boy can readily transfer his clarinet technic to saxophone. It was only just recently that one of my high school clarinet players received his B \flat saxophone on Thursday and on the following Friday afternoon played both clarinet and saxophone solos in a demonstration. He did an excellent job, too, although, of course, playing a fairly simple yet melodious number."

Mr. Spaulding makes it plain to the pupils that the purpose of the first assembly is to make them acquainted with the various kinds of instruments that are used in the band by seeing and hearing them in demonstration, and at the conclusion of the program he asks those who think they can identify each of the various instruments shown to raise their hands in turn. Not by any means can all the children do this, but it does not take them very long to learn the names of the different instruments. They take such a keen interest in the entire proceeding that when finally at the climax Mr. Spaulding asks how many would like to enter instrumental music classes in the school, if free instruction is provided, usually at least two-thirds of the entire group respond.

Insists Upon Parental Co-operation

Those pupils who have raised their hands in response are then instructed to report in the same assembly hall after school on Monday, and to bring their parents (or guardians). "This last point is quite important," said Mr. Spaulding, "for if we attempt to go any farther without presenting the plan complete to the parents we get into much difficulty, this because most of the children are more than likely to get things twisted in their reports to the folks at home. Therefore, we insist that all pupils who report at the second meeting on Monday must have with them either a parent or person in authority, or be provided with a note stating that the pupil has parental permission to take up the class music work."

"Not all the pupils who raised their hands at the Friday afternoon assembly are present at the Monday meeting," continued Mr. Spaulding, "but a large percentage of them are on hand with their parents, older brothers or sisters, or somebody to vouch for them. At this assembly the usual plan is to have present a group of picked students from the instrumental music classes of another grade school, which gives a demonstration of what is being done by other students under the same plan proposed for the pupils present. Sometimes the youthful demonstrators have been studying in class for only about four or five weeks, but such is the success of the class method of instruction that the demonstration is always satisfactory, and, from the standpoint of the astute parent, more satisfactory than if more mature players had given the demonstration."

At this meeting the entire proposition is outlined clearly and concisely, and parents understand that they may buy instruments on low instalments or rent an instrument for \$10 for a term of three months, the rental fee paid to apply on a new instrument if it is desired to buy such at the conclusion of the three-months' term. The demonstration also serves to acquaint the parents with the different instruments used in the band, of which the most of them know practically nothing.

"It is indeed surprising how many of the parents themselves do not know the difference between a clarinet and a baritone," said Mr. Spaulding, "and the majority of them seem to thoroughly enjoy and appreciate the opportunity of having a first-hand acquaintance with the instruments they have heard so often but never had been able to identify. The hour of the regular class lesson is also announced at this meeting, and it is explained that by arrangement with the teachers all members of the instrumental class will be excused from their recitations for that period, provided their standing in the subject affected and all subjects is satisfactory. Stress also is laid on the point that no pupil will be allowed to continue in the instrumental music classes if there is any falling back in other work, and thus is music pleasure made an incentive to school duty."

Notice is given at this meeting, and also posted on the bulletin board, that applicants to the classes may have until the following Friday night to sign the necessary papers and deposit money at the office of the principal for the first payment or rental on the instruments, but by Friday morning some sixty to seventy of the seventy-five or one hundred children who attended the second meeting will have completed the initial arrangements for securing their instruments. On this Friday Mr. Spaulding remains in the principal's office during the day, and calls in the applicants a few



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at a time, for preliminary examination and tests, the usual tests being given in rhythm and intonation and for physical qualifications.

Whenever possible the pupil is allowed to sign up for the instrument for which a preference has been expressed, but more than a few times it is found advisable for the sake of the pupils themselves to interest them in some other instrument. A good trombone section is assured by making a very careful test of the ability of all candidates to carry a melody, and then, of course, looking to the physical qualifications. The latter, by the way, is done when the pupil is singing, which gives a good chance to note teeth, lips, jaw, etc., without embarrassing the pupil. A number of the larger instruments (such as basses, baritones, etc.) are owned by the school and these are awarded to the candidates who most deserve them; children whose parents are in poor circumstances, or those who have unusual natural ability, plus the necessary physical qualifications, being given the preference.

In instances where candidates seem to be deficient to a degree wherein they would make unsatisfactory members of the class—if their sense of rhythm seems to be lacking or undeveloped, if they seem to have a poor ear, or the like—Mr. Spaulding communicates with the parents and advises them that as there is a question of doubt as to the musical success which might be attained by their child a withdrawal from the class might be for the best, and that he is returning the parental money for the time being. He then suggests that a conference be arranged, at which a more careful investigation is given, and if the child proves to be quite undeveloped or backward, musically speaking, the parent usually is advised to have the pupil take piano lessons for a while as a foundation for his development.

Here again there seems to be a wise handling of a delicate situation which otherwise might load up the classes with a few backward pupils who would be a decided detriment to their fellow students; at the same time it also is for the best interest of the pupil, who could not receive in the class that attention which he would need to advance properly. However, there are very few of these unlikely candidates; usually about forty out of sixty or seventy complete the arrangements, and the twenty or thirty who drop out do so because of the financial consideration or because of a lack of real interest on the part of pupil or parent.

After the very important try-out day on Friday the instruments are ordered immediately and all pupils are instructed to be in readiness for the call of the first class at the hour previously specified, but no instruments are given out prior to this first class period.

Co-operation of a Dealer Essential

Another important point brought out by Mr. Spaulding was that while the first payments and rental fees were left at the office of the school principal after the delivery of the instruments, the money is at once turned over to the store from which the instruments are secured, and all financial matters are handled thereafter direct with the store. This not only relieves Mr. Spaulding's department from the burden of collecting payments, but is better business in that it places the entire responsibility for regular and prompt payments on the parents who, by dealing direct with the store, understand that it is a pure business proposition and in no way controlled by Mr. Spaulding or the school department. Those who have rented instruments may continue to rent them beyond the expiration of the first three months' period if desired, but parents usually prefer to own the instruments which their children are using and oftentimes complete arrangements for purchase before the expiration of the three months.

"The importance of the co-operation of a reliable and sympathetic dealer cannot be over-estimated," said Mr. Spaulding. "I attribute no little part of our success to the fair and business-like handling of the sale and rental of instruments necessary to carry on the work, which would have been quite impossible without the close co-operation

of a dealer amply able to finance the proposition. In this respect we are particularly indebted to Mr. Maxwell Meyers, the energetic manager of the Conn Boston Company, New England factory branch of C. G. Conn, Ltd. Without such help we could not have developed the work so rapidly or soundly."

Class instruction commences immediately upon the delivery of the instruments. Students of all instruments receive instruction in one class. The Maddy and Giddings Universal Teacher is the method used, and this is followed by the other books of the Maddy and Giddings series. At the first class it is announced that just as soon as possible there is to be a demonstration concert given by the combined players from the classes in the various grade schools that start about the same time. It also is announced that the best players will be given the first-chair positions in the various sections, and there is keen competition for this honor; also, from the outset much interest in the preparation of the announced concert. At the first demonstration concert of the combined grade-school instrumental classes last year, the ensemble included seventy-six clarinets, fifty-eight trumpets, twenty saxophones, ten drums, fifteen altos and melophones, as well as basses, baritones, flutes, piccolos, etc. The program included ensemble numbers by the entire aggregation and by small groups, as well as solos by players who had been competing for the privilege.

This in brief covers the story that answered the questions inspired by the fine performance of the Newton High School Band, and I will confess that most of it is told in my own words rather than in those of Mr. Spaulding, who gave me the facts much more rapidly than I could put them down.

Some Facts About Mr. Spaulding

Charles R. Spaulding commenced to play in his hometown band at Woodstock, Vermont, when he was twelve years of age, and at the same time took up the study of the violin during the summer months with Boston violinists who were playing engagements at the Woodstock Inn. He left Woodstock at about the age of seventeen or eighteen to complete his education, but had been leading the Woodstock Band for some time before. He graduated from the Ithaca Conservatory in 1916, majoring on the violin, and under private summer study for a period of years with Samuel W. Cole, then head of the New England Conservatory of Music, Public School Music Department, completed a thorough course in "Public School Music." He toured one year as a concert violinist; was in charge of the band, orchestra and violin departments at the West Virginia Wesleyan College for three years; served one year as head of the violin department at the Conservatory of Music in Allentown, Pennsylvania, and for five years was director of public school music in Kingston, New York.

Newton is a beautiful residential section of Boston. It covers eighteen square miles with almost eighteen residential divisions, each with its schools. Among the instrumental organizations of the Newton schools are the high school band of eighty-four players (whose playing of the NC-4 March preludes this writing), five high school orchestras, two junior high school orchestras and several grade school orchestras, besides the various instrumental classes. Miss Alice M. Philbrick, who has entire charge of the music in the new Levi Warren junior high, is director of the orchestra at that school, and Miss Hattie R. Hinkley is director of the orchestra at the Day junior high. Both of these schools are doing excellent work.

I was requested by Mr. Spaulding not to give him credit for all this work. "For," said he, "in the first place the music department has the complete support of the entire school system of Newton from the school committee down. Then there is Superintendent Ulysses G. Wheeler, who believes in music study as an important factor in modern school education. Furthermore, the excellent foundation received by all pupils of the Newton Schools in vocal music under the direction of Edwin N. Griffin (supervisor) and Eva A. Sanderson (assistant supervisor) gives us unusually good material for instrumental classes. Also



NEWTON GRADE SCHOOLS JUNIOR BAND

Newton High School will always have a crack "Senior" Band as long as this group in maintained to lay the foundation. But that isn't the big point, after all. These boys and girls have a band of their own now; they need not wait until they reach High School to enjoy the musical training and experience which every boy and girl deserves.

Assistant Superintendent Mabel C. Bragg and Francis Bacon, the director of secondary education, are factors whose influence is fully apparent in any success the instrumental music department may have attained."

With all his activities in connection with the work of his department in the Newton schools, Mr. Spaulding finds time to devote to the New England Music Festival Association, Inc., of whose Board of Directors he is a member. This is the organization responsible for the immense New England School Music Festival held annually in Boston. Mr. Spaulding is also a director of the National School Band Association. By way of diversion (?) he is now instructing and training a saxophone band of seventy-five players for the Oliver Ditson Company of Boston, and also a clarinet ensemble of girls, sponsored by the Ditson Company.

The dynamic Newton man occasionally turns his hand to tune writing, his compositions for young players having been exceptionally successful. *Cherrytime Gavotte*, written in collaboration with Mrs. Spaulding—a talented woman who deserves more than this passing mention—appeared first in this magazine some months ago and is now played throughout the world, as one of the popular numbers in the Jacobs Ensemble Folio.

More could be said of Spaulding and his work but perhaps the foregoing is enough at least to justify the lofty smile this writer is unable to repress when the good folks "Out West" refer condescendingly to the East and its people. "Out West," they tell you, "is where you find the hustlers—where the new ideas are grasped and put over in a big way. The East is so—er deliberate!"

Smile with me! Mr. Spaulding was born in Vermont, and Newton is about a dozen miles from the salt water of Boston Harbor!

Laconia, N. H.—The Laconia Rotary Club has blossomed out with a boys' band which attracted fifty-two young boys to the rehearsal. Evidently the young members have had very intensive training for their organizer, J. E. A. Bilodeau, reports that after the fourth rehearsal they can play twenty-two numbers in the *American Brass Band School*, by W. S. Ripley. Mr. Bilodeau in addition teaches twenty-five bandsmen, and has charge of the Pacific Mills and Rochester City bands.

Chicago, Ill.—Ulderico Marcelli amazed most of musical Chicago and particularly the Balaban & Katz organization by going into the Chicago Theatre pit and conducting the very difficult *Romanza*, from the second act, the March and Chorus and the Pilgrim's Chorus from Tannhauser with very limited rehearsal. It was one of those mammoth orchestral productions with a full symphony, grand chorus, octette and soloists. Of course, a commission of this character means little to Marcelli. The Brahms Music Reel was played by the Symphony orchestra at the Chicago during the Whiteman visit; later Marcelli conducted it with an orchestra of half the number recruited from the stage jazz band and actually got more out of the thing than Spitalny and all his men. He also arranged William Tell Overture as a symphonic jazz transcription to the amazement and delight of Chicago's musical public. He has just finished a violin concerto, in free form, for Paul Whiteman and his band.

Mark Fisher has been presiding over the activities of Paul Ash's Band at the Oriental Theatre since Paul has been away in Europe on vacation. There is no doubt of his success and that for many reasons. He has musicianship and a beautiful voice and can sing ballads charmingly. In fact, with Keates there in addition to Mark Fisher I became almost an *habitué* of the Oriental. (Keates has been displaced by Milton Charles.) Mark Fisher is a real find. He has done many nice things with the bunch and upheld the best jazz traditions of Ash. At that, we will all be glad to see Paul back, much though we like Fisher.



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First Aid to the Photoplayer

TO A recent letter which came in asking for information as to books on playing theatre organ the answer is "No." In all the literature that has so far gone into book form there has been no complete method for theatre organ. Various phases of the subject, such as picture cueing, repertoire, imitations, and organ jazz, have been variously treated, but the subject as a whole still clamors for a comprehensive method to be assembled in one volume. Certain subjects which are particularly vicious obstacles to the beginner, as registration and general style, have as yet, so far as I know, received no detailed attention.

The books already published on registration and organ playing are for the straight organist and inapplicable for theatre style. At first thought it might seem that there would be certain general rules that would cover both kinds of playing equally well, but after some consideration I don't know of a single one of which this is true. Pedalling, expression, the division of the manuals, note grouping, the use of tremulant and swell shoes, touch, interpretation, transcription, every one of these undergoes decided alteration when applied to theatre style.

In Recapitulation

Of the books on registration intended primarily for the church organist, Nevin's *Primer of Organ Registration* (Ditson) comes as close to having a practical value for the theatre organist as anything. It is brief, to the point, and the specified uses for the church are so pointed that the theatre organist is given hints on what to avoid. What is left is a clear exposition of the different classes of stops and couplers with concise explanations of all the mechanical parts of the organ, and a brief dictionary of organ stops. What is naturally omitted is the combination of stops on theatre unit organs, and explanation of the unit organ and its various mechanical accessories.

The treatise by Edith Lang and George West on *Musical Accompaniment to Motion Pictures* (Boston Music Co.) will probably remain as good a text book as any until it is revised or something else more up-to-date supplants it. It covers the whole field, and its only disadvantages are that it fails to analyze the construction and explain the use of the unit organ, which is so nearly the standard of theatre organs today that the almost contemptuous dismissal of it that is the volume's only reference to the unit organ, considerably weakens the book's authoritativeness.

Rapee's *Encyclopedia of Motion Pictures* still remains a valuable reference work on motion picture repertoire, although with the vast amount of new music constantly being printed it has naturally become somewhat out of date in the three years since it was published. As valuable as the mood classifications of the immense library are, the introductory chapters on picture fitting and presentation of solo work are just as valuable. They come from a man who, I suppose, may claim honors to being the foremost cinema conductor in the world, despite the excellence and prominence of Mendoza, Dumont, Talbot, Spitalny and others.

Actual text books on theatre organ playing are, so far as I know, still limited to two, and both of them on jazz. Eigenschenk's *Organ*



Jazz (Forster) covers in a methodical and pedagogical manner those phases of note grouping and touch which are the ABC's of the transcription of popular fox-trots to the organ. Milton Charles' *Organ Interpretation of Popular Songs* (Robbins) is almost entirely an exposition of the uses of the glissando. Both of these authors have creditable teaching experience supplementing their noteworthy achievements in Chicago theatres, and Charles in particular has a considerable reputation as a feature organist. In addition to these should be mentioned Carter's *Theatre Organists' Secrets*, an exposition of some thirty or forty imitations with registration specified for the unit organ.

Shefte's Method Books

Lately we have seen a new set of nine books, concerned with piano jazz playing, being subjected to intensive exploitation. I find they contain no sensational or revolutionary new ideas, but that their value is on the contrary in the simplicity and lucidity with which they demonstrate the old ones. The entire list includes the *Rapid Course in Popular Music and Syncopation* (three volumes), *Scales and Arpeggios*, *Keyboard Harmony*, *Jazz Bass*, *Jazz Breaks*, *Hot Breaks*, and *Blue Breaks*. The material in all the books is correlated in its value for jazz playing, and is in no case laid out for a general education. Thus the book on keyboard harmony is concerned only with those chords and positions most needed for jazz playing, and the scales and arpeggios are restricted to a compass of two octaves for each hand.

The series has a perfect practicability for both elementary and advanced students, and I confess I am not above picking up new ideas in breaks and jazz treatment from it myself. The following analysis of the volumes will perhaps indicate which volumes will satisfy the particular needs of individual readers more closely than a more general description might.

In the *Rapid Course in Popular Music*, the first book explains the elementary mechanics of piano playing and notation, — notes, rests, hand positions, time values, clefs, accidentals and key signatures. These are immediately applied in exercises and simple arrangements of pieces, including fox-trots and waltzes. The second volume, which I do not have at hand, presumably carries these ideas into more advanced stages, leading to the third and last book, in which the first section is given over to examples of bass and accompaniment of certain elementary chords in all keys, with the characteristic jazz bass in tenths. These are given in both 4/4 and 3/4 time, along with numerous

exercises in tenths for the left hand, octaves for both hands, and short glissandos, double notes and arpeggios for the right. The book ends with several special arrangements of simple jazz numbers.

The book on *Scales and Arpeggios* is, as might be presumed, simply the scales and arpeggios in all keys. The minor scales are all given in the harmonic form, and the arpeggios stop with the simple triad. The simplified *Keyboard Harmony* explains and illustrates the major, minor and augmented triads in all keys, stresses the use of the added sixth and to a less degree the added second, goes on to the seventh, diminished seventh, and ninth, and winds up with explanations of the dominant seventh, augmented chords, whole tone scale, and chromatic progressions. At the very end, with what would seem an attempt to put the horse behind the cart, come explanations of scale formations, intervals, and chord formations. The earlier exercises in chords are all arbitrary. It will be noticed that the angle of treatment is to supply the student with just the formations that are most effective for jazz playing. Altered chords are assembled in a few definite classifications with this end in view. All these arbitrary examples are given in every key, with the same explanation repeated each time in an effort to drive the points home by reiteration.

The four *Jazz* books on *Bass*, *Jazz Breaks*, *Hot Breaks*, and *Blue Breaks*, all employ the same method. The volume on bass stresses the use of the tenth at all times, and gives each example in all keys. The same method as employed in the *Jazz Breaks* gives 14 examples with the major triad, 6 with the seventh chord, one in the minor triad, and 8 endings. There are also a few miscellaneous kinds, and some applied illustrations. The *Blue* and *Hot Breaks* follow substantially the same formula.

For the professional it is, of course, the last four books that will prove the most useful, with perhaps the inclusion of the book on *Keyboard Harmony* for those who lack any theoretical knowledge. It is an unusual pianist who could browse through the book on *Jazz Breaks*, and fail to find any new ideas. For the organist it can have nearly equal value, provided the difference in treatment between the two instruments is borne in mind.

Harsh Words

In the meantime we may for diversion pause and consider the hot shot fired into the ranks of cue sheet authors by Mr. Harry Jenkins of Holyoke, Mass. As for me, I refuse to take sides, having started the argument with some much milder comments a couple of months back, induced by a letter from Mr. Herbert, who courteously set forth the advantages of the color method as developed by Mr. Luz. Mr. Jenkins, while he finds fault with the color guide as used, is quite impartial in his criticisms, and opens up on The Bradford himself, that dean of cue sheet adapters.

The consensus of opinion, as represented by sections of the following letters on the subject, is that the tendency in the color guide cue sheets is to overdo the themes. If we grant this, it does not follow that such cue sheets are necessarily to be condemned, but simply that conscientious photoplayers will substitute some

similar numbers for those theme cues they wish to change. Overworked leaders, pianists and organists in theatres changing every day or every other day, will still welcome a form of cue sheet which provides a routine which may be prepared with a minimum of effort, and yet remains adequate. I consider that the following letters sufficiently present the case for those players who wish a more finished score, but these columns are open to any constructive criticisms, or suggestions as to possible alterations in cue sheet formulas. Mr. Jenkins' letter follows:

I wish to add my little bit to the discussion of cue sheets. My main complaint is on cue sheets in which are repeated every possible piece — perhaps in order to convince the one using the cue sheet that this particular system is the only thing to avoid frantic searching for themes.

Mr. Herbert stated in the letter you published, "In reference to the color guide, it is, of course, like any other time-saving or helping device, apt to be misused, but the leader who will repeat themes unnecessarily, consequently annoying his audience, would do the same without the help of a color guide."

In the opinion of two other local organists, and two leaders of theatre orchestras, also two managers, that is the main fault with a cue sheet made out by Mr. Luz. He repeats themes unnecessarily, even to the point of cueing in a heavy dramatic theme, and overlooking comedy action in the scene, just because the villain (use Red theme) enters. If the villain happens to be more of a humorous character actor, and only villainous in one or two instances, it makes no difference. Mr. Luz hangs out the red flag — pardon me, I mean theme — and ignores the light comedy situations.

Also, I wonder if some of the cue sheet adapters are obliged to cue some pictures without seeing them? For instance, if the adapter saw the pictures in question, why such glaring discrepancies as these:

In ADAM AND EVIL, cue number 30, title "Two guilty consciences," the piece cued is *Isabel*, by Bowers. After the title, Lew Cody and Aileen Pringle are seen together at a piano, singing, and the words are flashed on the screen "I love to spend the evening, at peace with the world, with you, etc., etc." Cannot anyone with some memory recall that these words are from Irving Berlin's *At Peace With the World*?

In another picture, at the title cue "Faltering Steps," a drunken characteristic piece was cued in, when as a matter of fact the scene showed a son helping his mother to walk, she having just regained the use of her feet after suffering from paralysis for many years.

In another, *The Wise Guy*, the hymn *Nearer My God to Thee* was cued for the appearance of a Salvation Army band on a street corner. Just after the band started to play the music (direct cue, too) appeared on the screen and it was *Onward Christian Soldiers*.

