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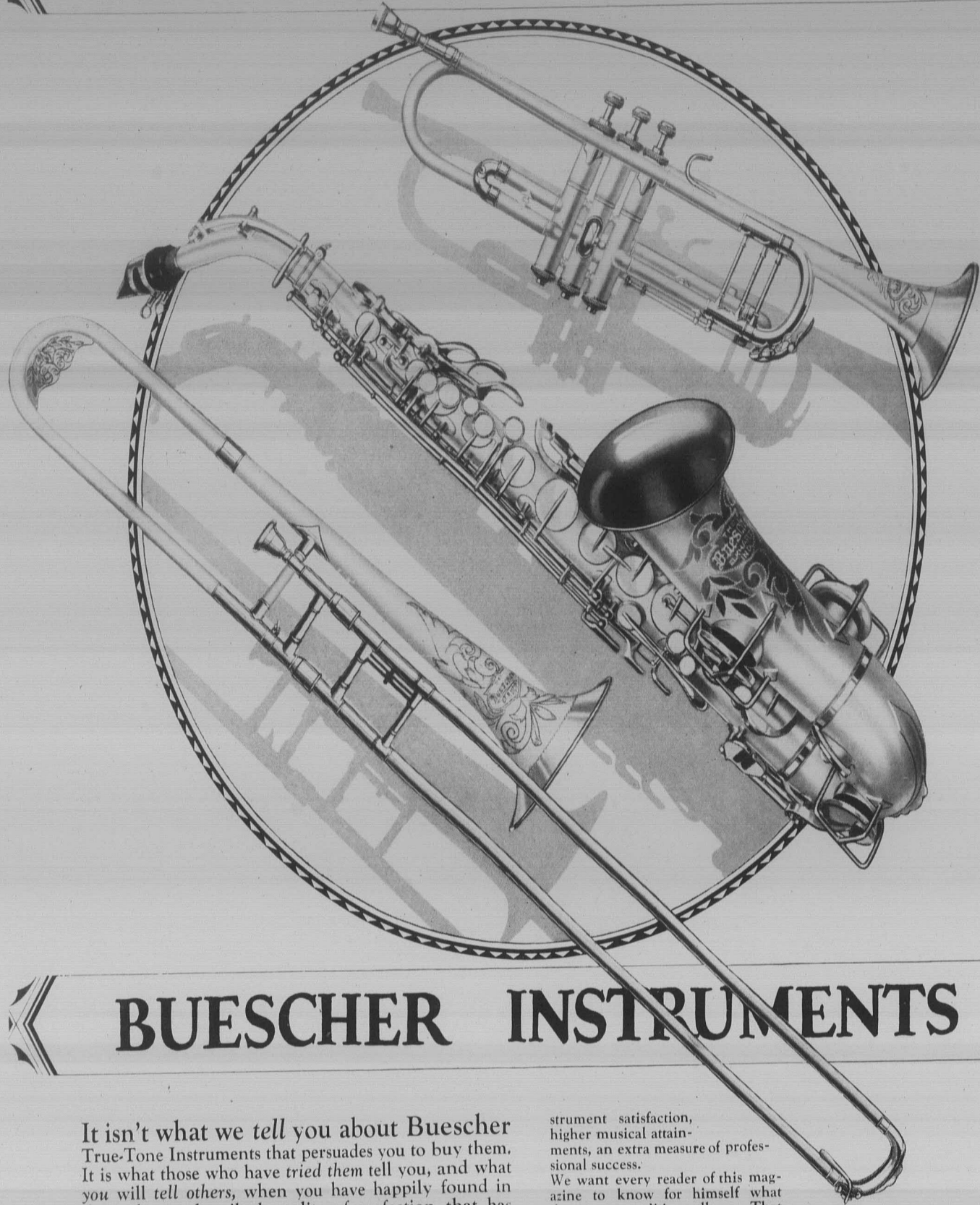
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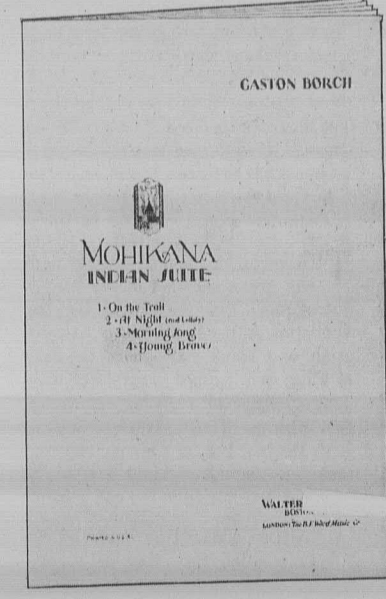
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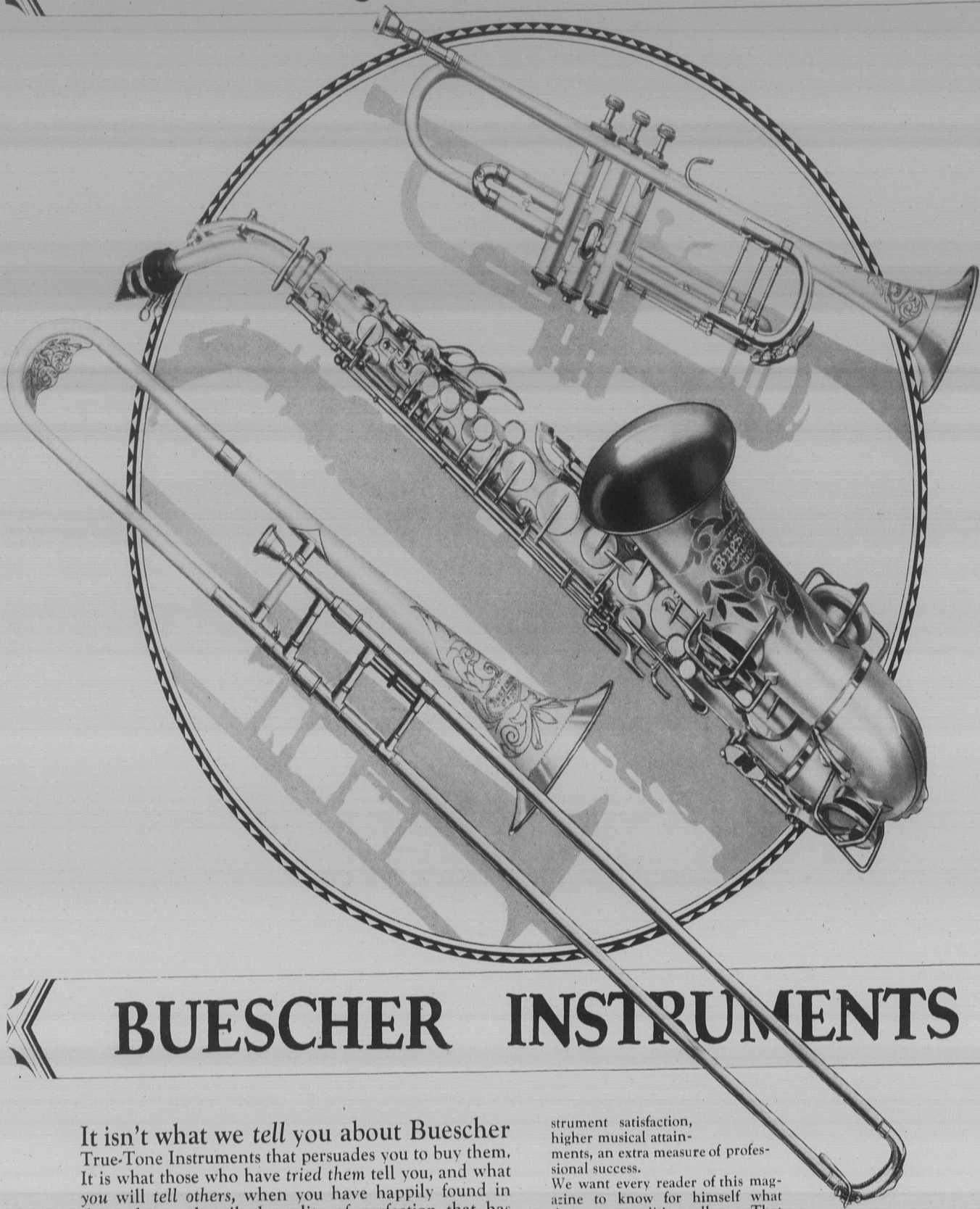
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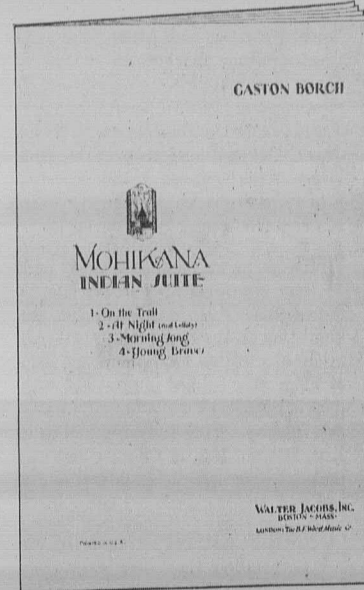
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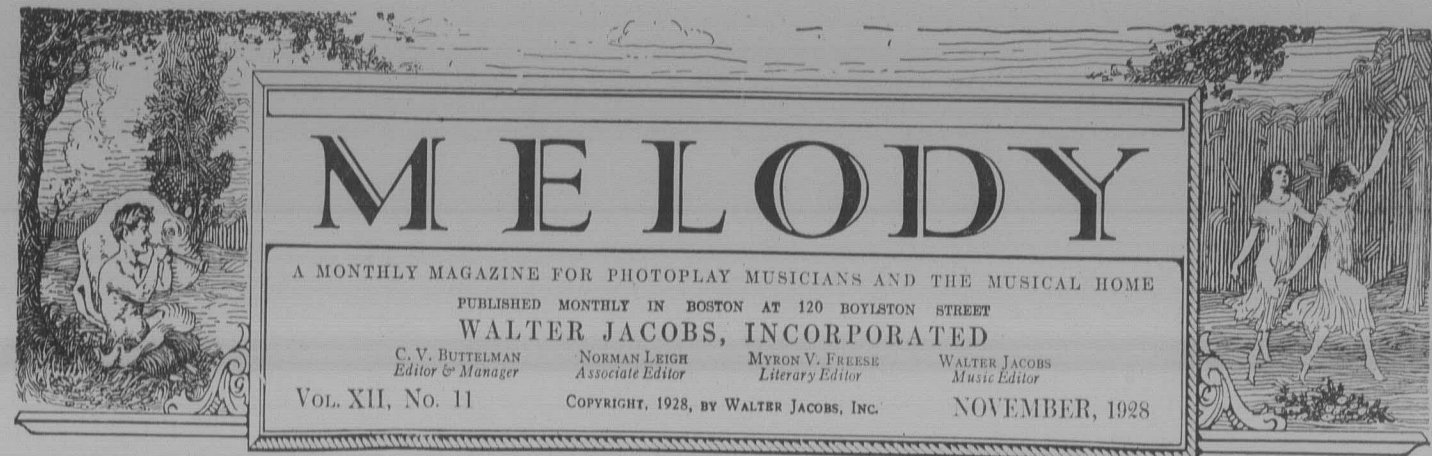
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## This and That