I make bold to suggest to the Cameo Music Service Corporation that a welcome change in its cue sheets would be the addition of an explanatory note with each cue which would give the musician an inkling as to the scene action, and what piece he could substitute in place of the one suggested. *Incidental Symphony Number 30-and-30* does not mean much to one not having that piece or the collection, and the line of music printed is often insufficient as a means of helping one to understand the nature of the piece.

I would like to hear from others through this department as to their ideas regarding an "Ideal Cue Sheet." Until we have one, why cannot theatres make a greater effort to let their organists or musical directors have a screening of the picture that they may better arrange their music?

And Here's Another

As Mr. Jenkins probably knows, most large first-run houses are willing to grant the musical director all the previews he wants, and have special screening rooms for the purpose. In the smaller houses, I am inclined to think that the number of managers who would be willing to pay operators overtime for extra screenings would come out about even with the number of organists and leaders who would be willing to sit through such screenings as many times a week as they change pictures. I ask you who read these pages whether those of you who would like previews have ever invaded the Managerial Sanctum and demanded them? I thought so.



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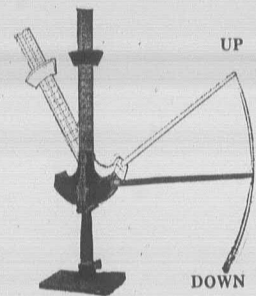
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bunch of roses the number selected was *The Message of the Violets* from *The Prince of Pilsen*.

Cue Sheets ARE a Valuable Aid

My own point of view is just what it has always been; to wit, that cue sheets are a valuable aid to the photoplayer who lacks a preview, but that they must be used with mental reservations more as a help to catching the general musical moods and highlights of the picture than as a set score. If, as Mr. Jenkins indicates, they are going astray on direct cues, then are we fallen upon evil days.

It is obvious enough that the adapter, no matter how able or well equipped for his task, is sooner or later almost forced to look on it as hack work. So many of the pictures that he views are so much junk that as the routine begins to pall he is tempted to fall back on the easiest way. And what is *The Easiest Way*, my child? Not what you might think from reading the yellow magazines. It's something much more prosaic. It consists of jotting down against each cue an approximate mood indication, and then filling it out by reference to a catalog indexed by equivalent moods, without bothering to remember what the exact scene was.

That explains why *Onward Christian Soldiers* became *Nearer My God to Thee*. Perhaps while the cue sheet adapter was busy with his fountain pen writing down the cue and putting the word "hymn" opposite it, the tune itself flashed on and off, and another cue was ruined. Even the most vigilant of us must admit that more than once we have discovered some direct or semi-direct cue on the second or even the third showing. The capacity of the human mind for error sometimes seems boundless, and twenty reels of film after a heavy lunch can play havoc with the best of intentions.

Springfield, Ohio. — Springfield's newest photoplay house, the State, opened the latter part of November with capacity audiences in attendance. This cinema-place is operated by the Chakeres Amusement Company and is proclaimed to be one of Ohio's most beautiful theatres. The architecture is Pompeian with the base of the color scheme ivory with gold and green relief. The policy is a decided innovation in central Ohio, providing photoplays and presentations. Willard Osborne directs the eleven-piece orchestra which offered Liszt's *Second Hungarian Rhapsody* for the overture the opening week. The three-manual Wurlitzer on an elevator was played by Oliver Nicklas. His novelty, *Hello, Everybody*, was certainly well done, and his accompaniment of *My Best Girl*, starring Mary Pickford, also deserves high commendation. Mrs. Mary Myer is his assistant. The stage offerings included Carlo Restivo, accordionist from the Roxy Theatre, and Paramount News and Our Gang completed the bill.

A summary of Springfield's other houses is as follows: Sun's Regent offers vaudeville and pictures. Mr. Robert Shafer is at the Kimball, and Walter Schriber directs the seven-piece orchestra. . . . Chakere's Majestic has photoplays and Vitaphone, with A. R. Robinson and Mrs. Gladys Owen at a two-manual Wurlitzer. . . . Sun's Fairbanks is a roadshow and picture house, and has a two-manual Kimball with Mrs. Marie Roat and Mrs. Bertha Hoover as organists. . . . The Liberty, a photoplay house, has a two-manual Page Organ with Mrs. Kari Dudley and your correspondent as organists.

—Roger Garrett.

William M. Moore, flutist of Claremont, West Australia, is a member of the Jacobs' Magazine Old Subscriber Club, he having been a reader of the *ORCHESTRA MONTHLY* for some twelve years. Mr. Moore states that it was through articles appearing in the magazine that his interest in the flute was revived, and he has been playing flute for some time in a local cinema orchestra.

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Here and There in New York

THE Capitol, Roxy and Paramount are certainly vying with one another these days in the production of effective and expensive revues. At the first-mentioned house Vincent Lopez was among the guest conductors whom it is the policy of this house to engage from time to time. His revue included two of the best of the recent hits,



ALANSON WELLER

Among My Souvenirs with a Viennese flavor and *Dream Kisses*. The inimitable Happiness Boys also appeared on this program. The following week Ruth Elder, trans-oceanic flyer, appeared in a specially created revue entitled *Hello Ruth* featuring a new song by Dr. "Billy" Axt entitled *Flaming Ruth*. Walt Roesner of California was the guest leader for several weeks. At the Roxy, Irving Aaronson and his Commanders filled a very successful engagement.

Among the revues was a very attractive one entitled "Pajamas" to serve as atmosphere for the rather silly feature of that name which ran at this house. Both these houses have established Sunday morning concerts with popular artists as soloists. These are meeting with tremendous favor and a number of famous artists have appeared including Moritz Rosenthal, pianist and Mary Lewis of the Metropolitan Opera Co. The programs for these concerts are of the highest order including everything which the regular symphonic orchestras are in the habit of playing. At the Paramount, Ben Black continues as master of ceremonies. *Moonlit Nights* and a novelty radio revue were among his best offerings for the month. Jesse Crawford and his attractive wife are also a regular feature at this house in their effective organ recitals. The New York Strand, the first house to introduce a symphony orchestra and large organ with soloists to the New York public some fifteen years ago has changed its entire policy and with it the personnel of its orchestra. Carl Edouarde, veteran conductor, is no longer in evidence and in his place Nat Shilkret, popular recording artist and radio favorite has been engaged for a limited run with an augmented orchestra of his own. The organ has been enlarged with another manual and a battery of traps. Walter Wild and Harold Smith continue at the console.

The Brooklyn Strand featured Irving Aaronson's Commanders after their run at the Capitol for a three-weeks engagement. During the showing of *The Loves of Carmen*, an uproarious version of the old favorite, a Spanish revue was presented. It was not particularly effective, though the marimba band which formed a part of it was enjoyable. The following week the Commanders began their run and the second week later America's famous composer, Charles Wakefield Cadman, appeared accompanying Constance Eberhard in a group of his own compositions as well as playing two piano solos: a charming *Love Song*, one of his earliest efforts and *Ecstasy*, a new work as yet unpublished. The splendid quality of all of Mr. Cadman's work is remarkable in so prolific a composer. He has written in all the forms and with beautiful results. During his brief engagement in Brooklyn it was our pleasure and privilege to meet Mr. Cadman personally and we will always treasure our half hour with him among our happiest memories. The Strand orchestra has added some new members to its personnel including Don Williams, a brilliant xylophonist who has been heard in several solos and Graham Harris, assistant conductor. One of the members of the band, Cesar Nesi, was heard in two tenor solos recently with good effect. The Indian chief Caupolican, was soloist early in December, and scored a big hit with his splendid voice.

The Colony under the direction of Hugo Reisenfeld has a fine staff of musicians. Emanuel Baer and Attilio Marchetti, both formerly of the Rialto and Rivoli, are wielding the baton, and George Brock and Frank Stewart Adams are at the console of the three-manual Skinner organ.

The New York Society of Theatre Organists is well under way with its winter activities. Miss Vera Kitchener, its capable president, is engaged at Loew's Metropolitan and New York Roof theatres. At the former house John Gart is being featured with Miss Kitchener in solos on the really fine Moller organ, which has been placed on a rising platform. At the latter house the excellent orchestra is under the direction of P. A. Marquardt, well-known composer of a great deal of excellent photoplay and concert music, and formerly an operatic conductor in the opera houses of his native Germany. He is at present engaged in the composition of a brilliant orchestral overture, and several other works. The S. T. O.'s first program of the

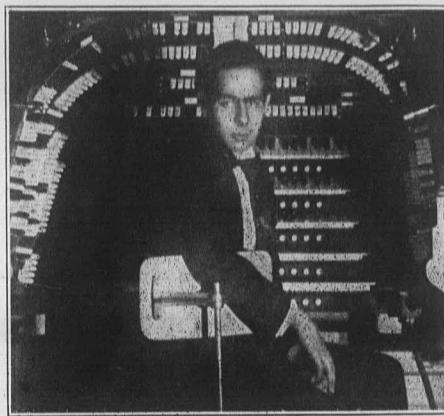
News and Comments from Gotham
 ◻ Emil Velazco and His New Theatre Organ School ◻ Jascha Gurewicz, Saxophone Virtuoso ◻ New York Society of Theatre Organists ◻ Here and There Among the Theatres

ALANSON WELLER, New York Correspondent

season took place on December 7th and featured George Brock and Frank Stewart Adams in an organ and piano arrangement of the *Rhapsody in Blue*. The performances by members of the Society at Wanamaker's last season were of the finest, and we look forward with a great deal of pleasure to more of the same type this year.

A number of foreign productions have visited Broadway of late including *The Last Waltz*, adapted from the musical comedy of the same name which was shown at the Paramount. A German production *At the Gray House* was given at the 55th Street Cinema, a cozy house in the Greenwich Village style which shows principally foreign films. An unusual picture was *Death Valley* filmed in that desolate region. Excellent musical accompaniment is furnished by Mrs. Pervis and Mrs. Graff, two very competent organists, on a fine Robert Morton organ. In addition to these foreign efforts some delightful short American subjects have been shown. A one-reel adaptation of Whittier's *Bridal of Pennacook*, an Indian idyll, was given in natural colors at the Paramount, while the Capitol offered *The Flag*, a short patriotic subject excellent in all respects except for the fact that the part of Washington was taken by the vapid Francis X. Bushman.

NEW YORK has a real theatre organ school! It came as a sort of Christmas present, for it was opened about a month before the holidays by Mr. Emil Velazco, one of the outstanding figures in the theatre world of the day. That it is appreciated by Gotham organists and organ students goes without saying because of the coveted opportunity to learn some of the secrets which have made Mr. Velazco's career successful. What I mean by "secrets" would have been difficult to describe before I heard and watched Mr. Velazco at the console of the beautiful Welte unit at his studio. We know that each of the famous organists has his own method of phrasing and handling themes, but



EMIL VELAZCO

merely listening from a seat in the theatre is not sufficient to disclose the principles of the method.

The weaving of the theme between hands and manuals, the use of unusual pedal rhythms and bizarre registrations, all combine to produce the exotic and frequently exquisite effects of which this artist and certain others are past masters. In order to perfect this style Mr. Velazco worked for some time with various dance orchestras, including Paul Whiteman's Collegian at the Congress Hotel, Washington, and did a number of orchestrations for leading jazz bands in Chicago, including Isham Jones and the Oriole Orchestra. The resulting benefit cannot be doubted when one hears Mr. Velazco in one of his performances of jazz on the organ. This genius for the unusual in effects and rhythms is not confined to his playing alone, but is to be found in some of his clever compositions, a number of which have just been published. Among these are a suite of five numbers for use in cartoon comedies; the whimsical *Ignatz Mouse*, *Noah's Ark*, and the comic *Green Giraffe*.

For those who need an illustration of Velazco's treatment of the jazz idiom, nothing could be better than the delightful and thoroughly useful set of cartoon numbers mentioned above, as they create an incentive to seek more

of the same kind and the desire to develop a similar style. It is Mr. Velazco's hope that a number of organists in the city seeking a closer acquaintance with the jazz idiom will be helped by his instruction in the Velazco Organ Studio.

Aside from the accomplishments of its director, the studio itself has much to commend it. It is conveniently located in the heart of the theatre district at Broadway near Fifty-Second Street, and its equipment is of the finest. A \$15,000 Welte Unit is installed and a three-manual Kimball Unit soon to occupy another room, are both exactly the type which every up-to-date theatre has, and familiarity with their possibilities will enable the player to perform confidently upon the other types of units.

The methods of Mr. Velazco are not dependent only upon an up-to-date unit or any particular type of instrument for their effectiveness, for sparkling rhythm, clean phrasing and brilliant pedal work are bound to be effective on any organ, as he has proved in his many engagements with the leading houses of the country when his performances, sometimes upon large instruments apparently unfitted for this type of work, were invariably met with success. Among his successful engagements have been those at the Balaban & Katz Tivoli and Riviera Theatres in Chicago, Shea's Buffalo, Buffalo, N. Y., the Publix Paramount, Palm Beach and various houses on the American circuit of the Stanley Company. He was selected by S. L. Rothapel (Roxy) to open the Roxy Theatre with its giant three console Kimball, and recently he opened the new Colony for Hugo Reisenfeld at the four-manual Skinner. He filled a particularly successful engagement with the Woodlawn Music Company in charge of all stage productions in the North, Centre, and State Theatres (the latter is the largest house in Indiana).

In his new school Mr. Velazco will teach not alone the popular jazz rhythms for solo organ work, but has prepared a complete course of theatre organ playing in all its branches so that the beginner at the organ as well as the professional organist seeking advanced solo and special effect work will have thorough individual instruction. Organists in the city who are unfortunate enough to have an unsatisfactory instrument to play on will find two fine instruments in his studio available for practice for outsiders as well as students in the school. It is interesting to note that from the first month's enrollment, one pupil who came for advanced work has already secured a substantial reward in her promotion to first organist at her theatre.

Mr. Velazco, who is at present playing on the Welte in the Hammerstein Theatre, is being assisted in his work at the Studio by C. A. J. Parmentier and Deszo D'Antaly, prominent theatre organists of the Roxy.

In two of our recent issues we commented on the excellent music heard on the Schwartz circuit of Brooklyn in the Albemarle, Rialto and Farragut. We recently visited another Schwartz house, the Midwood, and enjoyed greatly the orchestra under Anthony Witko, and the fine Kimball organ played by Stanley Brain. Miss Grace Madden's solos at Loew's Brevoort included a fantasia of Irish airs in connection with the showing of an Irish film. The audience liked it immensely.

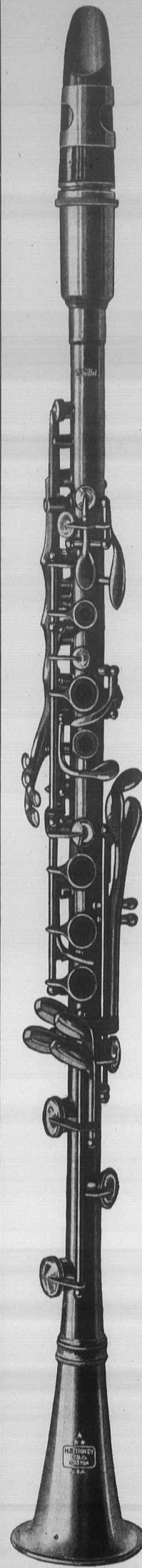
Among the season's musical comedy hits are *Manhattan Mary*, *The Golden Dawn*, *The Five o'Clock Girl*, *The Love Call*, and *Burlesque*. The feature productions include *Quality Street* and an adaptation of *Sorrel and Son*. The second named musical comedy above was shown at the new Hammerstein theatre, a beautiful house which we will comment upon at greater length in the near future. We also hope to mention at length the Cameo, an exquisite little theatre showing foreign films and reissued American works, like its companions the 55th Street and 5th Avenue Playhouse in Manhattan, and the Montmartre in Brooklyn. A small but thoroughly effective ensemble is under the direction of S. Dell'Isola, who recently opened the new Moss Madison in Brooklyn. Emil Pfaff is chief organist at a fine Skinner organ, and the scores used to accompany the foreign films are masterpieces. They are all arranged by Dell'Isola, who also does some of the scoring for the Montmartre, which shows the same features. Unfortunately foreign films are not popular in Gotham so only four houses showing them can be maintained, but we would like more of the high quality entertainment offered by the Cameo.

The radio is not idle these winter nights either. Chester H. Beebe from Wurlitzer Hall, Marsh McCurdy from the Lexington, and Henrietta Kamern from the Rio give New Yorkers some worth-while organ music via the air. The latter two are Loew organists and S. T. O. folk.

Continued on page 65

The Clarinet that is Making History

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It made its appearance in September, 1925, when no other concern in the world was making metal clarinets. No advertisements of metal clarinets had appeared for over 20 years. There were no metal clarinets in the market either in Europe or America. The only manufacturer who had made metal clarinets before 1925 stated at that time in his catalog,—“All clarinets listed are made of rubber, but they will be made of wood on special order.”

The American selling agents of the oldest high class European manufacturer of clarinets said in their catalog,—“Metal clarinets—such instruments must be considered as experiments of the past. The metallic sound and extreme harshness of tone produced by such an instrument has eliminated them from practical use in Europe and elsewhere.” This foreign concern made an experimental metal clarinet prior to the Paris Exposition in 1888, where it was exhibited.

The American selling agents of another prominent foreign manufacturer said in their catalog,—“Metal clarinets cannot be recommended.”

A concern in Bohemia about twenty-five years ago exported a few metal clarinets to their agents in New York. In 1925 they had not found their way to players and, according to reports, remained unsold in the hands of the agents.

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MR. ROBERT (BOB) HUDSON, now with Bernie Cummins' Hotel Biltmore Orchestra. Two years ago he purchased a Lyon & Healy Tenor Saxophone. Last week he bought a Lyon & Healy Soprano.

The Notebook of a Strolling Musician

Famous Artists of the Late Eighties

By ARTHUR H. RACKETT

This is the thirteenth instalment of Mr. Rackett's interesting series of articles and continues his reminiscences of the period, 1880 to 1890. The next instalment will appear in an early issue.

WHEN arriving in Louisville to begin our season of 1888-1889, the first thing I saw was an announcement on the billboards that Alessandro Liberati, cornet soloist and bandmaster, would appear with his band at the city park for two Sunday concerts. Now, although I had known Liberati as far back as 1874 in Canada and had heard him play solos both there and in New York in 1881-1882, I never had seen him at the head of his band, and this present opportunity was too good to miss. He had a very fine band at the time that was made up from New York's best musicians; his two clarinet players, Stengler and Scherous; were "Giants of the Gob-sticks." Stengles was a wonderful military-band player, while Scherous was famous as a symphony, opera or military-band performer; in fact, he fitted into any class of work and was recognized as greatest of them all. It was an unexpected pleasure for me to hear the two artists playing from the same stand. This was Liberati's first summer season with his own band, although he had made a reputation as leader of the New York Seventy-first Regimental Band.

In an article on the life of Liberati by a contemporaneous writer, its author stated that the leader landed in Boston in October of 1872 and, with the exception of one trip to Europe, had been a resident of this country from that time on. Between 1872 and 1875 he spent considerable time in Canada, where he was bandmaster of the Grand Trunk Railway Band in Brookville, Ontario, Canada. It was in that country that I first met Liberati and heard him play solos in Toronto and other Canadian cities in the season of 1873-1874. I next heard him in 1881-1882 at the Atlantic Garden in New York City, and last heard him in Elkhorn in 1923, at which time he confessed to me that he was seventy-six years old. Liberati stood in the front rank as a cornet soloist in the days of the giants of the cornet—1875 to 1890.

A Sour Note in Louisville

Our last season in Louisville sounded one sour note, and that was the return engagement of the Wilbur Opera Company. One morning we had just finished rehearsing two operas (one for matinee and one for evening performance) when Wilbur himself came down front and ordered the orchestra to remain and play over a march for the girls to drill. To this my father immediately said, "No!" and we all echoed—"No!"

"You'll play or I'll have you fired," said the irate Wilbur.

"Very well!" responded my father. "Go ahead and have us fired."

We went out for dinner and came back for the matinee performance, but in the meantime Charles Osgood (the local manager) had wired to Pat Harris in Washington, D. C., stating the whole business. Harris immediately wired Wilbur in effect as follows: "You are contracted to put on twelve different operas during your week's engagement. My orchestra plays for no dress rehearsals, only music rehearsals with the conductor and at performances." Wilbur left us severely alone for the rest of his stay! It was along about March (1889) when Harris offered us a new theatre that he had just taken over—the new Hennepin Opera House in Minneapolis, Minnesota, which was to open in June for a summer run with the Baker Opera Company. In the interim, however, he sent us to Cincinnati for a two-months' stay (April and May) at the old Robinson Opera House—featuring us in the daily papers, as well as in the theatre programs. Cincinnati was another live town in the earlier

days. We boarded at a small hotel that was run by a German who had married Julia Marlowe's mother—a fine, motherly woman from Yorkshire in England. The dear old lady had high hopes of seeing her daughter become a great actress some day! I remember well the week that John and Harry Kernell rehearsed and played their first musical show as joint stars in *The Two Fine Ducks*, and they were indeed a funny pair of ducks both on and off the stage. They carried no music director with them, but John rehearsed the orchestra, the "Big Six" Rackett Family. One day, following a little friendly argument, John said: "I can see that you are all one when it comes to trouble, and that if a fellow starts anything with this family bunch he'll have to fight the whole damn family."

Famous Old Timers

The company was made up of all old-time variety performers, including the famous Hart family: Mrs. Hart, Katie and Joe—later on the Joe Hart of Hallen and Hart. All of these performers were so used to faking their lines in the old-time after pieces that they simply could not stick to the original text, but filled in *ad lib*. It really was funny! John Kernell had a big bass voice and Harry had a high, very thin tenor—a ridiculously funny contrast. When they came together in the piece John never seemed to know his lines, and so Harry would do a cross-fire act, kidding and roasting John at the same time. At one performance the latter got mad and walked off the stage, leaving Harry flat. That did not faze Harry, however, who turned to the audience and stated: "My next imitation will be that of a greenhorn learning to dance." Every performance was different and each one was as funny as a circus. Six weeks of fun and frolic closed the show, then they all dispersed and went into plain variety as individuals.

Quite often, and just as the orchestra was going in for the overture, they had to send "over the Rhine" for John, who spent most of his free time entertaining his friends at bar. At that time Cincinnati was as "wide open" as were "Frisco," New Orleans or Louisville. They called the city the "Paris of the West" and tried hard to live up to the name. At night, after the theatre, we always went "over the Rhine" on Vine Street; from eleven P. M. to one A. M. were the best hours for fun, although most of the free-and-easy concert halls kept open all night. There were two blocks of them, with ten or twelve halls to a block, but Peterson's Concert Hall and Kissell's Beer Garden were my favorites. These two places were the best on Vine Street. Kissell's daughter played the violin and conducted a woman-orchestra, while at Peterson's place there were always good variety singers. It was at Peterson's that I first heard Helen Mora, a famous English music-hall singer who had a baritone voice and sang like a man.

Hyde, of Hyde & Beham in Brooklyn, thought so well of her work that he engaged her and starred her in a variety company; he later married her.

In those days Cincinnati was one of the musical centres of America. Every spring the city held a great musical festival which brought artists (instrumental and vocal) from all parts of the world, and included among the visitors of that year were Theodore Thomas with his remarkable orchestra and Patrick Gilmore with his magnificent band, the latter playing there for a week. With the Gilmore aggregation was the celebrated flute player, Cox, whom my father knew intimately; when hardly more than boys they had played together in the same regimental band, the old Ninth, and as cornet and flute soloists respectively both of them had played with the Carn-cross Minstrels in Philadelphia during 1862-1864. Cox invited us to the morning rehearsals of this famous band, which gave us a genuine musical treat.

It was some band! As euphonium soloists, Harry Whittier (a pupil with my father in Canada in 1874-1875) and Rafeolo made a wonderful team. The clarinet section was remarkable with Stengler as clarinet soloist; Matus (an extraordinary Hungarian virtuoso on his instrument) as Eb clarinetist; Bandmaster Weber of Boston, a clarinetist who was specially engaged to play bass clarinet and "Pop" Higgins as first clarinet. This player, who could play with the volume of three men and execute faster than the then celebrated racing mare, Maud S., could trot, was called the "snake-charmer" from Boston. Then there were Bowen R. Church, Thomas C. Bent and Fred W. Bent, cornets; E. A. Lefebvre, saxophone soloist; Conrad and Baker, tubas, and others of note in the world of instrumental musicians.

The programs which Gilmore put on during that week were revelations. In one number more than twenty soloists marched in sections down to the front of the stage and played variations.

Imposing Array of Soloists

From 1880 to 1890 surely was the golden decade of brass instrumental soloists in America, with a roster of such artists as: Matthew Arbuckle, Alessandro Liberati, Herbert L. Clarke, Bowen R. Church, A. F. Weldon, Paris Chambers, Scott Snow Emerson, Will E. Bates, Theodore Hoch, Walter B. Rogers, Al Bode, Jimmy Llewellyn, Stephen Crean, Ed Nickerson and A. H. Knoll, cornets; Frederick N. Innes, Arthur Pryor and Frank Holton, trombones; Conrad and Baker, tubas, and many more. At that time the name of Weber was well known in Cincinnati through John C. Weber, Frank J. Weber, Joe W. Weber, and many more—all musicians. The city also boasted a music Union, one of the first to be formed in the United States.

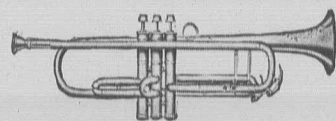
After two pleasant months spent in Cincinnati we left for Minneapolis, where we played for the summer season at the new Hennepin Opera House. As previously stated the opening attraction was that good old stand-by, the Baker Opera Company, with which we played for eighteen weeks, changing operas every week. The company had a tremendous repertoire, including Verdi's *Il Trovatore* and such standard light operas as *The Bohemian Girl* (Balfe), *Fra Diavolo* (Auber), *Boccaccio* (Suppe), *The Queen's Lace Handkerchief* (Strauss), *The Beggar Student* (Millocker), *Olivette* and *The Mascot* (Audran), *Girofle-Girofla* (Lecocq), *The Grand Duchess* (Offen-

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bach), *Erminie* (Jacobowski), *Iolanthe*, *The Mikado*, *H. M. S. Pinafore*, *The Pirates of Penzance*, *Patience* and *The Gondoliers* (Gilbert-Sullivan). Truly, playing for a repertoire opera company meant something for the musicians of those days.

There were two performers with the Baker company who were just breaking into the business, but who became Broadway stars later; one was Marie Dressler, the other was Frank Darling (the music director of the company). Marie Dressler was a natural-born, vivacious comedienne who was always bubbling over with life and vitality, and was the hit of the company during its summer run. Frank Darling (who is now one of the big musical conductors in New York City) joined the company at Minneapolis, and at our first rehearsal he said to us:

"I am glad that you boys are here. You have played with the Baker Company several times, know their repertoire and are posted on all the side business they do in comedy. I am up in only four of the operas they play, and will have to depend a lot upon you all."

The Tale of the C Clarinet

Frank Darling was a very fine piano player, a good conductor, a lovable chap with whom it was a pleasure to work and with whom we put in a pleasant season. I wonder if he has changed under prosperity! I remember a funny thing which happened during the week we were playing *The Bohemian Girl*. Frank had said that he never liked the C clarinet and wouldn't have one in the orchestra. Now, the company had no regular overture to the opera, so we played that old one arranged by Catlin of Boston. This had a C clarinet part, the opening being a cello solo that could be played with the clarinet *ad lib.* We had no cello, but I told the boys to say nothing to Darling as I wanted to fool him and prove that he could not tell whether I was playing a C clarinet or not. I might say at this point that I had had the barrel of my C clarinet out and turned so that I could use the B \flat mouthpiece on all three clarinets. This gave the C clarinet a big, soft tone.

We played the overture for three nights with the C clarinet taking the opening bars all alone, but Frank never got wise. Even when I told him what had been done he would not believe it until I showed him the three clarinets, and played the small one right under his nose (I sat on his right). Then he gave in with the laugh on him. I told him that we had clarinet players in America who played the E \flat clarinet as smooth and sweet as a flute and the C clarinet could be made to do the same thing.

We played six nights and two matinées every week, but Sunday was a free day and that gave us a lot of time for ourselves. On that day we used to play with Oscar Ringwald's band at Lake Harriet, where I first met young Christy, the clarinetist who later became first soloist with both the Sousa and Arthur Pryor bands. Charles Hubbard of St. Paul was solo clarinetist with Ringwald, I was engaged as assistant and Louis Christy was first. Once when Hubbard was sick I suggested to Ringwald that he put Christy in the solo chair, but at first he absolutely refused to do so. Christy was a pupil of Ringwald, who thought the youngster lacked routine experience. "Well," said I, "He has technic and can eat it up, while I have the routine business and will stabilize him." The kid played and it was a K. O. for the band boys. Christy also played at the Bijou Theatre in St. Paul for Tom P. Brooke, the T. P. Brooke of later Marine Band fame. J. B. Lampe, now well known as a composer and arranger, played slide trombone in the same band, and already was making a name by writing descriptive novelties. He was a fine violin, piano and

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trombone player, and his own opera was produced while we were in Minneapolis. He also had two uncles in the band.

Minneapolis, as well as St. Paul, had many fine musicians. Danz, at one time first violinist with the Theodore Thomas Orchestra, was the leading musician in Minneapolis and controlled the orchestra work of the city, Seibert of St. Paul doing the same in that city. It was these two men who organized the first symphony orchestra and gave Sunday concerts in St. Paul. The orchestra was composed of all theatre musicians of both cities, and was the starting of what is now the famous Minneapolis Symphony Orchestra.

During the early fall Frederick N. Innes and his famous band came to the Minneapolis Exposition to play, and—Oh, what a band! The first and greatest of them all as a combined orchestral-military band! Innes succeeded in producing wonderful orchestral toning without sacrificing the military brass effect, which always must predominate in a wind band. On the first day the band made a short parade, and I am wondering whether any of my readers have ever heard Innes play trombone while on a march—stupendous in power, in tone and in range! In the last-named capacity he easily played solo cornet parts on the trombone. Innes was then in his prime as a

trombone soloist, and it surely was a musical feast to hear him with the trombone, and Paris Chambers with the cornet, play the great duet from Verdi's *Il Trovatore*. Chambers had been specially engaged as cornet soloist, and he too was at his best then. "Was he good?" do you ask? With the exception of Stephen Crean for trick playing above the timber line (four lines above the staff), he was the greatest of them all; he did all kinds of bird-trills and runs without valves.

Fred Lax, flute soloist, also was with Innes, and even then was a marvelous artist. My old friend Borrie, saxophone soloist, also was with the band. Borrie is the oldest saxophone player in America, and I claim to be the second oldest.

Kalamazoo, Mich.—Charles Fischer and his famous Exposition Orchestra returned to Michigan after closing a successful season at French Lick with two Fischer units; one at the Elite Club, and one at Gorge Inn. After filling a few bookings in this section Charlie and his band departed for the East and on December 14 embarked on the S. S. Belgenland for their second trip around the world.

Laconia, N. H.—The first winter concert by the Laconia Municipal Band so stirred the enthusiasm of the audience that the Mayor publicly congratulated them. The band, smartly uniformed all in white, under the direction of J. E. A. Bilodeau, and with the assistance of dancers and soloists, gave a very entertaining program.

Wichita, Kansas.—Don C. Heltzel, well-known musician and teacher has accepted the post of local representative of the Jacobs Music Magazines. Mr. Heltzel is a member of the Miller Theatre Orchestra, teacher of trumpet, bandmaster of the Wichita Municipal University, and business manager of the Associated Music Studios, and has a broad acquaintance with musicians throughout this section of Kansas.

Newark, N. J.—Harold Samuel, pianist, gave a Bach Concert under the sponsorship of the New Jersey Federation of Music Clubs, early this fall. The Bach String Ensemble, players from thirteen to seventeen years of age, assisted him under the direction of Philip Gordon, eliciting the enthusiastic comment from a Newark newspaper that their playing was "remarkably smooth and ingratiating"—qualities so often lacking in the younger ensemble. Mr. Samuel himself, not content with calling on the orchestra to rise after the concert, stepped up to the young concertmaster and shook his hand vigorously. On Mr. Gordon's score he wrote "Souvenir of a delightful experience." Everybody agreed with everybody else that it was a grand occasion all around.

Kansas City, Mo.—The worshipful admiration of young bandsmen toward John Philip Sousa is no more evident than it was in Kansas City recently. Sousa's week of free conducting in the Kansas City schools began and ended triumphantly for all concerned. He both conducted and talked to the attentive, if somewhat awed, young people who were lucky enough to play under his direction. The work was done in connection with the engagement of his band at Loew's Midland Theatre.

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Let's Get Acquainted

Music Folks Worth Knowing—Introduced
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ONE OF THE most popular of Chicago organists is this Viennese who has been playing for some time at the Orpheum Circuit's Diversy Theatre, on their very large—though poorly installed—Wurlitzer. The fact that he has had the handicap of working on one of the two least grateful organs in the city is all the more in his favor, as he has certainly not let the public, musical or otherwise, become aware of his handicap.

Francis Kromar was born in Vienna of German parents. He was musically precocious; so much so, that at the age of eleven he successfully filled his first professional engagement as a pianist. Later, on arriving in this country, he continued his musical studies under various masters including Edward Benedict of the Kimball Company.

Before coming to Chicago, Mr. Kromar had a fine jazz orchestra in Detroit known as "Kromar's Serenaders" and



FRANCIS KROMAR

he appeared in both vaudeville and concert with this organization.

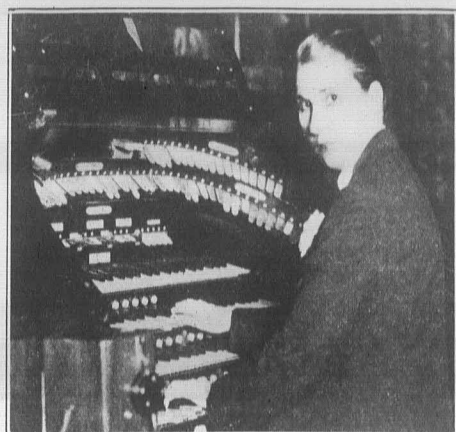
He has now been playing organ about twenty years, and in some of the real theatres of the country. For example, he has graded the consoles of the Strand Theatre, New York City; Garden Theatre, Cleveland; Capitol Theatre, Cincinnati; Broadway Strand Theatre, Detroit; and is now at the Diversy Theatre, Chicago.

Mr. Kromar has a very pleasing personality either before the public or when he is part of it. It may seem strange, but the public intuitively senses personal worth and musicianship as well as do those who come in closer contact with an artist, and that is one of the many reasons Kromar has conquered the drawback of having to play upon one of the most poorly installed organs in the country and managed to put his work over anyway. The Wurlitzer organ I am most partial to—but what I have reference to in this case is the installation, which has never been satisfactory. It is too bad when organists like Francis Kromar, are not given every latitude for good work. Perhaps the Wurlitzer people will revive some of the ethics popular in the days of Robert Hope-Jones, and give Kromar a better chance.

—Henry Francis Parks.

THE writer was in the Fifth Avenue Theatre, Seattle, Washington, one afternoon recently, where he saw what to him appeared to be a very young and blond man at the console of the huge Wurlitzer. It was no one that I knew, and for several weeks since I asked everybody who he might be, but no one could enlighten me. Yesterday I called upon this young man, and "he" proved to be a "she"—none other than Miss Betty Shilton. As this young lady has a real boyish bobbed head; wears a tuxedo with conventional vest, tux shirt, collar and tie—in short, everything but the trousers, for which a skirt is substituted of course—it was but reasonable that I should mistake her for one of the male species of organists. When I told the lady of my experience she got an "awful bang" out of it.

To me, Miss Shilton's idea is an exceedingly clever one. She has to work with a large orchestra of men, and not to appear conspicuous has adopted this style of dress when at the organ. She feels that a more favorable impression is



BETTY SHILTON

created upon her audiences by letting them take it for granted that she is a man. As she makes a wonderful impression with her excellent work before one really has a chance to see her, however, I doubt if it is necessary for her to pose as a man. Nevertheless she is more comfortable and looks uniform with the orchestra, so I must confess that in my opinion her motive is quite right. In passing, her pseudo-male apparel is really very attractive.

Betty Shilton's rise is more or less meteoric. Three years ago she was playing piano with Mel Butler's orchestra at the Davenport Hotel in Spokane, Washington. She finally was started in picture work by being given the early shift at the Liberty in Spokane, one of the city's largest theatres, where her work was so exceptional that she soon was elevated to the top shift. The Liberty Theatre management in Olympia heard Betty's recitals over the radio from station KPYY in Spokane, and engaged her for that theatre. She played vaudeville and pictures there for several months, then made a still bigger step upward—to the early shift of the Fifth Avenue in Seattle. It was only a few weeks ago that she was asked to take the top job at this theatre.

Miss Shilton credits her success to (first of all) a good piano education as a foundation, love for her work, and intensive practice. She bubbles over with enthusiasm for picture work, and one can't help catching her enthusiasm after talking to her for a few minutes. She was graduated from the Willamette University in Salem, Oregon, where she studied piano. For two years after her graduation she took advanced work in the Fresno State College at Fresno, California, and then taught in the conservatory at the Fresno State. There is not the slightest doubt regarding the rise of Betty Shilton to greater heights, for she has the ability, enthusiasm and a remarkable personality. I say: Watch her rise!

—J. D. Barnard.

JACK (CLETUS) MARTIN is the new organist at the Tower Theatre since Cowham has been transferred to the Oriental. It is a mighty difficult thing for any organist to follow up a favorite like Cowham and do it successfully, but Jack Martin seems to have been equal to the task.



JACK MARTIN

He was organist at the Regent Theatre, Milwaukee, for four years and then joined the Saxe Company ranks by following Cowham successfully at the Modjeska Theatre.

Martin is the kind of an organist that can make a feature out of the poorest picture produced and he is such a likeable chap and so enthusiastic over his work that his audience is carried right along with him. In conjunction with his feature organ work, Martin is appearing on the stage at the Tower in a novelty act, playing piano and singing. He is one of the few organists who has kept up his piano technic and this, combined with his strong and pleasing tenor voice, makes him a real feature. Roy Snyder formerly of the Plaza Theatre is Jack's assistant. Melody readers can get acquainted with Jack Martin by tuning in on WSOE Friday evenings from ten to eleven as he is appearing on the Badger Hour and has made radio fans his friends near and far through his work on these programs.

—Avelyn M. Kerr.

ANOTHER POPULAR organist now heard from the Wisconsin News Studio over WGWB is Jack Masse, organist at the Idle Hour Theatre and on the faculty of the Avelyn M. Kerr School of the Organ. Mr. Masse is playing the noonday request hour on the large Marr and Colton organ and judging by the many requests by telephone and mail is proving to be a favorite with Milwaukee radio listeners. Mr. Masse is not exactly a newcomer in Milwaukee having played in various houses as a demonstrator for the Barton Organ Company. He came here direct from the Hawaii Theatre, Honolulu, where he played a two-year engagement on the first pipe organ ever installed in the South Sea Islands.

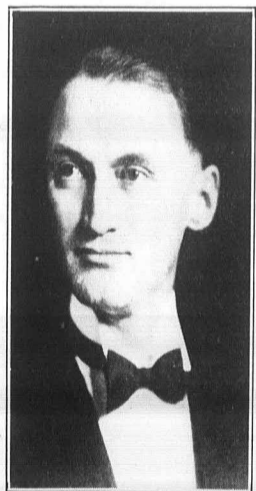


JACK MASSE

Jack Masse is one of the most versatile musicians I have ever known, plays piano as well as organ and has a well-trained baritone voice. He has served in both the army and navy, and while in France was awarded the Etoile d'Or for entertaining the soldiers under fire while doing ambulance service in the army. He is also on the Badger Hour program and when you hear the two Jacks and the Queen announced you will know that it is Jack Masse, Jack Martin and yours truly. We don't make much money but we sure do have a lot of fun.

—Avelyn M. Kerr.

FOR some time past I have been scheduled to prepare a sketch of a prominent Seattle organist, but something always has happened to prevent its writing until yesterday, when I was able to glean a little information which I trust will be a help in painting my word-picture of the man and musician. It was only a few years ago that a young man came to Chicago with the purpose of becoming a motion-picture organist. He was a student by nature and inclination, with a groundwork of education and culture. This, coupled with a natural ability for music and a will to succeed, indicated to his teachers that he was destined to become a prominent figure in the music world.



MARK DOLLIVER

Before taking up work on the organ, Mark was a teacher of mathematics at the high school in Missoula, Montana, and later at the Seattle College in Seattle, Washington. He holds two degrees—Master of Arts and Bachelor of Arts—both of which he earned at the Gonzaga University in Spokane, Washington. Substituting music for mathematics, and abandoning high school work for the organ, Dolliver studied this instrument at the Wurlitzer School in Chicago for one year, and also took a twelve-months' organ course with Frank Van Dusen of that city. He later played engagements in Sheboygan, Wisconsin; Chicago, Illinois; Wenatchee and Hoquiam, Washington. Upon coming to Seattle, Dolliver was engaged to open

Continued on page 72

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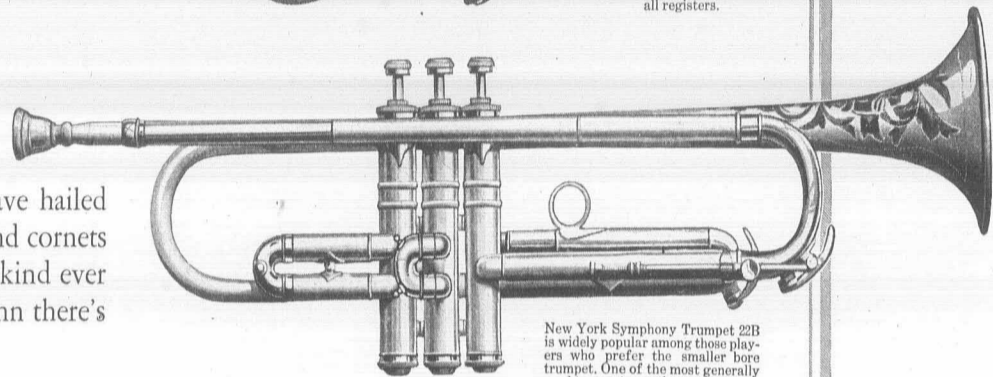
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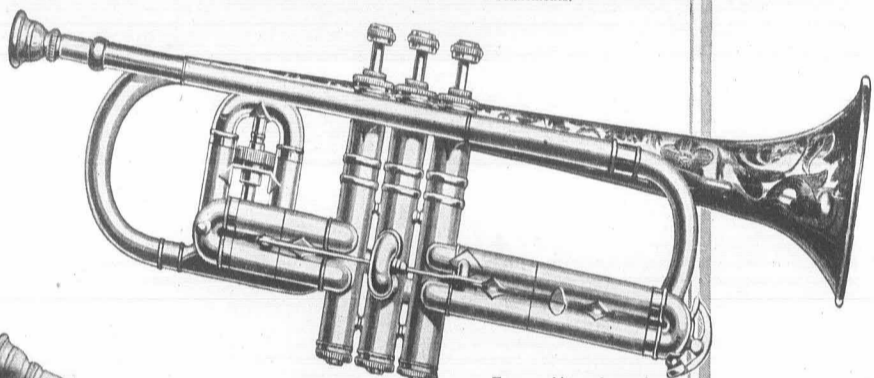
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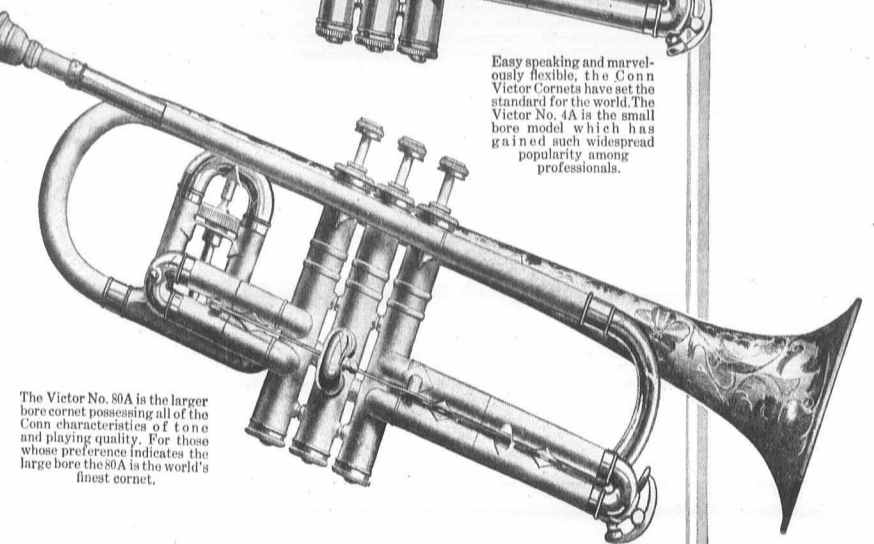
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Charm

PHOTOPLAY USAGE
Quiet sentimental scenes

Foco lento e rubato

NORMAN LEIGH

PIANO

The musical score is written for piano and consists of five systems of music. The first system is marked 'mf' and 'Foco lento e rubato'. The second system is marked 'molto rall.' and 'a tempo'. The third system is marked 'f'. The fourth system is marked 'mf', 'rall.', and 'accel.'. The score includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. It features various musical notations such as chords, arpeggios, and dynamic markings.