### What Price the Velvet Glove?

IN THE August issue of this magazine appeared an editorial, *Are Bandmasters Gentlemen?* which concerned the attempt of Army band leaders to become eligible for a commission. That this attempt was frustrated by Presidential veto of a bill designed to give these bandmasters what Congress, evidently, considered their due, was deplored. The attitude of the War Department, which apparently objected to the bill on social grounds, was commented on, and the surprising and self confessed ignorance of a high army official concerning the procedure of foreign countries toward their Army bandmasters, was noted. We refer the interested reader to the editorial for details. We have received much favorable comment for our stand, and elsewhere is printed a letter from an Army band leader which speaks for itself.

Since the appearance of this editorial however, something has occurred, which we think is worthy of notice. It would appear, from the evidence presented, that the War Department has methods of its own for the disposition of matters or persons causing it annoyance.

Bandmaster M. A. Quinto, president of the Band Leaders Association, the organization which is back of the movement to place bandmasters on an equal footing in the army with horse doctors, at least, has been transferred from the East to a Cavalry post in South Dakota. The reason for this, as it appears to A. R. Teta, Secretary of the Association, is to be found in the following portion of a letter from him to John Philip Sousa.

"The most important development being the assignment of Mr. M. A. Quinto, Pres. Band Leaders' Association, to 4th Cavalry, Fort Meade, South Dakota. The main object seems to be, to remove him as far as possible from Washington, D. C., so that it will be impossible for him to represent the Association in the conclusion of pending legislation on the Band Bill before Congress. . . . It has been said that the band leaders have attempted to secure band legislation, through Congress, in a square and upright method, but it cannot be noted that the War Department have anything but underhanded methods from the beginning. No expense is spared to get rid of persons when it is considered that to send this band leader into exile, the expense is *three times greater* than ordinary; when it is considered that this leader has less than one year and a half to retire. He will settle around New York and it will then be necessary to assign another leader to that Regiment, all at government expense, in that short period of time."

Previous to this exile, as it is termed by Mr. Teta, Bandmaster Quinto had already been the recipient of an unwelcome, and as it appears to some, significant attention from the disciplinary powers of the Army. On August 6th, and 9th of this year there were various unfavorable entries on efficiency made against the gentleman based on such widely divergent matters as lack of tact, inability to furnish music to which troops could keep in step, and slovenly appearance of the band which was under his leadership. It is curious to note that the most damning items were rendered by a Colonel Cloke, who at a time when Bandmaster Quinto was applying for appointment as Warrant Officer for duty as Bandleader had the following to say of this tactless, inefficient, and thoroughly unsatisfactory leader(!):

"1. Favorable action is recommended in this case, Master Sergeant M. A. Quinto is an excellent soldier and a splendid musician. The degree of his proficiency as a band leader, instructor in the technique of music, and as a musician are attested by the fact that he has between March 1st and this date (August) built up a band of 18

regular pieces, beginning with 6 qualified players. His work with raw or amateur material has created a band that can produce real harmony. Sergeant Quinto has been the solo cornet player at times, so that with his functions as leader, he has had to combine those of the player.