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MELODY

Allegretto con moto

Musical score for page 26, featuring piano accompaniment for 'Syncorient Blues'. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). It consists of six systems of music. The first system starts with a dynamic marking of *f*. The second system continues the accompaniment. The third system includes the instruction *poco a poco rall.* and a dynamic marking of *mf*. The fourth system includes *f* and *a tempo*. The fifth system continues the accompaniment. The sixth system ends with *poco a poco rall.* and a fermata over the final note.

MELODY

26

Continued on page 39

JACOBS' MUSICAL MOSAICS, Vol.

Syncorient BLUES

PHOTOPLAY USAGE
Oriental or grotesque comedy scenes

Moderato

J. CHAS. MC NEIL

Musical score for page 27, featuring piano accompaniment for 'Syncorient Blues'. The score is written in treble and bass clefs with a key signature of one flat (Bb). It consists of six systems of music. The first system is labeled 'PIANO' and starts with a dynamic marking of *f* and 'L.H.'. The second system includes a dynamic marking of *mf*. The third system includes a dynamic marking of *f* and 'L.H.'. The fourth system includes a dynamic marking of *mf*. The fifth system includes a dynamic marking of *f*. The sixth system includes a dynamic marking of *f*.

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27

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MELODY

MELODY

28

Continued on page 37

JACOBS' CINEMA SKETCHES, Vol.

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For quiet scenes of exotic or languorous atmosphere

R. S. STOUGHTON

Lento e molto languido

PIANO

last time only

più animato

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29

MELODY

mf poco a poco accel. e cresc.

f allarg. *mf rall.*

più tranquillo *mp* *poco a poco cresc.* *rall.* *più agitato* *mf*

poco a poco cresc. e accel.

ff: allarg. *rall.* *molto rall.*

MELODY

30

D.C. al

LADY MOON

Waltz Song

Tune Ukulele as follows:

Words by
VIRGINIA McDONALD

Music by
F. HENRI KLICKMANN

Composer of:
"Hawaiian Moonlight",
"Waters of the Perkiomen", etc.

Valse moderato

mp poco a poco cresc.

La - dy Moon, I greet you and en -

With a swing

treat you to be wise; Stars a - bove might

steal the love-light hid - ing in your soft and dream-y eyes!

poco rit. (Optional)

f poco rit.

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31

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MELODY

mf a tempo
When you smile so sweet-ly down up - on me,

Let your lit - tle moon - beams kiss me fond - ly; Shine and glim - mer

al - ways, with your soft rays, La - dy Moon!

mf a little broader
How I love to roam at night in moon-light clear and bright 'Neath

MELODY

32

skies of sil - vry white and blue, Gaz - ing all the while at

you, For there's noth - ing I'd rath - er do! So I

drift a - long and dream un til at last I seem Like all the lit - tle

beams a - bove; Float - ing in the air,

33

MELODY

hap - py to be where My heart just thrills with love!

Tempo I
mp La - dy Moon I greet you and en - treat you to be
With a swing

wise; Stars a - bove might steal the love - light

mf hid - ing in your soft and dream-y eyes! *f poco rit.* When you smile so sweet-ly *mf a tempo*
 (Optional)

MELODY

34

down up - on me, Let your lit - tle moon - beams

mp kiss me fond - ly; Shine and glim - mer al - ways,

rit. e cresc. with your soft rays, La - dy Moon! And drift - ing on,

f allarg. dream - ing all a - long, My heart's say - ing, I love you!

35

MELODY

D.S. al
MELODY

PIANO

Cathedral Chimes
REVERIE

ARNOLD & BROWN
Arr. by R. E. HILBRETH

Andante

Note: How to play the Chimes: Keep foot pedal on all the time, playing the chords marked and with an even touch.
Note particularly that the right hand is sf and the left hand written in the treble clef.
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Tempo I

mf

molto rall.

a tempo

f

calando

L.H.

39

* MELODY

PIANO
Broken China
ORIENTAL NOVELTY

Moderato

GEORGE L. COBB
Arr. by R. E. HILBRETH

mf

molto rall.

a tempo

f

calando

L.H.

38

TRIO

mf

molto rall.

a tempo

f

calando

L.H.

38

CODA

mf

molto rall.

a tempo

f

calando

L.H.

38

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D. S. at (then Trio)
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- 6 Camilla (2/4 Chilean Dance) Bone
- 7 Colored Guards (2/4 Char. March) Weidt
- 8 Flower Queen (Waltz) Weidt
- 9 Pink Lemonade A Circus Parade Weidt
- 10 Ye Olden Tyme (3/4 Char. Dance) Weidt
- 11 Whispering Leaves (Reverie) Weidt
- 12 They're Off (6/8 March) Weidt
- 13 Fairy Wings (Waltz) Weidt
- 14 Poppy Land (6/8 Idyl) Weidt
- 15 Sunflower (Gavotte) Weidt
- 16 The Booster (2/4 One-Step) Weidt
- 17 Jolly Sailors (6/8 March) Weidt
- 18 Fragrant Flowers (4/4 Novelette) Weidt
- 19 Tall Cedars (6/8 March) Weidt
- 20 Bright Eyes (Gavotte) Weidt
- 21 To the Front (6/8 March) Day
- 22 El Darado (4/4 Tango Fox Trot) Weidt
- 23 Iola (Valse de Ballet) Weidt
- 24 Long Run (Galop) Weidt
- 25 Breath of Spring (4/4 Char. Dance) Weidt
- 26 Rag Tag (6/8 March) Weidt
- 27 Priscilla (4/4 Colonial Dance) Weidt
- 28 Black Rover (6/8 March) Weidt
- 29 Queen City (6/8 March) Weidt
- 30 Goose Waddle (4/4 Danse Char.) Weidt
- 31 Eventide (3/4 Reverie) Weidt
- 32 Castle Chimes (Gavotte) Strubel
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- 34 Down Main Street (4/4 March) Weidt
- 35 Here They Come (4/4 March) Weidt
- 36 Chimney Corner (Dance Grotesque) Eno
- 37 La Sirena (Danza Habanera) Burke
- 38 Veronica (Barcarolle) Weidt
- 39 Blue Streak (Galop) Allen
- 40 Dance of the Teddy Bears Weidt
- 41 The Winner (4/4 March) Bertram
- 42 Mountain Laurel (Waltz) Allen
- 43 The Line-Up (6/8 March) Bertram
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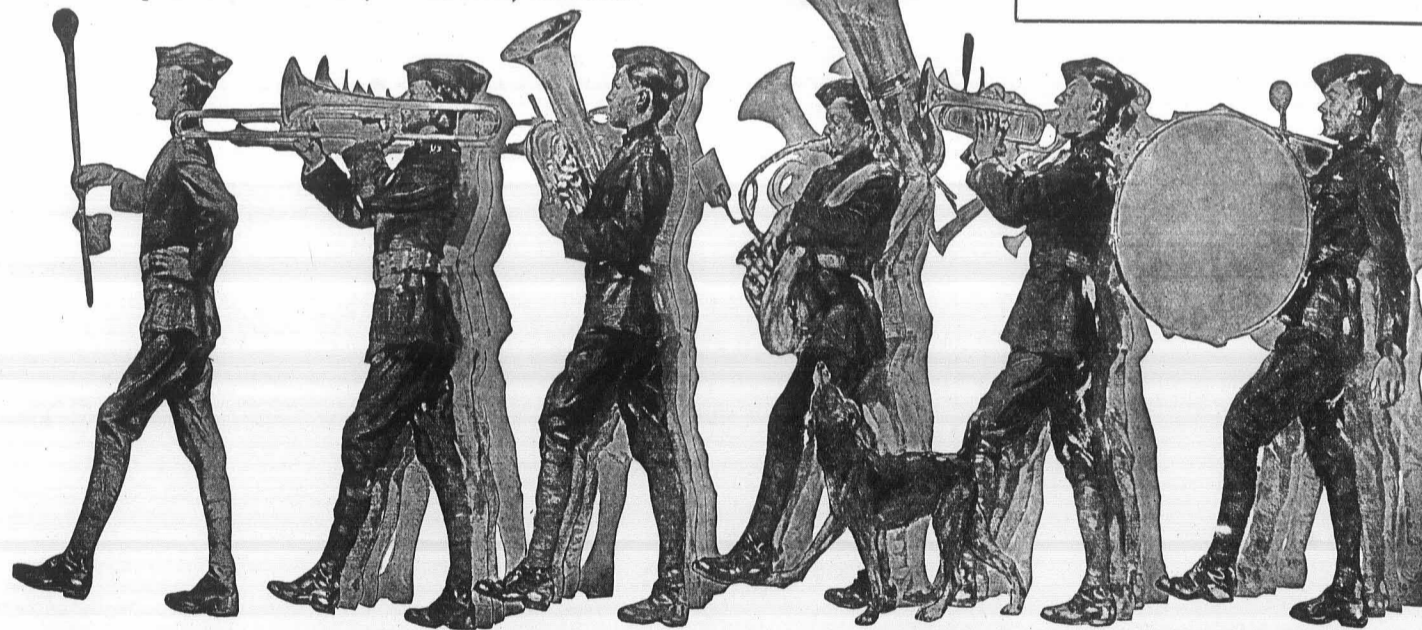
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| 1—E♭ Cornet | 1—Baritone (Bass Clef) |
| 1—Piccolo | 1—Baritone (Treble Clef) |
| 1—E♭ Clarinet | 1—1st Trombone (Bass Clef) |
| 2—1st B♭ Clarinets | 1—2d Trombone (Bass Clef) |
| 2—2nd and 3d B♭ Clarinets | 1—3d Trombone (Bass Clef) |
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| 1—B♭ Soprano Saxophone | 1—B♭ Bass (Treble Clef) |
| 1—E♭ Alto Saxophone | 2—Basses (E♭ Tuba) |
| 1—B♭ Tenor Saxophone | 2—Drums |

The numbers listed and a wide variety of other original copyrights and classics are available for orchestra in the Walter Jacobs Library for Public School Orchestras, the Jacobs Folios for School Orchestras, etc. Complete catalogs of School Band and Orchestra Music with sample violin and cornet parts on request.

IMPORTANT: The above pieces are not published as a collection or folio and are obtainable only as separate numbers, each complete for the instrumentation as listed.

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PIANO.

The Bedouin.

AN ORIENTAL PATROL.

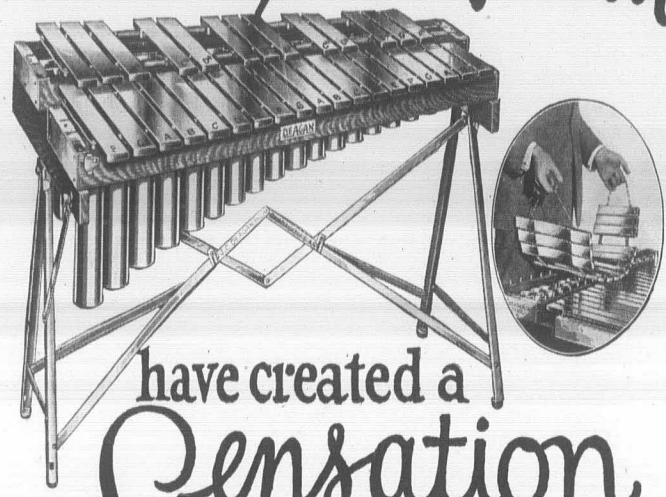
Allegretto moderato.

EDWIN F. KENDALL.
Arranged by R. E. HILDRETH.

Musical score for piano, titled "The Bedouin" by Edwin F. Kendall, arranged by R. E. Hildreth. The score is in 2/4 time and marked "Allegretto moderato". It features a piano introduction and a Trio section. The score is written for the right hand (RH) and left hand (LH) on a grand staff. The Trio section is marked "Piano" and "D.S. al C." (Da Capo). The score includes various musical notations such as notes, rests, and dynamics. The piece concludes with a Coda section marked "D.C." (Da Capo).

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THE DRUMMER

Conducted by GEO. L. STONE

Nothing New Under the Sun

A FEW weeks ago S. A. ("Gus") Moeller, "him what wrote the drum book," was in Boston with George M. Cohan's latest production, *The Merry Malones*, which is considered to be the biggest and best of Cohan's shows. It was written especially to open the new Erlanger Theatre located in Times Square, New York City. Moeller (as I before have written in this column) is an ardent exponent of the military style of drumming and never misses an opportunity to do missionary work in behalf of this wonderful art. He declares that he can name every snare drum tap in the score of *The Merry Malones* (which needless to say is of the ultra-modern variety), and (to use his own words) "that the most catchy syncopations are precisely, exactly and identically the same as the strokes and beats used by the schooled (rudimental) drummers of two hundred years ago." That statement (going back to the phraseology of *The Drummer*) just goes to prove the truth of the old saw about there being nothing new under the sun.



GEO. L. STONE

Moeller further claims that although the Black Bottom rhythm may be popular, it is by no means new, but is the rhythm of the ancient triple drag that can be played best by a drummer who is schooled in the old-time rudiments. "The Black Bottom and the triple drag are second cousins or step-brothers, whichever you prefer," says Gus, and this may be proved by the following illustrations.



(1) The half-drag or (allowably) the drag. (2) The single drag, often mis-called the drag and stroke. The principle of doubling or tripling certain drum beats is to reiterate the first part of the rudiment, and following that principle we have, (3) the first double drag. Next is (4), the triple drag. In example No. 5 this triple drag is shown matched up to the Black Bottom rhythm and melody.



Moeller, while in Boston, put in his spare time polishing up the sock cymbal-drum beat which he uses in the Merry Malones show to bring on the dancers. Gus says that this beat was easier to write than to play. Here it is:



Two Outstanding Drummers

Accompanying the Cohan show was what might be termed an "All-Star Stage Band," composed of some nine or ten very fine New York musicians. In passing, these men worked six minutes during a show and drew the same pay as did the orchestra musicians who played approximately two and a half hours at the same show, which goes to prove that there are some soft snaps yet left in the music business.

There were two drummers with this "all-star" band: one playing an old-style snare drum which was built some time before the Civil War and is still in wonderful condition, and the other playing the bass drum. I received several

visits from these two musicians during their stay in Boston, and of course immediately got busy in the interests of Jacobs' readers. I put in the very modest request for a photograph and the story of his life from each, but the most I could obtain was the photograph of one and a story from the other. It seems rather a patchwork affair, but is the best I can offer.



Charles Bessette

THE photograph is that of Charles Bessette, who is rated as one of the finest of New York drummers. Incidentally, and dating back to the time when he was doing general work in San Francisco while holding down the drum section at the Imperial Theatre in that city, Charles has had a longer varied experience in from-coast-to-coast work than I am afraid he would care to admit. The other drummer, with a story and no picture, will be recognized by many when I mention his name. He is Louis Mehling, who like Moeller and many others is working hard in the endeavor to prevent the art of rudimental drumming from being thrown into the discard. Here is a brief story of

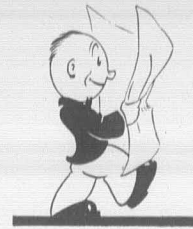
Louis Mehling

The proof of a man's ability certainly lies in his work, therefore Mehling's ability and qualifications may be best judged by his record. His father was a Civil War drummer, who at the opening of the war went to the front as a drummer boy with the Twenty-Eighth New York National Guard. Following a certain amount of service he was sent home, but went back with the Fifty-seventh New York Volunteers, with which he remained during the entire duration of the war. After the war, the father (Michael Mehling) took up drumming as a profession, and gained for himself a reputation around New York City which stands today, long after he has passed on. The son, Louis, studied the drum with his father, therefore his training of course is founded upon the old-time style of rudimental drumming. After the strenuous breaking-in required of a young man in those days, young Mehling was qualified for and elected to the position of drummer with Patrick Sarsfield Gilmore's famous "One Hundred." This organization was classed as one of the finest bands in the world, and a position in its ranks was really an exalted one.

Following the death of Gilmore, Mehling turned to theatrical work in New York and later became a member of the New York Philharmonic Orchestra. He remained with this organization for six seasons, filling in the summer seasons with Victor Herbert's orchestra at Willow Grove Park in Philadelphia, and continued these summer engagements at Willow Grove for four more seasons with John Philip Sousa's Band. These high spots always were augmented by the best of the general run of business such as dances, concerts and theatrical work—in short, every line of general business that a musician-drummer may be called upon to perform.

If *The Drummer* may be permitted his usual custom of breaking in on a theme of this sort with a personal experience, he would like to say that he has a vivid recollection of the band shell at Willow Grove, gained through a summer engagement there back in 1910 or thereabouts with Stewart's Boston Band, then under the leadership of Emil Mollenhauer. The fine acoustical properties of this shell make it a wonderful place in which to play. Strange as it may seem, two persons standing at opposite corners of the shell (possibly one hundred feet apart) may converse in whispers and hear each other, yet cannot hear as easily when standing side by side and talking. The principal feature of the shell that sticks in the mind of *The Drummer*, however, is temperature rather than acoustics; the extreme heat in the shell during summer afternoons. Among musicians it is

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commonly spoken of as the hottest place above the level of the earth. *The Drummer* also has a vivid recollection of one disastrous July afternoon when seven of the bandmen were laid out on the grass at the side of the shell overcome by the heat.

To resume and finish our brief story, Louis Mehling at present is located at Forest Hills, Long Island, and his playing is confined more or less to what in music parlance is known as the "soft snaps." However, that Mehling is taking the easy jobs does not mean he is unable to take care of the difficult ones when they come along. This is evidenced by the fact that he was one of the drummers who played the Lindbergh parade job last summer, a parade which was said to have been the longest since Grant's tomb was dedicated in 1897. Mehling finished the long Lindbergh parade with the remark: "Let's do it again."

Hitching Traps to Bass Drum Hoops

Your articles are extremely interesting to me as a professional drummer. I have a question to ask, and hope you may find time and space to make a reply in the next issue of the *J. O. M.* Several drummers in nearby theatres have traps which they fasten to the hoops of their bass drums. One drummer that I saw lately had a crash cymbal and a Turkish cymbal fastened with separate holders to the back hoop of his bass drum, while on the front hoop were various other traps. Although this is very convenient, don't you think it tends to muffle the vibrations of the drum and that it will sound better and louder if there is nothing attached to it?

—L. M. P., Youngstown, Ohio

You are quite right — the more traps fastened on the bass drum hoop, the less vibration the drum will produce. These traps will not muffle a good drum enough to make their removal advisable, however, and there is no place handier for their quick manipulation. In modern jazz playing the ideal bass drum tone seems to be more on the order of a dull thud rather than a sonorous vibrant ring, and as a result many drummers are using bass drum mufflers to secure this "thuddy" tone. If this is the tone desired, one may attach all the accessories he cares to on the bass drum hoops, with good rather than with poor results.

Stick Work: Modern and Old-school Style

As I have been reading your articles in the *JACOBS' ORCHESTRA MONTHLY* with keen interest, and have been helped considerably in the drumming profession by so doing, I would greatly appreciate an answer to the following question. I am a teacher of banjo, mandolin and guitar, and have been my own instructor on drums. The question which I wish to ask is this: How are two drummers going to get along together in the same band, if one has gone through the modern school and the other through the old school in the way of stick work?

I have gone through what is known as the "System" and the "System of Drumming," the best I know how, but how am I going to get along with another drummer if he has not the same stick work that I have? Of course I can play the old-style beats but I would not like to differ with him for it might hurt his feelings, as we all try to do our best. How is it that there hardly are any two drummers who play stick work alike? I think I have had about as good a schooling in drumming as there is, don't you think so? I have met drummers who were supposed to be very good, and have heard them say that my schooling is no good, but it would seem that they find fault with a poor excuse. They play old-style rudiments and we cannot seem to get along together. Will you answer in the next issue of the *MONTHLY*? I will wait until I hear from you.

There is no assured way of two drummers playing in exactly the same manner unless both have studied the same system. The systems of which you speak are both considered very good, and if you have thoroughly mastered either of them you have done something of which you may well be proud, but I doubt if you have done it without a teacher. I do not believe that even a professional musician can acquire a thorough knowledge of the art of drumming without at least a certain amount of professional instruction from a man who has been "through the mill." In the study of drums, as well as in that of other instruments, there is a certain system and routine with which the student must be thoroughly familiar before he may qualify for playing in an orchestra or band of established merit.

Regarding the other drummer in question, it may be that he is studying under a competent teacher, and if so he may have some good ideas which you could use to advantage. I should advise you to have an understanding with him, and without doubt the mutual interchanging of ideas will be helpful to both. Such an exchange of views not only helps the beginner, but the professional drummer as well, for not even the best of us as yet have reached a point where we cannot learn something about our chosen profession from some one else.

Central California Notes

By Frank Littig

IT IS with a certain sense of satisfaction that we view the wonderful advancement and growth of our dance and theatre institutions, for there is nothing which has brought so much happiness into the world as these two factors. More and more the people are learning to enjoy life thoroughly, and there is nothing which makes life move more pleasantly than does music, and that is the main part of the business of our theatre and dance palaces.

Sam Carr, a famous banjoist in Los Angeles, is organizing a banjo "symphony" orchestra of one hundred — all banjos! Mr. Carr, who formerly was director of the San Francisco Banjo Orchestra, says there is both pleasure and profit in it for all who wish to join the Los Angeles organization.

J. E. Henning is teaching the folks in Los Angeles how to play banjos, mandolins and guitars. Mr. Henning hails from the East and is well known to the profession.

Waldemar Gutersen and his band of all nations furnished the Pismo Pavilion patrons with an excellent dance program on a recent Sunday afternoon and evening. Director Gutersen and his orchestra come from Solomon's Los Angeles dance hall, and the boys and girls hope they will play Pismo often.

The original Cordts' Mandolin Orchestra, popular in the "Nineties," is now disbanded. George Cordts, the director, is still in Rock Island, Illinois; Frank Littig is in California, Alonzo Burt is somewhere in New York State, and Russell Hampton has departed to the final haven where all good mandolin and guitar players eventually must go.

The Star Orchestra has been drawing big crowds at the new dance palace in Morro, California. Morro is a new beach pleasure resort.

The San Luis Obispo Local claims jurisdiction over Pismo Beach, and this tends to keep all Santa Maria men from the place. Later on a Pismo Local will bar all Union musicians, while non-union men can come and go at pleasure. How long will it be before a Union musician will be granted the same privileges as a non-Union man in a Union town?

Jackson's Entertainers is a new orchestra in central California. Mr. Jackson has headquarters in San Luis Obispo, and his Entertainers play Arroyo Grand mid-week dances. They are very popular, as they exert their best ability to please their patrons.

The Santa Maria Local has organized a brass band consisting wholly of members of the local. Mr. William Swanson, a top-notch cornetist, has been chosen as director, with Warren Rice as business manager. These two men, noted for being hard workers, will earn their money, and if they can impart their enthusiasm to the band the organization will meet with success. The main reason that causes bands to disband is lack of patronage, as musicians do not like to work for nothing. An occasional engagement will go far toward holding this or any other band together as nothing else can. It must pay, the same as any other business venture.

Sydney Peck has opened a violin school in Santa Maria. Mr. Peck, who comes well recommended, should do well in Santa Maria as he will have no opposition there in the violin line.

Brown's Dance Orchestra of San Luis Obispo advertises good, snappy dance music. They play their share of engagements and always please.

Billie Murray recently was in Nipomo long enough to visit Tommy Knotts and others who knew him when he sang in this part of the world during years gone by. It is pleasant to be remembered by one who has reached the top.

It was at Pismo that Byron Gay wrote *Sand Dunes*, and there are plenty of those between Pismo and Oceano.

Harry Hull, noted scenic artist, spent the summer in Nipomo, and left some beautiful oil paintings among his friends.

Waterville, Me. — Lively and decided interest was shown in the progress of their high school band and orchestra by the Waterville people at a recent concert in the Opera House. Anticipation of the 1928 New England School Band and Orchestra Contest was heightened by the showing at the same time of the film of the 1920-27 Conclave at which Waterville won first prize in Class B.

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Questions are solicited from subscribers of record, and all legitimate queries over full signatures, addressed to the CLARINETIST, care of JACOBS' ORCHESTRA AND BAND MONTHLIES, will receive Mr. Toll's prompt attention, but only through this column.

It is obviously impossible to give attention to inquiries regarding the "best make" of instruments, "best brands" of reeds, "best methods," etc.

A Batch of Questions

I FIND that it steadies the clarinet to rest it on the knee and hence assists in obtaining certain tones more easily. In fact, the teacher of clarinet I have in mind says that because it thus helps, it is correct to rest the instrument on the knee. Now I am of a different opinion—that while it helps, it is not the correct position for the clarinet. Kindly advise me in this matter.

—C. W. A., Columbus, Ohio.

If the clarinet were a wheel on an automobile, I should object to its being an inch out of alignment, but I am not so rigorous about holding the clarinet even two or three inches out of alignment, if thereby I can get better results. It isn't well to be too rigid. Be more practical, and get results. Personally, I rest the clarinet on my knee the greater part of the time, and I am pleased to say that my teacher, one of the greatest French clarinetists, did likewise.

If you had to endure symphony or opera rehearsals from three to four hours and a performance equally as long, every day in the week, I am sure you would choose to rest the clarinet on your knee regardless of what the book says. When I studied harmony, counterpoint, etc., I was taught to avoid consecutive fifths and a lot of other consecutive bad sounds. But now, the more fifths you can put in a line, the more modern it sounds.

Times and rules have changed a great deal; therefore, feel at ease by resting the clarinet on your knees.

Supporting the Instrument

When playing F, first space, or high C, second added line above the staff, with only the thumb of the left hand, I would like to know which fingers of the right hand should be used to steady the instrument? Just having the clarinet rest on the thumbs of both left and right hands does not seem to steady the instrument sufficiently for these tones, and not approving of resting the clarinet on the knee, I would like to have your opinion as to what is best.

—C. W. A., Columbus, Ohio.

If you are a beginner the clarinet would at first feel unsteady when producing these particular thumb tones. With a little more practice and experience you will find that it is not necessary to support the instrument with more than the two thumbs and the lips. However, you may support the clarinet by putting the little finger of the right hand on Key No. 4, which is the A-flat-E-flat key.

From a Saxophone Student

I am an aspiring saxophone player who has been trying for two years to master the instrument, and now my friends tell me that I have been going to a teacher who is too old-fashioned and that I have to start all over again. I lack the fundamentals, have no foundation and also no tone; outside of that they tell me I am a very good player and can read and "hit the spots." I would appreciate your giving me advice on how to attain my goal, which is merely this: I want to be a first-class saxophone and clarinet player so that I can play in a first-class dance organization.

I recently changed to a teacher who is "playing out," and although he says I am a good player otherwise, I lack tone and style. It is positively disgusting to hear him lose his temper and rave about my rotten tone. Then he collects my \$2.00 every week. According to him it will take about three months before I get "tone." I'm disgusted and tired of being bled. Can you help me get straightened out? Also when playing, I am okay until I came to the repeat marks. I simply cannot jump back again in time. Then too, the jumbled up bars which contain rests, notes in parentheses, notes for other instruments including piano, get me balled up and I cannot continue through the complicated mess. I also have much fingering grief, mostly the B-flats and A-sharps.

—F. F. S., San Francisco, Calif.

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nized player and teacher. Find out all you can about the pupils he has to his credit. Do not go to a man just because you think, or someone else thinks, he is a good player. Remember that not all good players are good teachers. The supposedly good player may not know any more about the fundamentals than you do. And while he (the good player) may have a good tone, he may not be able to explain to you how to acquire it. Merely telling you to play "long tones" and practice scales will not necessarily develop a good tone.

He must know all about the correct lay of the mouthpiece, the right kind of reed; then, the most important factor is, how to control the reed with the proper lip pressure, how to control the jaw and the chest; also, correct blowing and breathing are of great importance to acquiring a good tone.

As for getting "balled up" about the repeat marks, rests, and cue notes for other instruments, it is only natural that you should become confused for a time. This requires careful study and drilling. I trust that this advice will put you on the right track to a good, experienced teacher. Also, I wish you "good luck" and hope to hear from you again.

Bassoon Not Difficult

I am contemplating taking up the bassoon and wish to ask if it is a very difficult instrument to learn; and is it true that the playing affects one's health?

Which system, Heckel or Conservatory, is used most and what is the advantage of either? Can you give me the name and address of the American Agency for the Triebert instrument? I have been told that this make is one of the best.

—W. H. G., Paris, Texas.

I presume it is the opinion of many that the bassoon is a difficult instrument because it is not more popular. The main reason that there are so few bassoon players is that there is little or no demand for this instrument outside of large bands and symphony orchestras. However, theatre orchestras of twenty players frequently have a place for both the bassoon and oboe. It is not more difficult than other instruments. It all depends upon what you wish to do with it—whether to master it or learn to "smear" or play the so-called "dirt." Who can predict what will follow? We might see the saxophones replaced by bassoons. It wouldn't surprise me to see a jazz team made up of bassoons. The one drawback might be that they lack the volume. But they could be made to sound very funny. Going back to the serious side of the bassoon: it is a very fine instrument to study, and the demand for it is growing rapidly. It would require about three months' study to fill a place in some jazz teams; three years to play in a theatre orchestra; and about ten years of the finest training to fill a symphony position.

The playing of the bassoon or any other instrument does not affect one's health, if one is not in ill health to begin with.

I cannot go into detail concerning the advantages of either system, but I am quite sure that the Heckel system is used most frequently.

The Triebert instruments are known to me, but I cannot tell you who has the American agency.

On Tonguing

Why is it that, although I use the mid-tongue system, I cannot tongue clean or fast as many other players do who use the difficult? What does your device do in helping one out of the difficulty? What do you think of the German method of forming the embouchure? I understand that this method almost eliminates all reed troubles. I do not see how it is possible to use the tip to tip method of tonguing; as the tongue naturally extends to the upper and lower teeth it would be necessary to draw it back and curve it upwards to attack the tip of the reed. This seems impossible to me. What methods do the leading clarinetists use in forming the embouchure, or do some just fall onto some way of tone production and get good results while others just as talented never find one that gives lasting results? What does your tonguing device do that makes playing easier and better? —R.W., Titusville, Pa.

The question of "mid-tonguing" has come to me many times and I must say that it is simply another term for "tonguing under the reed" which is not correct. Of course, many players get by with it. In fact, it is not a hindrance to rapid execution, but it will not permit of the finer, or the clean, response of the tones in all registers in soft, delicate, staccato playing. However, it is easier to learn the "mid-tongue" method, but am sure that all the leading symphony players use the "tip to tip" method. It is not impossible, as you believe, and I ought to know for it took me three months to get control of it, but it was worth the effort.

Concerning the German method of forming the embouchure, it is no different from the French or Belgian method, and if someone told you that it practically elimi-

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without the slightest motion in the lips, jaw, throat and chest. Concerning the "tip to tip" method of attacking the reed, I will say that if I had had my tonguing device when I was struggling to master this method, I would have accomplished in two or three weeks what it took me three months to do without it. My device keeps the tongue in the proper position so that you instantly attack correctly. With it you cannot attack otherwise than with the "tip to tip" style.

WHAT between the writing of scenarios, the jotting down of personal experiences for confessional magazines, and the production of numerous gems of melody and song, we sometimes wonder just how it happens that the more prosaic work necessary to modern living is ever done. It really seems that at least every other person we meet nowadays is engaged in some sort of writing. It is not to be inferred that such activity should be discouraged. It is rather to be taken as a desirable condition, provided all these sorts of writing are as well done as possible under the circumstances. Probably the uninformed and unformed writer of music is more apt to turn out a worse job than any of the others. That is to say, he or she is in more need of specialized information and assistance than the writer who deals with words, with which we may assume there is a certain degree of familiarity. Whether this generalization is exact or not, a recent publication of Arthur P. Schmidt Company, entitled *Harmony and Melody and their Use in the Simple Forms of Music*, written by Alfred Hill, Professor of Harmony and Composition at the New South Wales State Conservatorium of Music, should be of decided interest and assistance to not only the writer of music but to musical students generally. Mr. Hill has succeeded in departing from the conventionalized preparation of musical theory. The book includes a minimum number of rules. It is a good exemplification of the true meaning of education, which is to draw out rather than to fill up. The various chord forms, alterations and progressions, and the many varieties of basic musical structure are explained thoroughly, both in the text and by examples. The book manages to cover a great deal of ground with a minimum amount of verbiage, yet this is no indication that any of the essential information has been omitted. The last chapter in the book which is captioned *How to write a School Song*, and which gives detailed information, both by example and words, on how to erect on a simple harmonic structure a song of this type, will be of especial interest to public school music students and teachers.

Irving Berlin Standard Music Corporation, who recently entered the lists of standard music publishers with an entire new catalog of music for the photoplay, is announcing a very attractive proposition to cinema orchestra leaders, organists, and pianists who wish to expand their libraries with the Berlin publications. Not a few of the compositions in the catalog, which is listed in full on another page, have already been reviewed by Del Castillo in his *What I Like in New Music* department.

We have had opportunity to review the *Journal of the Proceedings of the Music Supervisors National Conference for 1927*—a book of nearly five hundred pages. We earnestly recommend this book to everyone in any way interested in music education, whether or not directly connected with a music department of a public or private school. Included with the proceedings of the four sectional supervisors conferences, held in Worcester, Springfield, Richmond and Tulsa, last spring, are papers, speeches and discussions which make the book of permanent value. Indeed, we know of no work which presents within the covers of a single volume such a great amount of practical material on the general subject of Public School Music. The list of educators and authorities who have contributed to the book is nothing short of a "Who's Who" of music education.

Not the least important portion of the book is that devoted to the report of the "discussion group on music education" from the program of the convention of the Department of Superintendence of the National Education Association, held at Dallas, Texas, February 28, and also the report of the National Research Council of Music Education, which met at Dallas at the same time.

About fifty-five pages of the book are devoted to the listing of the active and associate members of the National Conference—a list which has grown to quite comfortable proportions. The book is handsomely and durably bound in cloth and sells for \$2.50 a copy. A few copies are still available and may be obtained by forwarding the necessary remittance to Paul J. Weaver, University of North Carolina, Chapel Hill, North Carolina.

The Voice of the Soul is an interesting booklet which should interest all violin students, players, and teachers. The booklet is published by Timtone, 15 North Howard Street, Baltimore, Maryland, and among other things sets forth the features of the Timtone violin, which by special process is said to be given tone qualities usually found only in old instruments. The booklet names will be sent free to any reader of this magazine.

A Reed Free—that is what Norbert J. Beihoff Music Company of Milwaukee offer in their announcement this month.

Keeping Posted

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

THE November-December issue of *Things Worth Knowing*, a bi-monthly publication issued by W. A. Quinke & Co., 430 So. Broadway, Los Angeles, California, is an interesting little magazine filled with late news and more or less intimate gossip concerning events and people connected with the popular music and dance orchestra game. Its publishers invite musicians and persons interested in music generally to send in their names that they may regularly receive the new issues as they appear. It would be quite worth one's time to do this.

The Quinke people have recently published *The Ideal System Income Tax and Business Record*, the purchase of which includes free advisory and bulletin service. The government expects all citizens engaged in business to keep a permanent record of such information as is required by income tax returns. For some of us to whom such matters appear in the light of a more or less complicated and unwelcome nuisance, this publication is a distinct boon inasmuch as the system used is one of extreme simplicity—no experience in bookkeeping being necessary for the proper recording of those matters which are of such keen concern to the tax-hounds at Washington. W. A. Quinke & Co., no doubt, will be very glad to furnish more detailed information concerning this *Record* to anyone writing in for the same.

A little book worthy of addition to the music-lover's library is entitled *The Master Violins Made by Ernst Heinrich Roth*. Within the forty pages of this book are illustrated the Roth reproductions of famous old violins. The engravings are in the original colors and accompanying each is a brief description of the pictured masterpiece. This booklet is more than a catalog, for, to quite a degree, it achieves the purpose indicated in the introduction, i. e., "to assist the layman in his judgment of new violins in general," as well as to acquaint him with the merits of Ernst Heinrich Roth's art violins and his reproductions of famous old masters. These violins are distributed in America by Simson & Frey of New York, who recently moved to their new location at 257 Fourth Avenue.

Ludwig & Ludwig, producers of fine drums, fine banjos—and fine printing—have again caught our eye with an example of the latter which calls our attention to some fine examples of the next to the latter, if you get what we mean. *Fine Banjos by Ludwig* is the name of the booklet and in it are handsomely set forth in two-color illustrations the Ludwig & Ludwig de luxe line of banjos, with some pictures of well-known banjists, and a handsome portrait of our good friend Charles McNeil of McNeil Chord System fame. And lo and behold, when we turn to the last page we find a coupon that invites us to send for the handsome *Ludwig Banjo Catalog* and the free book, *The Voice of the Strings*. If the gentle reader is interested he can save time and postage by writing for the book we are describing and the other two, all with one two-cent stamp.

A handsome brochure has recently been issued by Frank Holton & Company, describing the new Holton Revelation trumpet in the Llewellyn model.

Some interesting facts are contained in a news release recently issued by the Electro Multi-Lay Reed Manufacturing Company, which is celebrating the first anniversary of the Spanish Wonder-Tone Reed. This concern encountered considerable difficulty at the beginning of its career, due to inability to secure the raw material for reeds from European cane growers. Then a start was made to grow the cane on American soil, but after four years of vain effort in Southern California and in Texas this course was abandoned. In 1921 attention was directed to South America. Cane was planted in 1922 and in August 1924 the first crop was selected, cut and stored until November, 1926, when the first Spanish Wonder-Tone Reeds were made. Technical and mechanical laboratories of this firm are located in Blair County, Pennsylvania, and the main office is at 1-7 Sherman Avenue, New York City.

THERE are very few publishing concerns that catalog as many publications of pedagogical and artistic merit as the Oxford University Press at 35 West 32nd St., New York. They have a series of publications for the special benefit of listeners, well designed to develop an intelligent and interested appreciation. There are also listed a score or more of text books on music and many books under the heading of general musical studies. A very interesting list is published of musical numbers ranging from special reprints and adaptations of classics, including a very scholarly edition of airs from the English lutenists as well as from the works of Purcell, Handel, Schubert, Bach and others similar to them. These works, by the way, are unison songs, two and three part songs, and for women's, men's and mixed choruses.

There is also a satisfactory list of modern piano music and solo songs, an extensive selection of folk dance publications and of chamber music and orchestral works. Several pages of their catalog are devoted to a list of their church music. It will pay any musician to secure from the address given above a catalog of the *Oxford Books on Music*.

Do you know how to tell the difference between an *electrotype* and a *nickeltype*? Are you aware of what is meant by *half-tone duograph*? Does the term *plate* agitate your cerebral centres to any reaction other than to remind you that it is almost meal time? If not we recommend to your attention *Some Trade Terms*, published by the American Engraving Company, 94 Arch St., Boston, Mass. For the small sum of one dime, the tenth part of a dollar, answers to the above mysteries are yours, with additional information interesting to all whether in direct contact with the printing industry or otherwise. For instance, who would not spend ten cents to learn the meaning of *frisket paper*?

Another banjo by Lange is the *Challenger*—an instrument which presents some entirely new construction principles, among them a patented damper device which permits opening and closing the air chamber and a removable wooden sound board which forms the bottom of the resonator. Two models have been announced, the *Challenger* and the *Challenger King*, the latter being finished in ivory and gold.

The Vincent Bach Corporation, makers of the well-known Bach mouthpieces and Bach band instruments, issue an attractive loose leaf catalog which is of particular interest to trumpet and cornet players. Mr. Vincent Bach, who is well known as one of the leading trumpet virtuosi of the day, gives his personal attention to the management of his factory and is one of the outstanding examples of the artist who is able to successfully turn his hand to the more practical things of business. Mr. Bach is still giving considerable time to playing—in fact he may be heard at frequent intervals over the radio by readers of this magazine who may not have opportunity to hear him in person.

About a year ago a little magazine called *Masterstone* made its appearance on this editor's desk. It has continued, month by month, to be one of the most welcome visitors because of its snappy appearance and content. No ink or paper is wasted, yet there are plenty of pictures and interesting things to read, especially if you are in any way devoted to the fretted instruments. If you are not on the mailing list send your name to Gibson, Inc., Kalamazoo, Michigan.

Norbert J. Beihoff Music Company has issued an outline of two of its new publications which are available to readers of this magazine. Professionals and amateurs will be interested in the *Course in Modern Embellishment* which covers improvising, modern harmony, breaks, etc., and also modern three, four, and five part writing for orchestra choruses. It is impossible in the space available to enumerate all of the important points covered by this book, and the same is true of *Professional Saxophone Technique Simplified*, another publication useful both to professionals and amateurs. In the latter we notice lessons covering practically every point of importance to the professional player or the student who is ambitious to become a professional. The address of the Beihoff Music Company is 811 Forty-seventh Street, Milwaukee, Wisconsin.

The office statistic hound says that if all the Black Line Reeds recently ordered by the United States Army from J. Schwartz Music Co., Inc., were placed end to end, they would reach from—but you can figure it out for yourself if you know how long a Black Line Reed is, as there are nine thousand of them in this particular order. If you don't know how long a Black Line Reed is you can easily find out, as practically every reed dealer in the world handles them.

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Written and arranged especially for young players. In point of musical merit and playability fully up to the high standard established by the various collections and compositions which have made the catalog of Walter Jacobs, Inc., outstanding for music of this type. Every number included in the collection was first tried and proven. Complete for orchestra, band or saxophone band, and playable in combination. (See list at left. Note that lead or melody parts are given to nine different instruments).

Send for booklet giving complete 1st violin and solo cornet parts.

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Bass Trombone (treble clef)
Basses*
E♭ Tuba*
B♭ Bass (treble clef)*
BB♭ Bass (treble clef)*
B♭ Bass Saxophone*
Drums
Tenor Banjo Solo (Lead)
Plectrum Banjo Solo (Lead)*
Tenor Banjo Chords*
*The two (or three) parts are in one book.

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Gentlemen:-

I know that you are accustomed to receiving me an expression of unusual appreciation has been in my mind a long time, so "here goes"!

First the finesse of the workmanship put in your instruments, as well as the pure resonant musical quality which I find in all your instruments, because of all my orchestras a long, long time ago as I found that I could really get a blend of tonal color like a pipe organ from my orchestras whenever Buescher instruments were used.

The English press, as well as the American press, have often commented on the tone effect like that of a big orchestra which I have been fortunate like having achieved my desire in this respect I feel that I owe your company a great measure of thanks. The consistency of even vibration and intonation in the various registers of your instruments have always been a very kind factor in promoting the excellent results I have achieved in my radio and phonograph work.

Your advancement in the art and craft of producing the finest saxophones was strongly portrayed to me during my last trip in Europe last summer, when I met many musicians and visited the musical instrument factories in Europe. I came home more than ever convinced that Buescher instruments are recognized as the standard by musicians and craftsmen in Europe, as well as in America.

I am quite sure that the history of American syncopation has been considerably enriched by the contribution of Buescher musical instruments, so wishing you continued success and with kindest regards, I remain

Respectfully yours,
Clarence Byrn

PLS-M

Mr. Paul Specht
Detroit, Mich.