"2. The test of this candidate's knowledge, ability and general efficiency in his field, is the fact that he has produced results in a notably short space of time."

And again: "I have known Warrant Officer Michael A. Quinto for the past two years. During this time he has been Band leader for the 16th Band, Coast Defenses of Cristobal, Canal Zone. Mr. Quinto is deserving of the thanks of the entire coast defenses for the remarkable energy, spirit and great effort he has displayed in organizing this band. When he took hold of it the band was practically a zero mark; it is now the best band on the isthmus."

Strange isn't it? One more quotation from Mr. Teta's letter to Sousa:

"It has been mentioned by a General Staff Officer in the War Department, that the only way band leaders will ever secure passage of the Band Bill is through *Political* methods only."

So it would appear to us; safe or otherwise. —N. L.

### Have Musicians Brains?

THE Army and Navy Register, a bureaucratically inspired publication, so we are told, taking a nasty little fling at John Philip Sousa, says, in reference to the veteran band director's appearance at the Senate hearing on the band leader's bill:

"It is a pity, however, for his own reputation for common sense, along with the general manifestation of that characteristic, that he did not confine his observations for the enlightenment of the Senate committee to the art of which he is master."

"In the course of the hearing Senator McMaster for some occult purpose, not disclosed by his interrogation and perhaps not more significant than the effort to make conversation, was led to remark: 'In other words, there is sufficient evidence to demonstrate the fact that the great musicians, from any intellectual standpoint, are not the inferior of anyone.' Naturally, the comment invited a comparison that Sousa could hardly be expected to ignore, save in complete rejection of any intimation that the musician is an inferior person intellectually to 'anyone.'"

Sousa did not in the least neglect his opportunity as witness: "Of course not; it is absurd he should be held so. With all due respect to the military side, I was seventeen years in the marines and two in the Navy, and I will take any man who is not an absolute idiot and teach him the trade of a soldier in three months. I would like to see how far you will get teaching the trade of a musician in three months."

These remarks caused prickles beneath the Army and Navy Register's editorial tunic. But wasn't the Army doing just this very thing at the officer's training camps a decade or so ago? And we have heard of estimable officers with souls yearning to express themselves through the medium of the saxophone who have been unable to master the intricacies of the instrument in thrice three months and been forced to admit regretfully that the matter was beyond them?

This affectation of intellectual aloofness adopted towards musicians gives us "a pain in our sawdust." Grade for grade a musician is the intellectual equal of any member of the professions or arts. Any other conception of his status

springs from a gross ignorance of the processes and mechanics of writing or interpreting music. Who can say that a Wagnerian score is not the product of an intellect of the first water? Who can say that Toscanini is not the intellectual equal of any general who ever strutted onto the field of battle? —N. L.

### Ambition and the Melodic Gift

REFERRING to *La Rondine* (The Swallow), Puccini's somewhat ill-fated opera, written in 1917 and achieving its first success last season at the Metropolitan Opera House, Mr. Deems Taylor says, in the October issue of *McCall's Magazine*:

"It is the consistent lightness of the score that is its best augury of future success, for Puccini's tunefulness is his best bid for immortality. His career as a whole is a striking example of what happens to an artist whose sophistication outruns his talents. In *Manon Lescaut*, *La Boheme*, and *Tosca*, we see a gifted and uncomplicated melodist whose burning sincerity and intensity of feeling lend great dramatic force to his melodies. In his later works, particularly *The Girl of the Golden West* and *Turandot*, Puccini gives the impression of having learned too much for his own good, of despising his gift for song and trying to achieve dramatic power by symphonic methods. In *La Rondine*, however, he felt no need of being repressive. He was content to be gay, wistful, atmospheric and tuneful; and all this he contrived to be, with almost complete success."

Puccini is not the only one to have fallen into the error pointed out by the astute Mr. Taylor. Many an American composer of undeniable lyric charm has played the part of the frog who would become an ox; as said by us, at a former writing, this is a pity. The gift of melody is not to be despised; once lost, as has been known to happen to unsuccessful scalars of musical heights, it is difficult at the best, and impossible at the worst, to recover.

### The Perspicacious Roxy

IN ACCEPTING membership on the Jury of Award in the \$1,000 Musical Instrument Slogan Contest conducted under the auspices of the Music Industries Chamber of Commerce, New York City, S. L. Rothafel, or if you prefer to be erudite and wrong "Rothapfel," or possibly friendly and right "Roxy," said in part as follows:

"In sending my acceptance I do so because it is my desire to add further impetus to the efforts toward making America what it certainly can become, and that is, the most musical nation in the world. Of course, the most desirable way for a nation really to be musical is for the individuals to play some instrument. It does not matter what instrument it is that a person plays — almost, I might say, it does not matter how well he plays it. That person obtains a greater satisfaction than that enjoyed by a person who merely understands or appreciates good music in others."

We have great respect for Roxy, not only as a showman, in which class he stands supreme, but also as a person of great human understanding, which after all, perhaps, is saying the same thing twice, if not quite. It is our belief that Roxy's understanding of human nature goes a bit deeper than is indicated by the possession of mere showmanship, and we think that this fact adds weight and authority to the quotation we have made from his acceptance. *Participation* is the corner stone in the building of a musical nation. We have said it before; we take pleasure in the opportunity of saying it again, with Roxy to back us up.

# The Symphony Band

By

James R. Gillette

Conductor, Carleton Symphony Band



THE CARLETON SYMPHONY BAND, CARLETON COLLEGE, NORTHFIELD, MINNESOTA

TO THOSE who have given thought and effort toward building the Symphony Band, announcements that are being made from time to time, regarding bands and band music, prove of more than passing interest.

Musically, the old-type band has long since reached its limit of artistic expression. Its concert programs have fallen below the level of orchestral or choral bodies. Composers have forgotten to write for it. As a consequence, — outside of a vast march literature, — nothing of lasting importance has appeared in years. Arrangements, one upon the other, have piled up annually, giving the band an arranged library, — many numbers being entirely out of accord with such an organization, and oftentimes the slovenly arranger killing any worth the composition in hand possessed.

It might be profitable to ask and answer a few questions.

- What is a Symphony Band?
- What is its Future?
- Will it become a distinctive musical force?
- Has it a place to fill?

The Symphony Band is not an evolution from the old-type concert or military band. It is not a small band, a large band, nor an enlarged band. Adding a large instrumentation has no part in the scheme. Additional flutes, oboes, English horns, bassoons, and so on, do not create it. The real symphonic band, and I would invite serious thought at this point, is actually here when composers, arrangers, and publishers are willing to create it. It is here when the conductor's score reveals a real touch of artistry and color; when we can see and hear a new tonal scheme on a level with the best in orchestral fields. With the symphonic band literature now advertised as such, and with the symphonic band movement well on its way, still we can make a just claim that the true symphonic band has only partly arrived because its literature is only in the making.

### A Standard Must Be Set

The future of any musical instrument or group of instruments depends upon the music written for the single instrument or the group. A standard must be set, a specification must be made so that composers are pointed toward, at least, a definite artistic beginning. This same standard must make an appeal to those who are to teach, play, or direct. Again, the publisher must seek out the most desirable and practicable end, taking into consideration, — composer, teacher, player, director. [And sadly enough, though true, pocketbook. — Ed.] From and out of all will come many by-products properly called "fads and fancies." These adjust themselves. In the final analysis, the publisher will hold the balance of power and

the future will be guided and shaped by him. The future, therefore, of the symphonic band depends on our publishing houses. Will they sufficiently interest composers so that masterpieces will result? Will they thoroughly revise present methods of arranging non-band compositions to meet symphonic band needs?

There is no question concerning the distinctiveness and force of the symphonic band. Thus far, with a few exceptions, music lovers know little of the movement. Yet it is moving forward. Here is proof. In a recent report issued by Prof. Irving Jones of the University of Minnesota, devoted to a discussion of the Minnesota State Music Contest, he said: "The bands in general were too loud and lacking in shading. Our schools ought to be accomplishing more, if they are to give so much attention to bands, toward changing the character of the standard American band." During the South Dakota State Band Contest, held at Madison, June 19-21, 1928, two questions, continually asked, were: "What can you say about the Symphony Band?" "How can we change and better our organizations?"

### Sure To Be Opposed

These and many other things point hopefully toward the place the symphonic band will eventually fill in America's crowded musical life. One difficulty consists in getting the idea before the general public. A band concert does not attract the attention it once did. People have become tired of noise and of average music. It will take much work and no little legitimate advertising to win audiences back, yet better music and better bands will accomplish what is most desired. "Better bands" means symphonic bands.

As this movement progresses we are bound to hear arguments against it. One individual remarks, "Your symphonic band cannot march." Another, "You demand too many different instruments." We answer the first by saying that no one expects a symphony orchestra to march. And to the second that the oboe, the bassoon, or any other instrument can be taught and played as well as the clarinet, the trumpet, or the ever-present saxophone. Most arguments come from standpatters who have always opposed new ideas and ideals.

However, there is a feeling in many parts that the instrumentation as suggested by the National Band Committee is too large for practicable purpose. There is, no doubt, some justice to such criticism. There should be no reason why a band of thirty or fifty players cannot become as symphonic as a band of eighty or one hundred. The average band is probably from thirty to forty performers.

In gaining the other fellow's point of view quite naturally your own is sharpened, and

perhaps, disturbed. If, as serious band men claim, the matter of instrumentation is retarding the Symphony Band movement, it would be well to re-open the whole subject and come to some agreement on a more liberal score, within the reach of all. There is no question but that this movement makes certain clear-cut demands, if the Symphony Band is ever to grow. Some of these demands are here noted:

### What Is Needed

1. Make the symphonic band distinct — casting aside the arguments for a small band, a standard band, a military band, or a symphonic band — and give no thought whatever concerning the fitness of the score for all types of organizations. This very thing has done much toward killing the old-type band. I am convinced that a true symphonic score of reasonable proportions can be made to stand on its own worth without worrying over the fact of whether it will "fit" equally well a band in Chicago and another in Punkville. I cannot agree with those who believe that most of our existing literature can be made over to satisfactorily make symphonic music. Adding or subtracting instruments to a score that exists will not fill the bill. Distinction is only gained by a distinctive start.

2. Make the instrumentation so clean-cut that it is at once recognized. The study and reasonable mastery of instruments in our school systems is astonishing. Towns of one thousand population possess bands with almost a complete instrumentation. It is common to find boys and girls playing oboes, bassoons, sarrusophones, etc., in a worthy manner. And there is a freshness to their work that the professional has lost. One of the surest methods of killing this great interest in young people is to place these very expressive instruments into existing bands. They are so over-played and out-played by brass and saxophones — because of doubling or "as-good-for-small-bands-as-for-full-instrumentation" writing — that the girl or boy becomes discouraged and considers his instrument as not essential to the organization's success. The trouble is again traced to existing scores and can be cured only by a new score, call it symphonic or what-not.

3. Revise instrumentation so that the score stands out as a challenge to every known musical organization. Cast old methods aside. We know by experience what the ills are. Again I emphasize the point: It isn't size we desire, it is quality. Tone quality. Freedom of color. Instrumental freedom.

It is a poor doctor who hasn't a remedy for his patient. Therefore, for the sake of argument, allow me to make a score with you, using a manuscript of twenty-four lines.

Before each line, starting at the top, we will write as follows: —

Flutes I-II  
Oboe  
Bassoon and Sarrusophone  
E flat Clarinet  
First B flat Clarinet  
Second B flat Clarinet  
B flat Soprano Saxophone  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Bass Saxophone  
First B flat Trumpet  
Second B flat Trumpet  
First and Second Horns in E flat  
Third and Fourth Horns in E flat  
First and Second Trombones  
Third Trombone  
Baritone (Bass clef)  
Cello  
Contra Bass  
Tuba  
Tympani  
Drums

This score is not radically new. The main changes come in certain omissions, a re-naming of the B $\flat$  clarinets and trumpets, and the addition of cellos.

### An Analysis Of This Scoring

The usual score starts with piccolo, — an instrument that will never be missed if omitted. If it must be used for special effects, the second flute can handle it. The sarrusophone is scored with the bassoon. When well-played, it has more value here than as optional with the bass saxophone. It is, more or less, a contra bassoon.

Now comes the re-naming of the B $\flat$  clarinets from Solo-First-Second-Third. This, to me, seems vital both from a writing standpoint and a better playing use of an all-important instrument. The symphonic band calls for a violin use of the B $\flat$  clarinet. Therefore, in dividing into only First and Seconds, we create a tremendous opportunity by placing the entire clarinet section on an equality of tonal balance and sweep. We need more clarinet playing in unison and in octaves, leaving the filling-in process to, perhaps, the saxophones. At once this brings to mind a far better class of saxophone playing than generally exists. It means an absence of vibrato and a mastery of soft tone. The re-naming of the B $\flat$  clarinets does not do away with the possibility of dividing them at any time, in any way the composer or the arranger see fit. What has been said regarding the clarinet holds good for the re-naming of the trumpets, but of course, with quite a different treatment in the score. In passing, the horns might be mentioned. The day will come when horn parts will be written in F. So long as conductors are negligent in their attention toward the section, the E $\flat$  instruments will predominate.

The introduction of the cello is a step upward. There has never been more than passing interest in the alto clarinet. The National Band Committee recommended its use as furnishing the 'cello quality to the clarinets. It would seem, therefore, logical to place the 'cello in the symphonic band, to replace the alto clarinet. The bass clarinet has never added or taken away. The fact is, few players like it or can play it in tune. The contra bass has always belonged to either band or orchestra. Supplemented by the tuba, now and then, its use in the Symphony Band is imperative.