Dear Mr. Specht:

I finally succeeded in getting up to the point long enough to send you through writing program and I was enabled to write you a few lines. I don't see the way back to you through your program. I don't see the way back to you through your program. I don't see the way back to you through your program.

In all my experience I have not seen a finer organization of stage bands, with such a high standard of playing and such a high standard of playing and such a high standard of playing.

I am not given to going out of my way to discuss the merits of the so-called jazz shows, but I feel that you deserve whatever satisfaction you may derive from this expression for you are carrying the message of good music to people who slight not otherwise respect it.

Clarence Byrn



BUESCHER BAND INSTRUMENT CO., Elkhart, Indiana
Everything in Band and Orchestra Instruments

THE facsimile letters printed on this page tell a story which has great significance to everyone interested in the development of the music which is typically American. Specht is an outstanding figure in this development. His influence literally has reached around the world, for Specht orchestras have been heard on both sides of the water and through every medium—from dance to concert hall, as well as on the radio and records. Specht's success, culminating in his appointment to the post of Director General of Stage Bands for the Loew Theatre Circuit, is based on sound musicianship and sympathetic understanding of musical idiosyncrasies of the American people. His voluntary transcendence above is but an expression of the approval of Buescher Instruments which he has evidenced for the many years he has chosen them as essential to satisfactorily present his interpretations of both jazz and classic compositions.

You Can Take It or Leave It

"Paul Whiteman Jazz a la Mode"

TO become famous you have only to do one thing well. Anna Renich of Milford, N. H., who "invented" porterhouse steak, has passed away at the age of eighty-seven. The name was derived from a hotel, the Porter House, in North Cambridge, Mass., where she was chef. She did one thing well, like the Parker House specialist who made the rolls, or the first man who prepared chicken à la King, or Aunt Delia Torrey, who made the pies beloved by William H. Taft. Charlotte, in Goethe's *Wilhelm Meister*, is world-renowned for the way she cut bread and butter. Anna Renich sliced meat and is in the halls of epicurean fame.

Charles M. Schwab began as a steel mill hand; Andrew Carnegie at the chattering telegraph; Paul Whiteman started as a class "A" musician, but found that all he got out of it was "culture" and pork chops. So he turned to the uplift of jazz and shekels. Now his fame has gone to the ends of the earth. He is given *carte blanche* to serve jazz ad libitum. The moral is, that if one keeps on trying there is always a chance of seeing his name at the top of the bill. It is the old story of climbing a steep ascent told again. As the song says, "You can't keep a good man down, no matter how hard you try."

"Impending death of Jazz." Are we downhearted? No!—Is Jazz's death impending? No!—Do we still love our Jazz? Yes!—Do we still love our Paul Whiteman and his epicurean Jazz? Yes, Yes, Yes, Yes! Those that don't believe, should see and hear Paul and his band at the Chicago Theatre as I did a few weeks ago. It was one of forty-eight similar successive weeks, and for each of these weeks he receives \$12,500. Out of this sum he pays \$7,400 to his men managers. The lowest salary in his orchestra is \$150, the highest \$450, with an average of \$275. In addition each musician receives \$50 for every phonograph record made by the orchestra. There will be 100 of these this year. Paul also has a group of seven arrangers, four left in New York, and three traveling with him. This means another \$800 every week. Paul Whiteman carries thirty-three players, twenty-four wives, four babies, nine dogs, two property men, two nurses, one manager, three arrangers, one macaw, one valet, and two stage directors. The musicians play 125 different instruments, sixty of them in the saxophone section, and the drummer with twenty. The two pianists have an additional organ and celeste apiece. The banjoists also play mandolins and guitars. Paul is doing a stupendous hour program this season. *A Study in Blue*, special stage scenes, new and popular jazz music with special orchestrations and harmonizations. His orchestra is still a collection of expert specialists. At the end of his act Paul steps into the orchestra pit and conducts Tchaikowsky's *1812 Overture*, using the theatre orchestra, his own men, the organ, gunpowder, machine guns, etc. Paul's band is an example in technical colorful, characterizations, which any symphony or jazz orchestra might emulate to their advantage. Paul Whiteman is the young man who was seen coming down the lane several years ago. He was in quest of the *Blue Rose*. He found it and now sits pretty on top of the world. Every day now is porterhouse steak day for Paul, because he did one thing well and became famous.

Arthur H. Rackett

The Amateur's Guide to Musical Instruments

By ALFRED SPRUSSLER

1. THE VIOLIN

THE violin is a musical instrument only at times. In the majority of cases it is either a means of obtaining money under false pretenses or grounds for divorce. It may be roughly described as a wooden box, four strings and a player, who has the unique power of making a good violin sound terrible and a bad violin sound unlike anything ever heard before.

The violin enjoys mingled popularity and scorn. Those persons who own violins and who possess nerve and technique enough to cause sounds to exude therefrom think it an invention of the gods themselves. Those people who have to listen to the majority of the sounds exuding from violins consider them as curses upon the race.

The highest string of the violin is E. It frequently sounds, especially if it is a wire one, like L. The French call this string the *chanterelle*, which is rather profane although singularly expressive. A certain class of violinists use only the E-string, because it is shrill and penetrating. For this reason a violin has been patented that has only one string. The lowest string is G, which is usually false and hence never breaks. This is the violinist's best alibi, for no matter what happens to him in the course of playing he can always blame it on the false G-string.

The violin is played with a bow strung with horse hair, a circumstance which prevents the extinction of the horse. The strings are made of catgut, which really doesn't prove anything because catgut is made from sheep. This alias shows why the strings are so often false.

There are many different kinds of violins. Some are good and some are bad. The bad ones can usually be improved by changing the players.

The Wonders of Science

RECENTLY tests have been made in the broadcasting of unusual and extremely attenuated sounds such as that made by a goldfish taking his Saturday night bath, and the beating of a masculine heart—first under normal conditions, then with its owner in close proximity to a blonde, and finally with the latter replaced by a brunette for purposes of comparison. The radio fans searching for new thrills have even been permitted to hear the fizzing of that adjunct of sin, pale dry ginger ale, and other curious noises, some of them amplified twenty million times to make them clearly audible. This is interesting, to be sure, but why not go a step further? Why not include in these tests such subtleties as the clatter of the "falling shades of night"; the thud produced by "casting an eye"; the rustling of the "last straw"; or the ping of that tantalizing "drop in the bucket"? Why not indeed?

Subway Thoughts in the Elevated

THIS is the violin students' special train. . . . Each car is filled with sullen little boys whose gloomy faces, still red from the friction of soap and towel, prophesy the torture of the coming lesson hour. They have violins:

Cheap fiddles from Japan, from which no mortal could ever draw a musical sound,
Fiddles from Czechoslovakia, painted in hideous colors,
Fiddles from Germany, brought over in the white,
Nicely varnished violins manufactured by the thousands in a reformed planing mill out in fair Wisconsin.

All packed in cardboard boxes, in imitation alligator-skin containers, in fine black leather cases. . . . The little boys have with them books of sundry stupid exercises

Wichtl's *Young Violinist*, with a picture of the desponding violinist himself on the first page. . . . What an inferno the students must make when they practise

With ill-tuned, rasping, shrieking, squawking fiddles With bows slipping off the strings, and badly needing rosin. . . .

I'm glad to see the last of the students When they leave the train at the next station.—A. S.

Your Musical Rating

IF you want to know your musical rating take one large sheet of paper and one pencil, retire to a quiet corner and carefully write down the answers to the following questions. Compare your answers with the answers printed on page 65. Count the number of answers you have correct and multiply by four. If you want to make it more intricate, multiply the number of answers you have incorrect by four and subtract from one hundred. In either case the result will be your musical rating—at least so far as the following twenty-five questions are concerned. After you have memorized the answers hand this page to some wise friend and check up on him. You will probably enjoy that a lot more than you do checking your own answers.

If you run across anyone who rates 100% don't assume that he knows everything about music, because there are 975 more questions in the book from which these were taken (*My Musical Rating*, by Molloy and Snyder, National Digest Company, Inc., 13 Astor Place, New York City.)

QUESTIONS

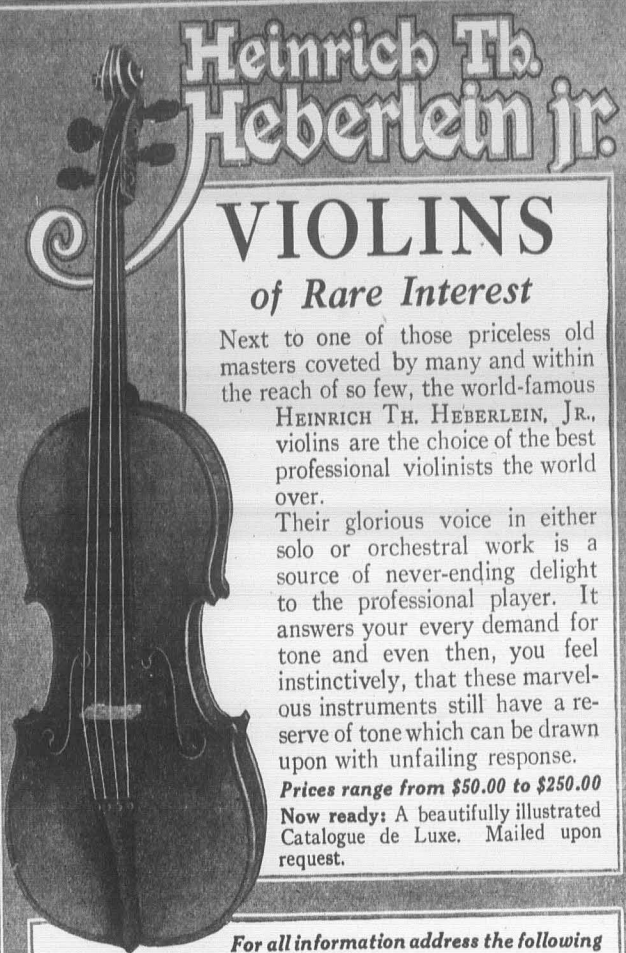
1. What instrument has been replaced by the tuba?
2. What is a *fandango*?
3. What was the immediate predecessor of the violoncello?
4. What eminent organist who died in 1911 ranked as "the dean of French organists" and one of the greatest of all performers upon that instrument?
5. What is the name of the organ stop intended to imitate the sound of the human voice?
6. What is one of the most important instruments of the Chinese, indispensable to their ritual?
7. Who wrote the *King Cotton March*?
8. What famous pianist, born in Australia, entered the United States Army during the World War as a bandsman and played the oboe?
9. (a) What conductor directs entirely from memory? (b) What is one reason for this?
10. Who was the composer-conductor who was born in Breslau 1850, removed to London in 1877-1884 and was knighted by King George in 1914?
11. What is the essential difference between the cello and the violin in the attack of the bow?
12. What is the essential difference between the zylphon and glockenspiel?
13. What is the meaning of the word *diapason*?
14. What is *campanology*?
15. What is the name of the pipes of fixed pitch in the bagpipe which emit a single tone?
16. How many white keys on the modern piano? How many black keys?
17. In what key is Beethoven's Second Symphony?
18. Which celebrated American bandmaster grew a beard when he seemed too young to direct a band and then cut it off when he seemed too old?
19. What is the difference between harmonic and melodic progression?
20. Who wrote the popular song *Marcheta*?
21. What is a *crwth* or *chrotta*?
22. What is the name given to a *part song* harmonized for three or more voices, usually male?
23. Who is the operatic soprano, born in Melrose, Massachusetts, who was at one time married to Lou Tellegen?
24. From what light opera is the song *The Bubble*?
25. Who wrote the song *When Knighthood was in Flower*, which was composed especially for the film production of the same name?

Things We Can Get Along Without in 1928

High pitch E-flat cornets.
Musical saw solos.
Saxophone arrangements of Bach sonatas.
Jazz bands that sing.
Orchestrations of "Yes, We Have No Bananas."
1927 Automobile License Plates.
Vaudeville singles who recite "Gunga Din."
Song pluggers.
Radio announcers who try to be funny.

Some Call this Humor

You've heard the golfer brag of his ride to success on a "birdie." You've heard the lament of the ball-player who went out on a "fly." But how about the banjoist who claimed his neck had seventeen positions?
—The Gibson Master-tone



Heinrich Th. Heberlein Jr.

VIOLINS of Rare Interest

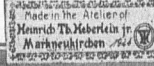
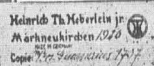
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Scales Continued

THE practical importance of scale practice has been presented in a previous article—not fully, much more might have been said, for the subject concerns all instrument players—but there is as well, the historical side of the development of scales which has been exhaustively treated by competent writers, and I am quoting from two authoritative works.

The first: from *Contributions to the History of Musical Scales* by Charles Kasson Wead, who writes:

"In the development of musical scales four stages may be recognized:

1. The stage of primitive music, where there is no more indication of a scale than in the sounds of birds, animals, or of nature. . . . The uncertain musical utterances of living primitive people may be construed in accordance with almost any prepossession of the hearers.
2. The stage of instruments mechanically capable of furnishing a scale. This scale has been almost entirely worked by students and is the special subject of the following paper.
3. The stage of theoretical melodic scales—Greek, Arab, Chinese, Hindu, Mediaeval, etc. . . .
4. The stage of the modern harmonic scale and its descendant, the equally tempered scale, which are alike dependent both on a theory and on the possibility of embodying it in instruments.

"These four stages correspond in a rough way to the recognized four culture stages namely: the savage, barbarous, civilized, and enlightened. . . . A broad fact which underlies all stages of scales was recognized by the Greek musician, Aristoxenus, three centuries before the Christian era. He pointed out that the voice in speaking changes its pitch by insensible gradations, while in singing it moves mostly by leaps. We recognize the same fact when we say that a singer follows a scale, but we do not say it of a speaker. . . .

"However this may be, it is certain that most peoples who have attained any moderate degree of civilization have attempted to limit the number of steps to be taken by the voice in any song between the highest and lowest note, and to fix steps by rules so that many may learn them and be in substantial agreement. Various old writers give the rules in vogue among Greek theorists; while in the last two decades the rules of Arab, Hindu, Japanese, and Siamese musicians have been made accessible. . . . Our last, historically derived from one of the many Greek and Arab rules, by subdividing the whole tone, so giving twelve steps to the octave. . . . All musicians know that this number of notes—twelve—is confusingly great for ordinary playing, and know the principles by which the player selects action notes for any tune.

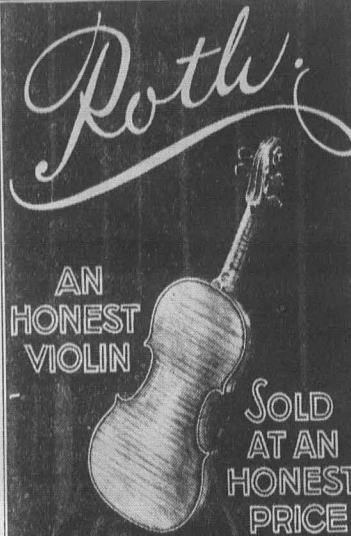
"But this multiplication of notes has an important bearing on all studies, on non-harmonic music by harmonic musicians, for every sound within the compass of the instrument comes very near to some one of the twelve notes and may readily be represented thereby. Owing to the difficulties the penner has in estimating deviations from the familiar series and in writing them down, the results of this approximation are to mask all deviations from the twelve-tone piano scales, whether intentionally or accidentally made, and to make it appear to musicians, first, that nearly all the music of the world is performed substantially in one scale; second, that any other theoretical scales such as those found among Orientals and described by our European ancestors are merely mathematical juggling and of as little significance as proposals for a change that occasionally appears in modern musical or scientific journals. . . .

"It must be recognized that the word 'scale' has many meanings. Perhaps the lowest and loosest is: the series of sounds used in any musical performance arranged in order of pitch. . . . The most exact definition—but one applicable only where musical principles are well developed is this: a scale is an independently reproducible series of sounds arranged in order of pitch, recognized as a standard and fitted for musical purposes. While the last two definitions imply an instrument in which the scales are embodied, the limitation is in appearance only for there is no evidence that any musicians do have a standard series of tones, unless they have one or more instruments embodying it and have learned the series directly and indirectly from such an instrument. . . .

"Among the instruments in the Arabic treatises of the famous Al Farabi, who died in 905 A. D., is the short-



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necked tambour of Bagdad, usually having two strings from the upper end, and this space divided into five equal parts. As the compass on each end string was but a little over a whole tone, each step was about a quarter tone. . . . indicating that there was a scale native to the people whom the Mohammedan armies had conquered, a scale utterly different from either that of the lute or tambour of Khirassan, with their resemblances to the Greek scales. Three hundred years later, or about 1250 A. D., Sabi-ed-din, a famous musician of Bagdad, wrote for his pupils, 'The Sun of the Niger,' a treatise on musical ratios. He based them on string lengths. . . .

"In India, there has been in modern times a curious revision from an elaborate historical scale of twenty-two steps to the octave, of which no modern Hindu or European knows the theory, to an equal linear division; one-half the string on the zither is bisected. The first, or end, quarter-length is then divided into nine parts, each marked by a fret. And the second quarter-length, thirteen parts, similarly marked. Out of the twenty-three tones within the octave the player selects a limited number—five, six, seven, rarely eight—for any particular tune. Most of the notes used are found in calculation to be deceptively close to the notes of our chromatic scale, and so may be easily confounded with them by European hearers. . . .

Mr. Wead gives description of various primitive instruments on which scale tones, or those which may be so called, are produced.

Grove has two and one-half pages on the subject of the scale, which will repay reading. His dictionary may be available. The following quotations are given for those who may not have access to it.

"Scale, from the Latin word 'scala'—A staircase, or ladder. 'Fr. gamme, Ger. tonleiter—that is, a sound ladder. It is a tone denoting a series of sounds used in musical composition."

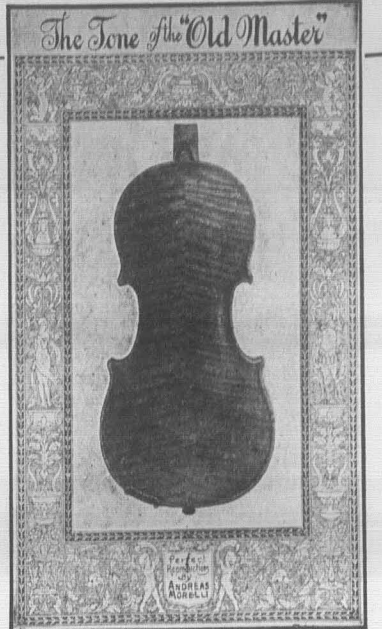
"The number of musical sounds producible (all differing in pitch), is theoretically infinite and practically very large, so that in a single octave a sensitive ear may distinguish fifty or one hundred notes. But if we were to take a number of these at random, or if we were to slide by a continuous transition from one sound to another considerably distant from it, we should not make what we call music. In order to do this we must use only a certain small number of sounds, and differing from each other by well-defined steps or degrees. Such a series of sounds is called a scale, from its analogy with the steps of a ladder. . . .

"All nations who have made music have agreed in adopting such a relation, although they have not always selected the same series of sounds as a first step towards the selection. All musical peoples appear to have appreciated the intimate relation between sounds which lie at that distance apart called an octave, and hence, replicas of notes in octaves are found to form parts of all musical scales. The differences lie in the intermediate steps, or the various ways in which the main interval of an octave has been substituted.

"For modern European music, in ascending from any note to an octave above we employ normally a series of seven steps of unequal height called the diatonic scale, with the power of interposing, accidentally, certain intermediate chromatic steps in addition. The diatonic scale is of Greek origin, having been introduced about the middle of the sixth century B. C. The main divisions of the octave were at the interval called the fourth and fifth, and the subdivisions were formed by means of two smaller divisions called a *tone*, and a *semi-tone*, respectively. The tone was equal to the distance between the fourth and fifth, and the semi-tone was equal to the fourth minus two tones. . . .

"Now it is obvious that the series of notes proved to be in use about two thousand years ago; the series corresponding, in fact, with the natural or white keys of our modern pianoforte. And as the series formed the basis of the melodies of the Greeks, so it forms the basis of the tunes of the present day. Although the general aspect of the distinct series of sounds remains unaltered, it has been considerably affected in its mode of application by two modern elements, namely, *tonality* and *harmony*. . . . It has been stated that for modern European music we have the power of adding to the seven sounds of the diatonic scale certain other intermediate chromatic notes.

Thus between C and D we may add two notes called C-sharp and D-flat. Between G and A we may add G-sharp and A-flat. In order to determine what the exact pitch of these notes should be, it is necessary to consider that, in order to embellish melody without change of key, or to introduce new diatonic scales by modulation. In the former case, the pitch of the chromatic note is selected according to the taste of the composer, but for the second use it is obvious that the new note must be given its correct harmonic position according to the scale it belongs to, in fact it loses its chromatic character and becomes strictly diatonic. . . . It is a peculiarity of the minor scale adapted in modern music that its form is frequently varied



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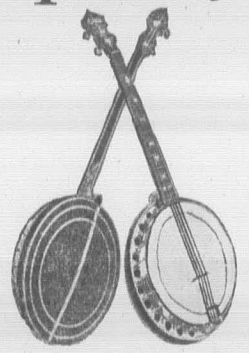
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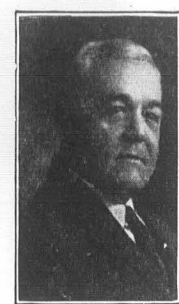
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FILLING-IN IN WALTZ TIME

(1) (2) (3) (4) (5) (6) (7) (8)
C C C G7 G7- G7 G7
(9) (10) (11) (12) (13) (14) (15) (16)
G7 G7 G7 G7 C D7 G7 G7
(17) (18) (19) (20) (21) (22) (23) (24)
E7 E7 Am Am D7 D7 G7 G7
(25) (26) (27) (28) (29) (30) (31) (32)
C C C A7 D7 G7 C C

THE example herewith given shows a method of "filling-in" in waltz time, and the importance of being able to define the chords. If the harmony was not indicated by the letters (below the staff in each measure), it would be a problem to know what notes (intervals) to use. The large notes indicate the melody and the small ones the "fill-in."