Returning to the family of five saxophones. You may kick them all around town and yet the fact remains, they are capable of great effects and can be made to produce almost a solid organ-like tone. A drawback has always been

that players have lacked tone-thought. Instruments have been chosen carelessly, and too little attention given to reeds. Properly scored the saxophones become an orchestral background that is invaluable. In the past it has been treated as a "hit and run" instrument.

In conversation during the past three months with at least a hundred interested band directors, none of whom feel satisfied with their existing organizations, I have suggested the following instrumentation, both as to instruments and numbers, practicable for their use, and well within their resources. I am passing it on here not as the *one and only* specification, but rather as something I have found *good*.

### The Carleton Instrumentation

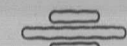
Two flutes; one oboe; one bassoon; one sarrusophone; one E $\flat$  clarinet; twelve B $\flat$  clarinets; five saxophones (Soprano, Alto, Tenor, Baritone, Bass); four trumpets; four horns; one baritone (bass clef) three trombones; three cellos; four contrabass; one tuba; tympani; drums. At the most, forty-five men. This has become our symphonic instrumentation at Carleton College, some already call it "the Carleton Plan," — and, after five years of experimenting, I find no reason for making any change.

The tonal effect of the symphonic band, as specified above, depends a bit on seating. Conductors can well spend some time experimenting. Unquestionably this type of band requires more hard work than the old-time band. It takes good players, good instruments always played in tune, many rehearsals, — and music arranged and written for the combination.

As I said at the beginning of this article, it's up to the publisher. The more you work with this type of band the more you will realize the part publishing houses play. Symphonic bands will never really exist so long as music is "particularly well-adapted to bands with a variety of instruments, known as 'Symphonic Bands.'" The very things we must get away from is *adaptation*. A band with a "variety of instruments" may not be symphonic in any sense.

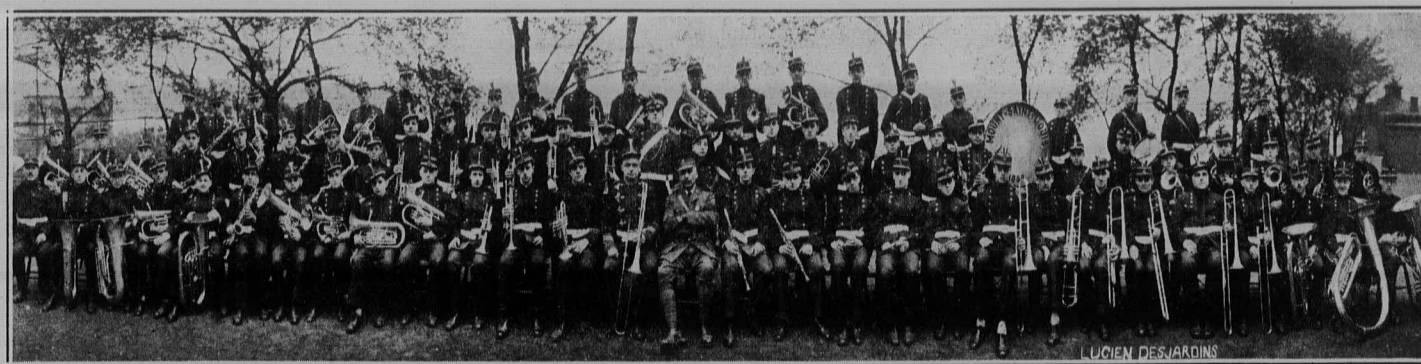
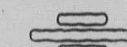
Exploiting the name "Symphony Band" to sell more band music is purely a Teapot Dome situation and will eventually ruin the whole movement. The greatest need today is a publishing house who will accept a reasonable instrumentation and then announce the fact in no uncertain terms.

May I repeat, — and I hope it will bear fruit — the Symphony Band is not a large band nor an enlarged band. It is not adapted or adaptable. It is not of one variety or another. *It is a Symphony Band when the score makes it such.*



ALTHOUGH we admit the soundness of Mr. Gillette's views on the symphonic band insofar as they reflect a desire for some standardization in the matter of instrumentation and specialized arrangements, we cannot accept the principle that this standardization is a matter for the publishers alone, or even in part. If the publishers should decide on what, in their opinion, was an ideal standard, this in itself would be no guarantee of its acceptance by the men, who in the final analysis govern the situation — the band leaders themselves.

It is these last named gentlemen who must decide as to the thing they want; then only is it for the publisher to consider the field and determine whether or not it is large enough to warrant investing the fairly sizeable sum necessitated today in a venture that for some time to come must be somewhat dubious as to its returns. It is to be remembered that publishers have to be business men primarily, otherwise they soon cease to be publishers, and whereas the average music publisher cherishes more idealism than he is generally given credit for, he has learned at bitter cost, that this idealism must be tempered by sound business practice. Sound business practice, quite naturally, frowns at the spending of tangible monies on nebulous enterprises, in which class, with justice at present, may be included specialized symphonic band material. —Editor.



The Mount Saint Louis Institute Band, Montreal, Canada, J. J. Goulet, Director. It is considered one of the best Cadet bands in Canada. If Mr. Gillette is right, this type of band will eventually be superseded in the concert field by the symphonic band.



ARTHUR W. ZEHETNER

# The Lion and the Lamb

## ROUND THREE

Some time ago we wrote an editorial, in which we deplored the tendency, shown in many of our large motion picture houses, of replacing the better type of music with the horrors of a matter of ceremonies and his jazz band. This editorial was headed "The Lion and The Lamb." Paul Specht, the well known jazz orchestra leader, took issue with us, and his defence bore the same heading with the further designation of "Round Two." In this article Mr. Zehetner climbs the ropes and with the good wishes of the editorial staff, dons the gloves for "Round Three."

By

ARTHUR W. ZEHETNER

Director of Music  
Dubuque, Iowa, Public Schools

READING "The Lion and the Lamb — Round 2" in the May issue of THE JACOBS MUSIC MAGAZINES, I am moved by a certain statement made by Mr. Specht, to put on the gloves and request the ring for Round 3. Let me open my attack by a bold right swing to the jaw. Quoting our friendly orchestra leader, we read:

On the question of music itself even the most ardent upholder of the "classical style" will admit that most music of this type is termed "heavy" by even the most ardent lovers, while jazz music is always called "light." In the field of fiction we find a parallel: morbid books are produced by the score, but the public continues to read things written in a lighter vein. A picture daily paper that makes little demand on the brain of the reader has a circulation over a million while a sober business-like daily in the same city with ten times the news-gathering expense, and twenty times the news presentation, runs along at half that figure, and is pointed out as a marvel in journalism. Light and heavy, you'll find comparison in every field. Classical music of the heavy type will never have the universal appeal of jazz music, just as no heavy, ponderous play draws the crowds that flock to the lighter dramas.

Let us investigate the meaning of a word or two included in the above. Since the word "classical" seems to be accepted by our worthy opponent in its true sense (although it is surrounded by a vague innuendo expressed by quotation marks) let it be the first for us to examine. Webster says anything "classic" means "a work of the highest class and of acknowledged excellence," and the special meaning under "classical" music is "appealing to critical interest or developed taste." So our friend must admit that classical music is music of acknowledged excellence and appeals to critical interest and developed taste. How long a period is this development of critical taste to cover, and should not the weight of passing years be taken into consideration? Aye, there's the crux of this whole jazz discussion. But we'll come back to that.