A. J. WEIDT

In the first measure the C chord occurs in the harmony; the half note, G, is played as an eighth note. The small notes fill in the time value of the half note, and the last note of the measure, A (with a cross above it), is passing. Observe that the small notes: C, E and G, indicate the C chord. The harmony in the second measure is also the C chord (see small notes in). The half note C is played as an eighth (note stems turned down). When consecutive quarter notes occur in the melody, a "fill-in" may be made occasionally by adding a chord interval above the melody note (see fourth, twelfth, twenty-fourth and twenty-eighth measures; also note in the sixth measure that the G diminished chord intervals are used. The second one of the tied melody notes is *not* to be played, but the small notes in are to be used instead (see seventh and eighth measures).

Notice how the three notes F, D and B in the eighth measure lead chordwise in consecutive intervals to G in the ninth measure (see connecting lines at "ee"). Important: There should be no wide skips in the arpeggios, the intervals of which must move in consecutive order, excepting after a melody note. Note the skip from B (melody) to F (small note following) in the seventh measure (see "ff"). Also note that after a skip the "fill-in" moves in the opposite direction.

When a modulation occurs in a following measure it is best to end the measure preceding the modulation with a quarter note. In the seventh, fifteenth and thirty-first measures the last note is an eighth as the harmony is the same in both measures. At "aa" note that F, the seventh of the chord, is omitted when the arpeggio moves upward but is played when moving downward (see "bb").

Important: When the melody (large notes) moves upward, as a rule the "fill-in" should begin below the melody note and also move upward. When the melody moves downward, the "fill-in" should begin above the melody note and also move downward (see twenty-second measure). In following the rule, "after a skip move in the opposite direction," the arpeggio (moving upward) must sometimes

end above the note following in order to move in the opposite direction (see connecting lines at "gg").

It should be remembered that, when the melody is played with the "fill-in" in the arpeggio style only is practical. When the melody is played by one instrument and the "fill-in" by another, diatonic or chromatic scale passages are the rule, with occasional arpeggios when practical. This style of "fill-in" requires a knowledge of melodic progression, which will be covered in detail later on in this series.

MEET MY FRIEND

By Milton G. Wolf



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FRANKIE is a Balaban & Katz leader—alternating between the Tivoli and Uptown Theatres. He is a very fine banjoist as well as an unusual singer, and he will be going strong when some others fall by the wayside. Frank carries himself like an old-timer and puts over anything that comes his way. He is soon to feature a new song *Are You Happy* (Ager-Yellen & Bornstein) and when he sings a song it is really done up right. Frank was with Johnnie Hemp's Kentucky Serenaders for quite some time before he went to Balaban & Katz.

HERE AND THERE IN NEW YORK

Continued from page 16

THIS is an age when the unusual in music, as in everything else, is coming to the fore. The struggle of the saxophone for recognition has been a long and difficult one, but thanks to the efforts of several prominent performers, among the foremost of whom is Jascha Gurewicz, it is gradually coming into its own. Mr. Gurewicz was born in Russia some thirty years ago, and was already an accomplished musician with a thorough grounding in musical fundamentals before he became interested in the saxophone and chose it for his instrument. Despite the interruption which his enlistment during the world war imposed, he kept up his practice of the instrument and attained considerable proficiency.



JASCHA GUREWICZ

It is only within the past few years however, that Gurewicz has won the prominence to which his technic and musicianship entitle him. His several recitals at Carnegie and Aeolian halls in New York and Symphony Hall, Boston, have been most successful and have won him the praise of distinguished musicians. Fritz Kreisler commissioned him to transcribe for saxophone a number of his own compositions, and George Maxwell arranged for him to do similar work for Ricordi with transcriptions from the Puccini operas and Burleigh songs.

At his forthcoming recital at John Golden Theatre, New York, which will take place on January 29, 1928, he will be heard in excerpts from the *Pelle Sultane Concert* and *St. Agnes Eve* suites of Coleridge-Taylor, *Souvenir de Moscow* of Wieniawski, and *Cog d'Or Fantasia* of Rimsky-Korsakov—the latter with his own cadenza. He will also play his new *Sonata Op. 130* for the first time as well as his *Jota, Italian Serenade, Ilona, Twilight Romance* and *One Minute Waltz*—the last named, like the Chopin number of similar title, taking actually less than a minute to perform. His *Sonata*, a splendid work, will soon be published by Sam Fox and his *Concerto in E Minor* has already appeared.

Critics have been unstinting in their praise of Gurewicz's work, Leonard Lieblich of New York declaring his performance to be "that of a virtuoso." Frank H. Warren said briefly and frankly that he "did a good job," and Polly Wood of the *Chicago Herald Examiner* that "Gurewicz plays the saxophone as expertly and melodiously as Heifetz fiddles." The *Boston Globe* commented on his "great ability and beautiful quality of tone." The *Philadelphia Opinion* compliments him on his ability to show that the saxophone is capable of better things than jazz.

Possibly his greatest compliment however, came from no less a personage than John Philip Sousa, who declared that he had never heard Gurewicz's equal as a saxophone virtuoso, although he had heard all the finest players for the last thirty years. It was the writer's pleasure to hear Mr. Gurewicz play informally some of his own delightful compositions and transcriptions, and we were astounded at his remarkable virtuosity as well as with the possibilities of the instrument in his hands. We are certain that the work which he has so well begun will be continued, and that the saxophone will in time become as popular a solo instrument as some of the more familiar ones. Certainly his undoubted musicianship and ability as performer and composer deserve the recognition which is steadily coming to him.

Northampton, Mass.—The fretted instrument players from Holyoke and Northampton came together under the direction of J. F. Pizzitola in two concerts in their respective towns. The ensemble contained fifty banjos, guitars, mandolins, and ukuleles, and performed its first annual concert. Prominent on the program were Pizzitola's Hawaiian Serenaders and the Pizzitola Strummers, heard from local broadcasting stations frequently.

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1. Opheleide.
2. A French term of unknown origin which denotes a short passage for trumpets such as is performed at state ceremonies.
3. Viola da gamba, in size about the same as the cello, but having a flat back.
4. Alexandre Gaultmant.
5. Vox humana.
6. The sheng.
7. John Philip Sousa.
8. Percy Grainger.
9. (a) Arturo Toscanini. (b) He is so near sighted that he cannot read a score without a magnifying glass.
10. Sir George Henschel.
11. For the cello, the bow is slanted inward toward the player, for the violin it is slanted outward from him.
12. The blocks or bars of the xylophone are hard wood while those of the glockenspiel are of steel.
13. The whole octave; also the two foundation stops in an organ.
14. The whole body of knowledge about bells and bell-ringing.
15. Drone.
16. (a) Fifty-two. (b) Thirty-six.
17. In the key of D.
18. John Philip Sousa.
19. *Melodic progression* is the advance from one tone to another, while *harmonic progression* is the advance from chord to chord.
20. Victor Schertzingler.
21. An old instrument of Welsh or Irish origin, which, so far as is known, is the oldest stringed instrument played with a bow.
22. Clef.
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- FOX-TROTS: Among My Souvenirs, At the End of An Irish Moonbeam, Are You Happy?, A Night in June, A Sine Dream (Oriental), At Standown, Blue Baby, Bohemia, Blue River, Blue Heaven, Barbara, Broken Hearted (Here I Am), Bye Bye Pretty Baby, Dew, Dew, Dewey Day, Dream Kisses, Don't Forget When the Summer Rolls By, Dance of the Tinker Toys, Dear, on a Night Like This, Dawning, Dashing Tambourine, Dill Dance (Band \$1.00), Dainty Miss (Orchestra \$1.00), Dead I Do, Egypt, Everybody Loves My Gal, El Tango del Perroquet, Fascination, Flapperette (Piano Solo Hit), Forget Me, Gorgeous, Heartaches and Dreams, Here Comes the Showboat, Havana, I Made My Mind Up, In the Shadow of the Roses, Is She My Girl Friend?, I'm Gonna Settle Up, I Call You Sugar, I'm Walking on Air, I Ain't Got Nobody (Revival), It Was Only a Sun Shower, I Can't Forget You, I Don't Believe You, I'm Coming, Virginia, In a Shady Nook by a Babbling Brook, I Ain't That Kind of a Baby, Just Another Day Wasted Away, Joy Bella, Just Once Again, Just Like a Butterfly, Just the Same, Just a Memory, Jack in the Box, Lovely Lady, Lonely Melody, Muddy Water, Mister Aeroplane Man, Miss Annabelle Lee, Marvellous, Magnolia, My Baby Is Driving Me Wild, Nothing, Naughty Naurette, No Wonder I'm Happy, Rain, Rases Understand, Rolling Around in Roses, Ream On My Little Gypsy Sweetheart, Red Lip, Kiss My Blues Away, Since My Best Gal Turned Me Down (Hot Tune), Sorry (Special Arr. 5c), Smile, Some Day You'll Know, Svegliati (The Post from Budapest), Sun (New Orchestra Arr.), Somebody Lied About Me, Stay Out of the South, Sugar (Hot Tune), Side by Side, Spring Fever, Swane Shore (Band 50c), Sailokey, Sad, Some Day You'll Say O.K., Sing Me a Baby Song, She Don't Wanna, There's a Ricketty Ricketty Shack, Together, We Two, Tomatoes (A Low Down), Two Little Pretty Birds, Tin Pan Parade, There's a Cradle in Caroline, Under the Moon, SEND FOR FREE CATALOGS

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What I Like in New Music By LLOYD G. DEL CASTILLO

Continued from page 23

Piano Music

TWO MOODS, by Hueter (Ditson). Published separately. (1) A Whim. A simple little allegro waltz, with the melodic rhythm broken into short segments. All built on the wholesome and agreeable contours that have made Hueter's compositions popular. (2) Perplexed. Something the same mood, and yet in a very different music idiom, a choppy 6/8 Allegretto scherzando in A major. MERCEDES, by Hueter (Ditson). A Spanish intermezzo in tango or habanera rhythm, 2/4 Allegretto grazioso in A major. There is a straightforward melodic appeal that is sure to find favor.

Not Reviewed

I wish to acknowledge receipt of the following compositions. The fact that they are not reviewed in this issue does not necessarily mean that I consider them unworthy. Any way, the editor allows me only four columns for this department.

Violin and Piano

HECKVILLE HOT, by Harris (Alfred). A hot "rube" violin solo a la barn dance by a former violinist of Whiteman's. A straight syncopated violin solo except for some trick pizzicato embellishment.

Saxophone and Piano

RIPPLES, by King (Alfred). One of four sax solos by Shilkret's saxophonist. This is a waltz that sounds more difficult than it is, which of course is an ideal condition. The other three numbers, which are all novelty fox-trots built around the ideas suggested in the titles, are just as effective, and are titled Gossips, Bagatelle, and Blushes.

Popular Music

MY NEW YORK, by Berlin (Berlin). This song was added to the Ziegfeld Follies, and is now the hit tune of that production. That's sufficient recommendation.

Waltzes

A SHADY TREE, by Charmin, Dawn of Tomorrow, Hummle Moon, Lady Moon (Big Tune), Let Me Call You Sweetheart, Moonlight Lane, Sweetheart of Sigma Chi (Orch. 75c), Sweetheart Memories, The Hour I Spent With You, The Song Is Ended, But the Melody Lingers On, Warnings (Very big hit)

LEONORA, by Siler (Shapiro, Bernstein). If I can't pick 'em before they're hits, I'll pick 'em after, by gum. I muffed Just a Memory, and I most muffed this one. DID YOU MEAN IT, by Baker (Shapiro, Bernstein). This is going strong.

HUMPTY DUMPTY, by Charig and Meyer (Harms). A production tune from Just Fancy. One of those nefarious melodies built on the skip of the octave, like Horses, or I Love You.

LET'S MISBEHAVE, by Porter (Harms). Another Follies tune, built around a popular sentiment. The tune is as syncopated as the words.

Organists

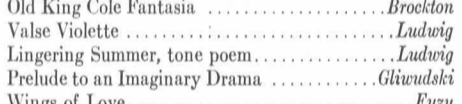
Organists come and go like a parade of wooden soldiers, on the Fox Wurlitzer. Stanley Wallace who, it is rumored has gone abroad again, was the first. A chap named Newberry dropped in on us while I was in New York, and last Sunday who did I see but Spencer Tupman playing organ. I knew he was a crackerjack pianist and had been up in the North playing for summer hotels, but where did he get his picture organ experience? If he intends to stay with us, I do wish he wouldn't play on the middle manual with both hands and all the 16 ft. stops down.

MUSIC CHAT FROM WASHINGTON

By IRENE JUNO THE METROPOLITAN has told the public, via the press, that it will close its doors due to argument with the musicians. When in doubt blame the musicians. Bad business is due only to the bad music, but when the business is good it's always the picture. Wonder if anyone ever admitted poor business was due to poor pictures. The Met orchestra is reported going to the Earle. They forgot to say where the Earle orchestra was going.

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Music Chat from Washington By IRENE JUNO

THE METROPOLITAN has told the public, via the press, that it will close its doors due to argument with the musicians. When in doubt blame the musicians. Bad business is due only to the bad music, but when the business is good it's always the picture. Wonder if anyone ever admitted poor business was due to poor pictures. The Met orchestra is reported going to the Earle. They forgot to say where the Earle orchestra was going.

The Washington College of Music announces the largest enrollment of its history. Many interesting public lectures are scheduled for the winter season, and their recitals and concerts, both at the college and in the Auditorium of the Central High School, have been given to large and appreciative audiences. . . . Fannie Roberts, head of the harmony and theory department, must stay awake nights planning musical thing-a-ma-gigs for her students to write. I am fortunate enough to be in her class, and I never had so much to do and so little time to do it in. I think it must be lots easier to be a Bachelor in the Matrimonial Sea than a Bachelor of Music. . . . The Theatre Organ Department of the Washington College of Music is installing a screen and picture machine for actual screen work. A full class and a waiting list is in evidence.

Organists come and go like a parade of wooden soldiers, on the Fox Wurlitzer. Stanley Wallace who, it is rumored has gone abroad again, was the first. A chap named Newberry dropped in on us while I was in New York, and last Sunday who did I see but Spencer Tupman playing organ. I knew he was a crackerjack pianist and had been up in the North playing for summer hotels, but where did he get his picture organ experience? If he intends to stay with us, I do wish he wouldn't play on the middle manual with both hands and all the 16 ft. stops down.

Jesse Heitmueller, pianist; Fritz Maile, violinist and Ludwig Manoly, cellist, were featured at a recent musical given by the League of American Penwomen at their club-rooms, 1108 Sixteenth Street. The Fritz Maile String Quartette was a feature at the November Musical.

Jesse Heitmueller announces that his store is headquarters for compositions by Washington composers, and society is coming to him to buy the compositions by the members of the League of American Penwomen. Mrs. Larz Anderson has offered a prize to the Music Group of the League for the best composition submitted before the Committee this spring. As I am chairman of the Music Group, I can assure you that manuscript paper, pens and pencils are much in evidence at group meetings and everyone wants you to "Listen to this."

Viola Abrams has been engaged by the Washington Opera Company for their eight performances this season. With her regular work at the Met and the Opera season, on the only time to catch this busy little harpist at home is between two and six A.M. She will be one of the features at the January Musical by the League of American Penwomen.

Karl Holer's Choral Work Triumph of the Dance is receiving high praise through the West. From Portland, Oregon, comes word of its use by the MacDowell Club Chorus of that city, with sincere praise from the president of this celebrated chorus, Mrs. Elbert C. Peets. Mr. Holer dedicated the song to the Chaminade Glee Club of this city, a woman's chorus.

Here and There About Town: — Harold T. Pease is going merrily along and on his steenth organ recital. If you want to know what they are doing you have to go over and hear them, for their names never appear in the paper. However, with the assistance of Wesley Etris, Manager, Pease seems to keep the crowd coming. . . . Arthur Thatcher is reported doing very well at the Chevy Chase Theatre. Certainly wish him luck on that set of four "Wicks" whistles, some augmented—some more diminished. Maybe now the Met is closed they will put the old Moller out to Chevy Chase. The Moller has more quantity but not much more quality. . . . Harriet Hawley Locher has moved to the Earle Theatre Building and enlarged her department. She is so busy she is seldom seen and spends much of her time at the various Stanley houses through the East. Children's Morning Shows are shown at the Colony, Ambassador and Chevy Chase. . . . Ida V. Clarke is more than holding her own at the Apollo. She did an accordion spotlight specialty and took three encores. Her applause lasted half way through the comedy. She is still doing feature organ novelties. . . . Thelma McKee of Danville, Virginia, is taking a theatre organ course at the Washington College of Music. . . . Elsie Colton of Elmira, N. Y., is also numbered among the students in the post graduate course. . . . Martha Lee was rushed from the organ bench to the hospital one Satur-

Editor's Note

This department is maintained solely for the benefit of the busy musician who wishes to keep in contact with the new publications released from month to month by the various publishers. All publishers are invited to submit their new issues for listing. From the music received, Mr. del Castillo makes his own selection of the numbers on which he wishes to comment, and is subject to no editorial restriction (save that of space limitation), that his brief reviews may fairly represent the frank opinion of a practical music buyer and user.

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Spokes From The Hub

By Norman Leigh

LES MISERABLES was filmed as a tribute to the genius of Victor Hugo, with the French government as patron. No expense was spared to make authentic the historical detail and selection of locations. As originally produced it required five nights for presentation. The film was cut for American production to fill about two hours and fifteen minutes. This was accomplished with no detriment to the continuity of the story.

The task of compressing the stupendous canvas of this tale into the confines of a screen drama was not of the easiest. To interpret a character which, like Jean Valjean, has become almost traditional with the reading public, in such a manner that it would not clash with the preconceived ideas held of it by the same, certainly held difficulties which are not to be disregarded. Both the director, M. Henri Frescourt and M. Gabriel Gabrio, the latter interpreting the character of the regenerated convict, succeeded admirably in the tasks set for them—in the case of M. Gabrio, exceptionally well. Making allowance for the slight, very slight in this case, over-emphasis native to the Latin stage, one could say that here was the ideal Jean Valjean. Mgr. Myriel, the humane and kindly churchman of the book, became somewhat sticky in the hands of M. Paul Jorge, and Cosette grown up, played by Mme. Sandra Milowanoff, failed to capture the sympathetic interest which, possibly, was her due. Cosette the child (Mlle. Andree Rolane) was quite another matter. I have never witnessed a like talent in a child of her years. If she lives I make prognostication here and now that she will become one of the great emotional actresses of her time. At present she is possessed of all the mobility of expression and wistful appeal that have helped raise Lillian Gish to her unique position in the realm of the silver screen—and she is still of an age which does not make of the word "baby" a term out of place when applied to her. A remarkable child.

I cannot agree with the encomiums which appeared in the local press concerning the pictorial qualities of the film; in this matter it was somewhat disappointing, at least to the writer. Whenever a departure from plain lightings was made, the resultant effect was more bizarre than pleasing. In addition, the use of the vignette, a device which, in matters photographic, is inescapably associated with the horrors of the plush covered family album era, is no more welcome on the screen than elsewhere. The local presentation suffered from a somewhat inadequate orchestra for the score which was collated by Hugo Riesenfeld.

AT THE METROPOLITAN—Richard Dix in *The Gay Defender*. It is said that Mr. Dix objected strenuously to appearing before his gum-chewing and shirt-bereft clientele in the role of Joaquin Murrieta, the dashing, eye-rolling, guitar-strumming hero of this lively melodrama. If this statement is not steam from the over-heated head of some press agent, then I make so bold as to state that Mr. Dix was very much in error. To my great surprise the gentleman showed himself, in this picture, as something more of an actor than I had given him credit for being. The tale has to do with the low villainies of a Nordic scamp and their interesting frustration by the Spanish Murrieta; the scene, the early days of California. A lovely heroine enters into it as also do knife throwings, gun play, and the shadow of a lynching. During the course of the drama there occurs, between the Nordic villain and our Latin hero, the prettiest rough and tumble that I have clapped an eye on for many a weary semester. One must not forget to mention Mr. Fred Kohler who, as the bad boy of the piece, contributed his share to the making of this catch-as-catch-can realistic thing that it undeniably was. Blood and thunder, to be sure, but then I confess to a weakness in that direction.

The balance of the bill was of a high excellence with a stage presentation, *The First Annual Review*, of more than ordinary interest and variety. As far as I am concerned, the best all-round show that I have yet witnessed at this house.

Chicago, Ill.—One of the branch stores of Lyon & Healy, the large music house in Chicago, was completely destroyed by fire recently. With typical alertness business was resumed within three days in quarters a few doors from the burned store. Lyon & Healy have prosperous branch stores in strategic parts of the city. Only recently the Woodlawn branch, in the south side of the city, moved into greatly enlarged new premises.

Fort Worth, Texas—Al Morley, formerly of Chicago, who has been in San Antonio for several months recently opened the new North Theatre in this city for Balaban & Katz. Mr. Morley has demonstrated his value as a box-office attraction.

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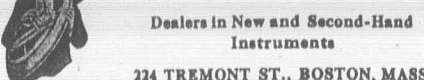
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Montreal Musical News

By Charles MacKeracher

If drummers and marimbaphone players are entitled to a place in the Hall of Fame, then I recommend none other than Pete Morin for such honor; not only because Pete has made himself an attraction at the Plaza Theatre where he has been situated for the last five years, but also because of a certain performance in which he participated some two or three years ago. The performance referred to was the screening of DeMille's *Ten Commandments*. It is not easy to imagine this feature being presented to the public for the first time accompanied by only a pianist and a drummer, yet it was accomplished admirably. If I remember rightly, no music, cue-sheet or notes of any kind were used, the music racks being bare, and Pete and his pianist played the lengthy epic from memory. The guests were delighted with the musical setting, but to Mr. Morin it was all in a day's work.



PETE MORIN

From the picture of this Montreal boy that is reproduced in this issue it will be observed that he has not been miserly in purchasing equipment, yet none of his traps is a mere ornament. This percussionist is master of them all. Pete, who comes from a musical family, is a happy-go-lucky kind of a fellow—but he is to be married in the spring.

The New Empress Theatre opens early in 1928, and musicians are watching developments as a cat watches a furrer. We have it on good authority, however, that an organ is being installed. Formerly, the Westmount was the only theatre in the west end of the city, yet it never was or has been a success. It is a beautiful little house; film fare always excellent; an ideal location, etc.—yet the public remained absent with overwhelming unanimity, and the reason is plain and simple. For years the owners saw fit to set aside twenty-five dollars a week for their music. We regret to say that the music was not worth even that price, but you can't get very good music for one hundred dollars a month—not even in Montreal, where prices and "hours" are disgraceful at present. It is pleasant to mention that there will be some big changes very shortly.

A fine example of how a theatre should be conducted is being given by the Capitol. To a casual observer it would seem that organist and orchestra play alternately fifteen minutes each. The orchestra members appear and disappear so often that one might think they are playing "musical chairs," but the organist usually finishes the last feature alone. There is only one "Capitol," however, and with the musicians in other theatres conditions are *pas trop bon!* The biggest offenders are the owners of a large chain of houses, and in the most of them the hours are too long, with the possible exception of the relief players and for them the salary paid is disgustingly low. From seventy-thirty until eleven o'clock, with little or no rest period, is too long a session. The relief players should return at ten o'clock and finish the show. Most relief players of whom we know are worth easily twice the salary they are receiving at present.

Around the Strand: This theatre is to undergo minor alterations. The pit is in for a big overhauling, but a rumor to the effect that a tunnel will connect the pit with the St. Antoine Tavern seems to be groundless. Mr. Eckstein has just arranged *Sallyloopy* (Bloom) and *Waltz Primrose* (Bernard Baime) as piano solos. Apex did the recording. Armand Meerte's work keeps up to his usual good standard. Armand will never starve to death unless he loses his reason, but then he could be a drummer. (Not serious Mr. Wyness, just funning.) We shall hear more of Armand next month, also the sad story of how Billy was unjustly arrested and thrown into the can.

Raymond Fagan and his eighteen-piece orchestra has been succeeded by "Sleepy" Hall and his orchestra at the Venetian Gardens. Fagan's men were called the "aristocrats," but it should be understood that this in any way does not include the patrons of the Venetian. Oh dear, no!



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CAPT. WILLIAM J. STANNARD
Bandmaster, United States Army Band

The Army Band (pictured on the January Band Monthly cover) recently made several recordings of concert and parade numbers for the Fox Movie Tone. The band, seventy strong, leaves Washington in January for an extended concert tour in the Middle Atlantic and Central States. The twenty-three clarinet players are all equipped with Silva-Bet clarinets. Captain Stannard claims his silver clarinet section not only improves the band from the musical standpoint but adds to its general appearance.

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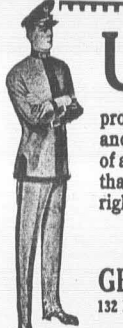
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A Successful Municipal Band

THE Bedford Municipal Band of Bedford, Ia., is an organization of many years' standing. The director of the band, W. W. Mitchell, has just completed his fourth concert season with the organization and is now starting winter rehearsals preparatory to what will apparently be by far the most successful season the Band has ever experienced. In addition to the winter rehearsals it is planned to play, this season, a number of winter concerts in the new Bedford auditorium which was completed this fall.

In connection with his work with the band, Director Mitchell tells us:

"It is our policy to rehearse twice each week the year round and thereby keep the organization in top-notch shape all the while. The summer concert season commences May first and extends to October first, during which time we play one weekly concert each Saturday night as well as a few special concerts in the park on Sunday afternoons. In the past, interest in the organization has been maintained during the winter months by a series of radio concerts. We have broadcast a number of times during the past few years over the following radio stations and with very gratifying results; station KMA Shenandoah, station KENF Shenandoah, station KSO Clarinda, and station WHO Des Moines.

"The personnel at present comprises about twenty-five members. However, during the coming season we plan to increase this to about thirty players by adding from our waiting list the necessary number of new players. The Bedford Municipal Band is financially supported by a city band tax—altogether with a liberal subscription donated by Bedford merchants. The Band's budget for expenditures is about \$1800 per year, not counting, of course, salaries paid members on special concert engagements."

Mr. Mitchell also directs Municipal Bands at New Market Ia. and Hopkins, Mo., and has been doing so for the past three years. Each of these organizations plays a weekly concert in its community during the summer months. The Hopkins Band has twenty-five pieces and New Market about twenty. During the Taylor County Fair this past summer Director Mitchell combined these three bands into one big organization with splendid results. He plans to repeat this combination presentation a number of times during the coming year.

On September 1st a new state law went into effect in Michigan, which reads as follows: "SEC. 14. The Superintendent of Public Instruction may, in his discretion, grant teachers' certificates to

special teachers of band and string instruments. He may also, in his discretion grant teachers' certificates to special teachers of vocational subjects for all-day, evening and continuation schools in accordance with the standards provided in the State Plan for Vocational Education. Such certificates may be issued in such form and for such period as he may deem advisable."

Mr. Hubert Bearss, a York agent, was one of the first musicians in the state to be granted a certificate under the above law. To obtain it he had to appear before the Board of Examiners at Lansing and pass a written examination. —York Sales Staff

Rudy Wiedoelt—By Himself

WHEN Rudy Wiedoelt, renowned saxophone virtuoso, was recently asked to give a sketch of his career, he was seemingly at a loss to know why "the biography of a life filled with saxophone and other troubles should be wanted." However he tells us: "The first hurdle was set in place when they named me Rudolph Cornelius Wiedoelt. By hard living and two-fisted persistency I have been able to hop over it and cut this to 'Rudy.' The struggle, however, has left its mark on me. My youthful days, as I recall them, were spent chiefly in trying to dodge clarinet practice, but the struggle was too great for one of my tender years and so at the age of ten I was made the clarinet section of the Wiedoelt Family Orchestra at the Imperial Cafe, Los Angeles. After a few years of this I realized that my life had been built around a clarinet and that I was left with but one prospect for success — to really master the instrument. I practiced tonguing every spare moment. Rapid tonguing, especially fascinated me. Even on the train I would take my mouthpiece and reed and see how many times I could tongue between each click of the rails. Soon I developed myself to the point where I served as soloist with several well-known bands.

"In 1914 I met my first saxophone. It was a case of love at first sight. I not only liked it — I saw its possibilities as a legitimate instrument. By dint of eight to ten hours of practice a day I was able to attract a measure of commendation and applause. Then in 1916 I came to New York and recorded the first saxophone solo for the Edison Company.

"The war found me in the ranks of the 'Devil Dogs', but recognition brought a transfer to the Washington Marine Band. Since the War I have devoted the major part of my time to composing and phonograph recording. I have taken three seasons-tours with the 'Eight Famous Victor Artists' and have played various recitals as well as feature solos. Included in the latter are several appearances as feature soloist at the Capitol Theatre, New York.

"Contrary to most typical musicians, I find that my trips to the barber are becoming more and more devoted to tonic and to shears. However, on second thought, this may not have been caused by a revolutionary musical nature — but by trying to keep pace with a saxophone question box I am conducting, and through finishing my Method which is finally in print. But seriously, I am very happy to know that the saxophone is really taking its proper place among the other recognized instruments and am very proud of the small part my humble efforts may have played in accomplishing this end."

Keeping Posted (continued from page 54)

REPRODUCTIONS of famous old violins, violas, cellos and basses by Andreas Morelli, master workman, are featured by Henry Stadlmair, Inc. of New York. It is said that the filler and varnish produced by Morelli closely approximate those used by the old masters inasmuch as results in actual use are concerned. The Stadlmair Catalog also shows a fine line of bows for violin, viola and cello, made by G. A. Pletzschner, who also contributes reproductions of old violins to the Stadlmair line. This firm also controls the importation of Paul Dupre Conservatory, Paris, professional clarinets. These are modern instruments and follow the conventional clarinet construction, being made in two pieces and also having a detachable bell and barrel joint. The firm is at 115 East 23rd Street, New York.

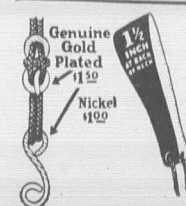
THE VIRTUOSO MUSIC SCHOOL of Buffalo, New York, publish a series of methods for the saxophone, cornet and trumpet, clarinet, and trombone and baritone, written by W. M. Eby the well-known originator of the "no-pressure" system of playing brass instruments. Among the prominent musicians who endorse Mr. Eby's system are to be found Herbert L. Clarke, H. Stambaugh and Charles Schwartz of Sousa's Band, and Robert E. Ross of the same organization. Such recommendations must, from the very nature of their source, carry considerable weight. Harold O. Stambaugh, solo cornetist of Sousa's Band, says, in a letter to Mr. Eby: "You taught me to play without pressure and to get the high notes. I can run from pedal G up to the second G above high C." That would appear high enough, in all conscience, say we.

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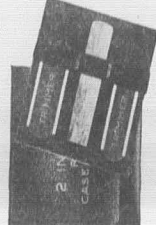
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THOROUGH MUSICIAN who plays several instruments, violin and clarinet leading, would like to locate in some good town of 3500 to 5000 population. Would take light work of some kind such as working in a store or doing stenographic work, station, etc. Can direct and teach band if desired. Best of references furnished. Address Box 101, Jacobs' Magazines, 120 Boylston Street, Boston, Mass. (1-2-3)

OLD CONCERT VIOLIN (probably Maggini) 14-3/8 inch, powerful, deep, melancholic tone, will sell for best offer, or exchange for smaller violin (about 14 inch). Tone value not less than \$1000. Reason for exchange, violin is a little large for owner. F. WINKLER, 109 134th Street, Richmond Hill, N. Y. (1)

FOR SALE Holton Revelation Slide Trombone, 1 p. silver plate, gold bell, 7 in. Open center case good as new. Cash \$35.00. JAMES CASE, 411 Erie Street, Little Valley, N. Y. (1)

YOUNG MUSICIANS WANTED—Young men who wish to attend high school and play in Cadet Band. Inducements offered to piccolo, clarinet, solo cornet, 2 altos, trombone, baritone, bass players to augment band. Write or wire BANDMASTER, Riverside Military Academy, Box 439, Gainesville, Ga. (1)

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LOCATION WANTED.—Bandmaster and teacher with excellent record, finest of references, years of experience, wishes to get in touch with municipal, factory or school bands desiring the services of a first-class man. Address Bandmaster, Box 102, Jacobs' Magazines, 120 Boylston Street, Boston, Mass. (1)

CONCERT ORGANIST (in picture work one year) desires to connect with theatre where music is featured. Commuting distance of Philadelphia. MORLEY, 1520 Chestnut Street, Philadelphia. (12)

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MUSICIANS WANTED — horns and clarinet players for Grotto band. Will try and get positions for competent musicians who will donate services to band. B. T. CLAY, Director, 2736 Bellefontaine Street, Indianapolis, Ind. (12)

BANDMASTER teaching all wind instruments, cornet soloist, wants change of location. Will start new band and guarantee you a good band in a short time. Elks and Legion bands. Write BANDMASTER, Box 1200, JACOBS' ORCHESTRA MONTHLY, 120 Boylston Street, Boston, Mass. (12-1-2)

WANTED — Orchestra players for symphony orchestra. Music as a side line. Need string bass, oboe, bassoon, French horn, flute. Give full particulars in first letter. ELLIS B. HALL, director, 1104 Polk Street, Amarillo, Texas. (12)

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WANTED — Band leaders, teachers and musicians to act as agents for the nationally advertised Vega band and orchestra instruments. Write for our proposition. THE VEGA COMPANY, 155 Columbus Avenue, Boston, Mass. (12)

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\$125. Set Selmer clarinets, Bb. A1 articulated G♯, forked B♭. Case. Best condition. Cost \$325. WUR-LITZER, 38 La Grange St., Boston. (11f)

EXPERIENCED BAND INSTRUCTOR wanted. Must be of the highest character, prepared to submit unquestionable references. Address A. B. CLAUSS, Sec'y, Leighton Boys' Band Association, Leighton, Penna. (11)

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Let's Get Acquainted

IT IS the erroneous belief held by not a few persons in this country, that not many (if any) prominent saxophonists are known or ever heard outside of New York City, but such belief is now refuted by this brief sketch of Verne E. Powell—undoubtedly one of the foremost saxophone players in the Central States, and one who is well-known through the radio in the West and Middle West.

Mr. Powell, although not old as reckoned in years, already has had twelve years of broad experience in public playing, and during that time also has found a few spare moments in which to develop and perfect his own saxophone method, a method which he is now using at his saxophone school in Lincoln, Nebraska, where he is located. One period of his professional work was spent on the Pacific Coast, where he served for two years in the U. S. Marine Band at Mare Island, California. Upon leaving the Coast, Mr. Powell returned to the Central States to do more ad-



VERNE E. POWELL

vanced professional playing, and for a time was prominent in the Twin Cities. Then came several promising offers, which induced him to return to Lincoln, Nebraska, in which city he is now a member and specially featured soloist of the KFAB Radio Orchestra, while at the same time operating his saxophone school.

Although Mr. Powell is considered to be one of the "top-notchers" among professional players, he is quite satisfied to carry on his saxophone playing in the Middle West—at least, for the present. Besides his teaching and professional playing, Mr. Powell also has found time to write several saxophone solos which from time to time he broadcasts via the KFAB Station, receiving in return many complimentary and flattering letters from listeners-in in other cities throughout the United States. It is more than probable that many readers of this sketch (if they are "radioites") already may have heard the work of this saxophone soloist; if not, it might not be so musically unadvisable to "tune in" and hear the saxophone as played by Verne E. Powell.

THE State Saxophonians, one of the snappiest jazz bands and best routed legitimate orchestras in the state of Wisconsin, are to be found at Saxe's State Theatre, Racine, Wis. They have been there for over three years which testifies as to their reliability and popularity. They do everything from accompanying a weekly to playing an overture; and from doing a "hot" dance number as a specialty to staging complete musical comedy shows on the stage. This is the band with which the writer staged a Spanish presentation feature last fall. Imagine the average orchestra permitting a guest conductor to stage anything or lending any considerable amount of co-operation if it did. This aggregation gave one hundred per cent co-operation and worked as hard on my act as they ever did on any of their own!

The established popularity which they enjoy is, of course, due in a great measure to the personnel which includes: Joe Horvath, clarinet and saxophone; Henry McCaughey, saxophone; Harry F. Niels, trumpet; Harold R. Stange, drum; Hewitt S. Harvey, trombone; Herbert Patzke, piano; and James Palise, violinist-conductor. The orchestra was augmented, as it usually is for stage band work, with

the tuba and banjo, but somehow or other their names escape me for the instant. Palise, of course, doubles on the banjo, which, with his musicianship, means legitimate banjo playing and not a handful of the first bunch of notes his fingers happen to find.

Full credit should be given to Jim Palise, their leader. "Jim" is a noted Chicago leader who has filled such first-class engagements in the big town as at the Boston Oyster House, Great Northern Hotel, Baltimore Inn, LaSalle Hotel, and the Bismarck. He has a pleasing voice and has sung in concerts and with the Chicago Sextette, the Cosmopolitan Quartette, and the Metropolitan Four in vaudeville. When but twelve years old he was mandolin soloist with the Spanish Serenaders on the Orpheum circuit. He then studied with Signor Romano Tarnasso but later took up the violin, giving concerts on this instrument when only fifteen or sixteen years old. Meeting with an accident to his left hand he was temporarily forced to discontinue the study of violin, and he then took up voice with Campanari of Boston.

Jim Palise, then, deserves the major portion of the credit for his orchestra's reputation, for it has been his musical and histrionic ability that has enabled these boys to put over their stuff in such showman-like manner. A leader without his training and experience would have fallen down on the job. It is a great band and deserves every compliment that can be given it.

—Henry Francis Parks.

THE Ernst School of Music, directed by W. A. Ernst, formerly of the Oberlin Conservatory of Music, is an institution where one can learn all there is to learn about the theory and practice of playing the saxophone. The school teaches not only solo playing and dance orchestra routine on this instrument but in addition gives instruction in classical music, military band, and church work.

Mr. Ernst is not one who believes in restricting the saxophone to popular music and draws attention to the fact that this instrument has been used in symphony orchestras for a matter of thirty years. In this connection it may be said that Mr. Ernst backs up his belief with practice. On a recent program of a concert given by the pupils of his school one finds such names as Beethoven, Schumann, Grieg, and the more modern Kreisler.

The school has been very successful in developing every ounce of latent talent to come under its influence. An outstanding example of this is to be found in the case of Milton Schneider, who, at the age of fourteen, is an accomplished virtuoso performer on the saxophone.

Starting with two modest rooms Mr. Ernst now occupies a four story building on West 77th Street, New York City, where he is enjoying a remarkable and well-earned success. Probably this latter condition is due to the exacting and conscientious attitude of Mr. Ernst towards his work—an attitude which is shared by the staff of unusually competent teachers with which he has surrounded himself.

In addition to specializing in saxophone pedagogy the school also includes instruction on the violin, clarinet, trumpet, trombone, drums, mandolin, and banjo.

MARK DOLLIVER

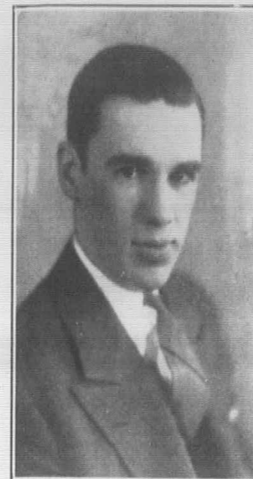
Continued from page 25

the big Kimball organ in the new Cheerio Theatre, where he remained for two years, and then came a heeded call to the Embassy where he was featured in concerts and presentations. It was but a short step from the Embassy to the Pantages Theatre, where he is now located. The shift at the Pantages covers many hours, yet Mark finds time for teaching organ, attending to the duties of treasurer for the new Organists' Club, and to do the studying of which he is very fond.

Mark Dolliver is what I term a business-type organist; that is, he doesn't appear or pose as a musician, yet does everything in an efficient and business-like way. His observations and impressions regarding picture work have led him to believe that the environment of a theatre reflects upon the work of an organist to a marked degree. To exemplify: At the Cheerio Theatre it was necessary to do anything and everything on a legitimate scale, the patrons being a class that demanded such; at the Embassy, however, it was necessary to play down to the audiences at all times.

Seattle organists are proud to have Mark Dolliver in their ranks. He is a true friend to the very last letter of the word, and I have yet to learn of any person against whom he ever has said anything of a derogatory nature. He simply doesn't do that sort of thing at any time, and for one I am glad to count as a friend—Mark Dolliver.

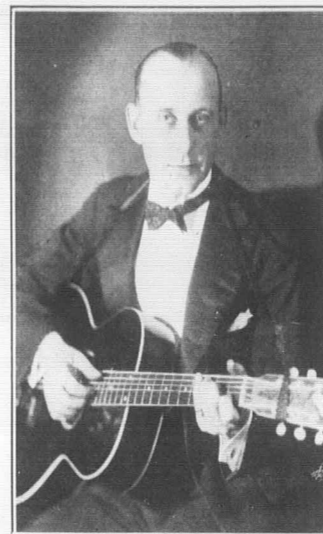
—J. D. Barnard.



WILLIAM J. BENNETT, popular organist of the Bel-Park Theatre of Chicago, will be surprised when he sees this picture, which was made from a photograph "lifted" from Bennett's studio, by H. F. P., in whose column you will undoubtedly read something about Mr. Bennett later on.



Here HE is again—this time with MILTON CHARLES, whose reputation as a feature theatre organist puts him in the same class with "himself," if you know what we mean.



CARSON J. ROBISON who plays a mean guitar—likewise sings and whistles—is a very popular entertainer and recording artist. (Courtesy of Gibson, Inc.)



ETHEL THOME, organist at the Ashland Theatre, Chicago, is one member of the fair sex who seems to be able to hold her own in competition with the male organists. H. F. P., who nominates her for a place in the Jacobs Music Hall of Fame, says that she excels in straight picture accompaniment and is deservedly popular with the public. (Above)

W. A. ERNST, head of the Ernst Saxophone Conservatory, New York, whose activities are briefly sketched on another page. (Left)

THE STATE SAXOPHONIANS, Chicago—James Palise, director. (Picture below—story elsewhere.)



F. W. MILLER, the astute advertising manager for Ludwig & Ludwig, beat his way to Paris on a Kankakee (Illinois) drum corps, which won second prize in the competitions of the recent Legion Convention. The story of his European experiences is graphically told by Miller in the latest issue of "The Ludwig Drummer."



WILLIAM SCOTTI, prominent New York saxophone soloist and broadcasting artist with Station WEAF. (Courtesy of Selmer, Inc.)



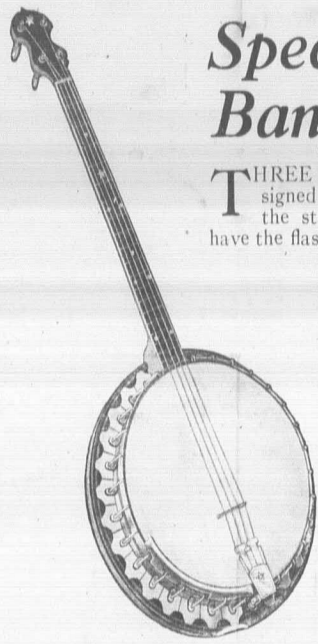
CAL SPRATT (at right) a Pittsburgh lass who dances and plays so well that a very bright future is predicted for her. She is a pupil of M. J. Scheidtmisler. (Courtesy of Bacon Banjo Company.)

Members of the American Legion were entertained at the Cokeson Band Instrument factory in Paris during their recent Convention. The host was no less than M. Cokeson himself, who may be seen at the right center in the picture below. Yes, he is holding a champagne glass—and so is everyone else who shows in the picture, and some who do not. (Courtesy of Simon & Frey.)

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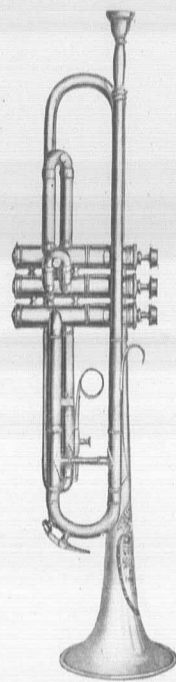
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