### Mr. Specht's Definition Disputed

There are no ardent admirers of classical music, including the writer, who will admit with Mr. Specht that even most classical music is "heavy" in that it is ponderous and hard to understand. We will agree with him that all jazz music is light. But isn't it an affront to one's reason to jump to the conclusion that

"heavy" music must have morbid results, even if we did admit, for the sake of argument, that most classical music is hard to understand. Webster says morbid means "not sound and healthful, diseased, sickly," etc.

I am assuming that Mr. Specht must have practiced hard on some instrument in his youthful days to have reached his present position of attainment, and I hope he is continuing his healthful practice during the present days of his young manhood. I feel quite sure, too, that he must have studied from some classical and acknowledged school and method, and with a good teacher whom he remembers fondly because he encouraged Mr. Specht to work diligently on these hard etudes and classical compositions.

### Classical Music is Not "Morbid"

Did this hard practice (we all know it was "heavy" at times) make our young lad morbid? Never! It made him healthier, more active mentally, stimulating him to greater efforts and always along the line of a sound and healthful progress. May we then correct Mr. Specht's reasoning and assume he meant to say "In the field of literature we find a parallel, classical works are produced by the score, but the public continues to read things written in a lighter vein."

Why? Because the public is not yet educated to understand. But that doesn't assume they never will, or that every time they try, the mental effort will raise within them a threatening cloud of morbid thoughts. While waiting for a better understanding of music, jazz will continue to tempt the public to delay this healthful contemplation of classical music until it comes to a realization that what it really wants is something with a lasting quality. And with that bold right swing to the jaw properly placed, we'll come back to this question of what it is that lasts, and how long it takes for music, or anything else for that matter, to gain a "classical" position.

The writer has a violin (the sixth he has had) labeled, Sebastian Klotz, 1710. What made the other five unsatisfactory and kept the owner changing and changing until he finally got what satisfied his taste? In this case it was

the cheapness and poor tone of the five that made them undesirable. Now I hold no brief for old violins, for there are some excellent new ones now being made, but that genuine old label is simply a guarantee that many musicians before me have found the old fiddle good, possessing a something in tone and response that never failed to satisfy, either when they earned their living with it or played string quartets on it for fun. Why is this old Klotz a classic then? Because, like old music, it "has an appeal to critical interest, or developed taste" (all the old fellows before me). We must have respect, aye, and even love for the old things that have stood the test of time.

The pugilist at this moment battling old King Jazz, is a teacher of vocal and instrumental music in a live Senior High School in the Middle West, and is in a position to observe and judge the tastes of young people, especially as regards classical and jazz music. It is my experience that when the students are presented both kinds — classical and light — on an equal basis of presentation, they may ask occasionally for some of the lighter sort, but it is the classical music that lives and lasts with them. And this should be so.

Taking Mr. Specht's article in general, he is not, it seems to the writer, willing to consider music as a whole. The movie theatre audiences and environment are all that he discusses, and by such discussion he undertakes to indict the whole field of classical music. After all, our music is a reflection of life itself, although not all of life, please. Comedy (and entertainment) is necessary to humans, but we must remember Longfellow's, "Life is real, life is earnest." So is music.

### Respect True Worth

Should we not have respect unto all the wonderful classical music given to the world by composers of opera? Is the church and its influence on good music to be forgotten? Has not religious inspiration made tremendous contributions? Should not our young people become acquainted with *The Messiah*, *Elijah* and *The Creation*, rather than with an incessant plugging of "popular" songs? I wonder what Mr. Specht would say if he heard

the National High School Chorus (in Chicago last spring) sing *Listen to the Lambs* by Nathaniel Dett, directed by Hollis Dann, or the National High School Symphony Orchestra of 300 pieces accompany a young girl of 18 in Grieg's *Concerto in A Minor*? Ask Frederick Stock what he thinks of these young people and the real Young America they represent. These children are the future molders of public opinion in the matter of music appreciation, and they will surely condemn jazz if it has no lasting qualities. We (including jazz orchestra leaders) must have respect unto the old music which has lasted.

Should we not (in turn) have respect unto the new music? Of course. But like a good salesman who never knocks the other fellow's goods, Jazz must respectfully bring its wares to the world's attention, and humbly wait for the judgment of years to see whether its offering will be accepted as classical or not, just as fiddles, or literature, or all else must bide on time for a final verdict.

And now that the writer may properly present himself and not run the danger of being called an old fogey school teacher, let it be known that he can sit in almost any orchestra pit and play his violin or viola part on a sudden

phone call for a substitute; can play a symphony orchestra concert of medium difficulty, or an oratorio accompaniment, with a little practice; can read a bass part in a choir with some facility, and can direct a band, orchestra or chorus without being ashamed of the job. Possibly I might be able to play in Mr. Specht's orchestra also, with a little practice. And, by the way, my High School orchestra (of 30 pieces) has three saxophones in it, and plays *Victor Herbert's Favorites*, arranged by Sanford, pretty well!

Now don't call me an old fogey school teacher will you? Time!

# Man Versus Mechanism

By ARTHUR H. RACKETT

PERHAPS it would not be out of place to pause long enough in the day's labor to record one writer's impressions of the so-called "talkies." There are several of these synchronizing devices now before the public. Most of them have passed in review, have undergone their baptism of fire in the crucible of public opinion, and been relegated to the catalog of "added attractions." Nevertheless, it is not necessary to be a pessimist in order to admit that, for a while, at least, the inroads of these "canning" contraptions are likely to work considerable havoc in the employment opportunities of professional musicians. Neither does it indicate a condition of over-confidence, or a want of proper appreciation of the possibilities of these remarkable devices, to declare that the rising tide of mechanized music will reach its flood in the near future and thereafter recede to a condition of relatively fixed and comparatively changeless normalcy.

### Magnetism Minus

This conclusion is based upon the fact that the "talkies" lack that quality of magnetism which is so expressively referred to today as "it." This is one charm which they are hardly likely to acquire, for its acquirement by mechanism is scientifically impossible. Personality is an attribute which belongs solely to the individual possessing it; a something which, like the soul of the realist, can neither be transferred nor borrowed. Some of the outstanding stars of the stage and screen possess it to a greater degree than others. Clara Bow is in this category. This rare, singular charm of mannerism is her greatest asset, and is largely responsible for the extraordinary popularity which she enjoys. The silent screen displays this quality in her to very great advantage. But, on the day she passes over to the raucous babel of the "talkies" there is grave danger that this indefinable, intangible, magnetic characteristic, which has lifted her above most of the other screen celebrities, will vanish and leave her stranded high and dry amidst the general multitude. If her speaking voice does not possess that magnetic quality with which her countless admirers have invested it, her hold upon their affections is likely to be weakened.

The truth of the matter is that in their present state of imperfection the "talkies" are an artistic flop. To start with, the synchronization, at best, is crude and amateurish. At no time, during the progress of a performance, does the impression prevail that the voices heard are coming from the figures on the screen. The lips are seen to move, it is true, in unison with the words spoken, but the accompanying voices appear to emanate from somewhere off stage, often, indeed, from nowhere in particular, and, in most instances, are very unnatural, the enunciation like unto a person with a set of ill-fitting, unmanageable false teeth, reminiscent of the old-fashioned Punch-and-Judy type of entertainment in vogue a half century, or so, ago.

### As to the Voices

The voices, too, are hollow and of a barrel-like quality, as though thrown into a large vat, or hoghead. Most of the finer, musical tones, so attractive in the average trained actor's voice, are wholly lacking, the effect being that of a drum with snares unduly muffled and heads drawn too taut. That delightful quality of intonation, so noticeable in a well-modulated speaking voice, is missing from the captured tones which these "canned" devices are releasing. There is also an appalling uncertainty as to just what each record will do with the voices entrusted to it. It may, and sometimes does, reproduce the actual tones with astounding realism, but mostly it plays the most absurd

and weird tricks in the way of altering voices. These fantastic, bizarre departures from the originals are not only startling and disconcerting, but often positively ridiculous.

These failings were quite noticeable in several of the biggest productions lately released, here, in Chicago. Take, for instance, the case of *Glorious Betsy*, a wonderful screen creation which was punctuated, here and there, with occasional bits of dialogue spoken by the shadowy players. One of these spoken interpolations occurred in what was in many respects the most beautiful scene in the entire production, the last episode, wherein Betsy — splendidly portrayed — is being comforted by her old colored Mammy. First the kindly old retainer spoke, and her voice was soft and low, and of a sympathetic sweetness; it riveted every auditor's attention on the instant. Then the beautiful Betsy responded, and — the spell was broken. An audible titter gathered strength as it rolled from one side of the spacious auditorium to the other, for from Betsy's pensive mouth came tones that were stentorian in volume and as deep as a baritone.

### Ditto the Instruments

And just as unnatural, in both quality and fiber, are the reproductions of instruments which these synchronizing devices have so far put forward. In the *Street Angel* it was a rare moment, indeed, when the different instruments could be distinguished and recognized. Throughout the entire score there were but two spots where it could be truthfully declared: "That sounds like the real article." And those were where one violin was softly playing to a harp accompaniment. The balance of the pretentious score was just noise and confusion, — musically speaking.

An unbiased examination of what has so far been offered the public, in the way of mechanically reproduced screen music, justifies the prediction that the device capable of catching that illusive something which humans alone possess, and which a few of them have in such great abundance — that magnetic appeal and attraction so aptly designated as "it" — will never be perfected, unless the secret of life itself be discovered and its functioning controlled. An inspired sculptor, like Pygmalion, may create a Galatea — he can never imbue her with life, or give her a soul.

That this view of the matter is not the outcome of prejudice, or founded upon a dread of what the future holds in the way of employment opportunities for the members of our profession — now that the "talkies" have made their much heralded appearance in the motion picture industry — is proven by the adverse opinions freely expressed by others, some of whom have gone even farther in voicing their distaste and opposition to the new order of things. Below are excerpts derived from two different sources.

PROBABLY there is no topic discussed today which will so raise ire in the breast, or fire in the eye, of theatre musicians as mechanized music. Mr. Rackett's article is as Balm of Gilead to such as these. Whether he is correct or not, time alone will tell—the final verdict rests in the hands of the future.

How well has this writer analyzed the emotions, the longings, the hopes, the dream-visions of the average auditor who sits alone in the silence and darkness of the picture theatre and weaves his own romantic pattern of the soundless scenes and actions passing in review before his optical and mental vision. We invest each character with the personality and voice its shadowy outline suggests to us. We cast a spell around it as it, in turn, lays a spell upon us, — a spell of potent charm and witchery which the real voice, no matter how sweet in intonation or perfectly modulated it may prove to be, is certain to destroy.

### From An Auditor

I do not remember, nor does it matter, who first used the now somewhat hackneyed phrase "Silence is golden." I can find no better words with which to answer the question raised among followers of the silver screen, viz: "Do you, or don't you like the talking movies, and why?"

The very lack of the spoken word has always constituted a peculiar charm for me. Watching the characters with the voices they should have, so that there was no discordant note — nothing to destroy the delightful illusion.

How many times, in watching a spoken play, have we not all been keenly disappointed in the voice of the beautiful woman a great producer is starring? And how often, again, have we not found enchantment itself in the voice of another whose physical charm could not be counted great? The same will undoubtedly be true of the screen. Possibly in the near future the delicate, vitaphonic mechanism will be entirely perfected so that the sound of the human voice can be flawlessly reproduced.

But mechanical perfection alone is not enough; the personality of the player is reflected in his voice, as in a mirror. The spoken characterization must be as convincing and as real as that which by gesture and facial expression he may so marvelously portray. I do not say this is impossible — that it is a thing of never-never land — but I think it will be exceedingly difficult to attain.

Until then — may it remain the "silent drama." We understand what they are saying, those delightful people, who carry us out of a scrambled work-a-day world into one of make-believe, and might-have-been. Their language is universal.

### From a Paid Critic

Well, I have seen — and heard — the first complete talkie. It was an interesting experience.

I approached it with an open mind, perfectly willing to be convinced that the sound picture is a vast improvement on the silent, and I came away feeling that it is not. They will be able to grind out "talkies" by the thousand, but when — and how often — is presented a photoplay like *The Last Laugh* — which was not only soundless, but title-less? There was art! There was advance.

I think that when the novelty of the talkie has worn off, when we have heard the voices of all our favorites, that, while still applauding sound in the news reels and enjoying it in the comedies, we will demand again the peace and relaxation of the dim and silent movie house, which we have learned to regard as sanctuary from a jangling world.

But its quiet is due to be shattered for quite a long time, and during that time, as I said once before, the sub-titlers and gag men will prove to be the real backbone of the sound film. There must be punch in the lines the voices speak or the talkies will be a bore. And there are two things the great American public will not stand for — being laughed at and being bored.

There you have the whole story, briefly and tersely told. Art can be imitated, but not duplicated. It can never be displaced by mechanical achievement. It is a product of nature which mere man can never hope to equal. In the last analysis, victory must rest with the human.



ALICE MASLIN  
Program Director of Station KMOX, St. Louis

## The ETHER CONE

This department, for the present at least and until we are laved in the clear white light of further inspiration, is to be one of strictly impartial criticism of the various features which wing their way from the strongholds of radio broadcasting into the defenceless homes of our hardy citizenry. The scope of this criticism will be limited only by an order from the courts; its value the reader must decide for himself. In the pursuit of material we expect to be sometimes bored, sometimes amused and on rare occasions, enchanted. In all these particulars, as you read our reactions, we wish you the same, with the exception of the first.



WE WERE going to start this column with "Ladies and Gentlemen of the radio audience," when we thought just in time that the expression had been used somewhere by somebody—we couldn't exactly remember where or by whom—and as we have been told by those in authority that an original and striking start is half the battle in engaging the attention of a reader, we were forced regretfully to abandon the opening. However, being of a resourceful turn of mind, another phrase popped into the old bean. We are going to start with a cheery "Hello, everybody." We are quite positive that that has never been used before by anybody.

Where this column is going to lead us is a matter concerning which we haven't the slightest idea—it may take us to court or even to jail. To the madhouse, possibly; quite probably so. In the meanwhile, however, being free in body, and only slightly impaired in mind, we will immediately set about the business of the month, which happens to be that of reviewing in a general way our impressions of some of the feature broadcasts which weekly are being catapulted into the homes of the (possibly) free and the (most certainly if for no other reason) brave.

Radio will never realize one-half its pretensions in the field of artistic presentation until the necessity or convention ceases of giving to a string or woodwind choir, or even to a solo instrument, more richness and volume than is allowed an entire orchestra on a climax.

We are to have no broadcast of the Boston Symphony Orchestra this season, which is a pity. From every point of view, including that of tone quality, this feature was head and shoulders above anything else on the air.

IN THE neighborhood of this note (exact position indeterminate at writing) the reader will find a picture of Gustave Haenschen's Orchestra, known to the armchair audience as the Palmolive Orchestra. Those good at arithmetic (which we are not, our figures being based on a sworn statement from our secretary) will find that there are thirty-nine players in this organization and that the instrumentation carries a very healthy body of strings, for which we always thank *le bon Dieu* whenever listening to the team. The picture was taken in one of the studios (we almost said ovens) of the N. B. C., which, dear reader, does not stand for the National Biscuit Company. In all probability, hiding somewhere in the purlieus, are to be found Jack Oliver and Olive Palmer, the vocal stars of the program. It is quite probable that the latter is applying that school girl complexion over which Phillip Carlin waxes so lyric every Wednesday evening at 9.30 o'clock.

No, we do not believe in Santa Claus and to us the stork is just a bird. Therefore we will have to regretfully admit it as our private belief (unsustained by exact knowledge be it understood) that the province of soap today, is the exact reverse of that which the genial Carlin would have us believe. Nevertheless, out of gratitude to the sponsors of this excellent broadcast, we temper our beard to the shearing blade with one of the products of their scientific zeal, and find it does just as well as any other. And what more could one ask?

There is much talk emanating from the Radio Commission concerning service by the stations to the public. We would draw the attention of this honorable body to the fact that in Boston at a certain hour one Sunday, last month, our three local stations were blating out a World Series game. What price service, with such flagrant duplications of programs?

WE HAVE heard *The Two Guitars* by actual count 2,190 times, and it speaks well for the A. & P. Gypsies, and their leader, Harry Horlick that our enthusiasm for the orchestra has survived this onslaught on our common sense. On hearing this tune for the one thousandth time, we were torn between a desire to hurl a bowl of goldfish at the loud-speaker or simply kick the family cat. We did neither, and gradually we gave ourselves up to the inevitable and by the time the 1,500 mark was reached were quite resigned. We wonder if the players have gained a like philosophical state. If the bread of the sandwich is a bit stale the filling makes up for it. The instrumentation of this team has gone through a gradual evolution since its beginning, and this, with a continual enlargement of the programs' scope, has kept the broadcast fresh and interesting with the exception noted. Let us not be misunderstood; *The Two Guitars* is a good enough tune—but 2,190 times!

ORDINARILY continuity programs make us querulous, not to say acidulous. Heaven knows the "drawn" of today on its native heath is a sorry enough spectacle, but when the inspired authors of perfumery, soap, soup, and linoleum advertisements turn their attention to the business of providing dialogue and dramatic incident for radio consumption, then indeed is life depressing and void of hope for listeners such as we.

There is a series of broadcasts partaking of this character, however, towards which we cock a lenient and attentive ear. To wit, those which cleverly and insidiously coax from the radio audience a newsstand circulation for *The Woman's Home Companion* and *The American Magazine*. These programs are aimed at normal rather than subnormal intelligences and for that reason find favor in our eyes; or should we say ears? The continuities are cleverly arranged, the dialogue has a fair amount of legitimate sparkle, and the lines are delivered by those birds of rare plumage, radio actors who are able to project their characters onto the air and make them live. We have respect for this latter achievement. It must have specialized difficulties—otherwise it would not be so rare. These broadcasts take the ozone over the National Broadcasting system on alternate Friday nights, at eight o'clock.

In the radio columns of a local newspaper we find reference to "the spectacular Dance of the Hours." "Since when?" we make so bold as to ask. We furthermore have the effrontery to suggest that when radio program announcements in our daily press are written by musicians rather than advertising men, then and then only, will they have some value.

WE HAVE spun the dial for the last time on the *Lucky Strik* hour. To paraphrase Queen Victoria "We are not impressed." This organization is touted as the largest dance orchestra on the air, costing \$1900 per broadcast exclusive of station charges, and made up of "soloists, of prominence," "instructors in the leading musical conservatories," and men who "direct smaller popular dance orchestras when not rehearsing or playing" in the *Lucky*.  
Continued on page 64



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The Editor of this department (himself a member of the Younger Set) finds that his job is not going to be one for a lazy chap—not if the letters from interested boys and girls keep pouring in at the present rate. However, don't let that worry anyone if they come too fast he'll have to dig up a helper, that's all. He thinks he's got hold of some mighty interesting letters this month. See if you agree with him. Whether you do or don't, write in anyhow and give your opinion.



“WHAT'S wrong with this picture to start the November Younger Set department?”

The boss editor was squinting through his spectacles at the photograph you see above in reproduction. Your department conductor needed only one squint and no spectacles to answer the question: “Just the thing!—There's a real girl!—What's her name—?”

“Wait a minute,” cut in the boss. “You've raved that way about every copped picture that has come in. I am afraid this job is too much for you. I can see, even if I am forty: I asked you what is wrong, if anything, with this picture—from an editorial standpoint, I mean. Print the picture if you want to, but take all the responsibility if you run into difficulty.”

Well, I'm taking the responsibility. There is no name on the original picture, because the publicity man, who made it for a New England Festival poster, forgot to identify it. But that's no fault of the picture! I asked our cellist if there was any serious technical criticism of the pose or anything, and she said—

“What do you think she said? Take another look at the picture, then send in your opinion.”

The boss claims there should be an editorial “reason why” for everything published on this page. Here's a good editorial “reason why” for the picture. It will serve as a subject for more letters—and that's that.

And now for this month's selection of letters:

## Here Is a Letter From Old Cape Cod

Dear Puss,

Some time ago you asked me to write about our wonderful experience playing in the All New England High School Orchestra in Boston, last Spring. Months have passed since then, but the joy of the memory is as keen and thrilling to-day as it was then. We are hoping that there will be another concert next May, and that the orchestra may become a permanent organization. There are a number of boys and girls here in Falmouth who are working hard with their instruments, with the hope that next May they may go to Boston, too.

The orchestra was composed of two hundred and sixteen boys and girls from all over New England, and they were the nicest crowd of young folks you could ever hope to see; well behaved and interested in their music. Arnolda Gifford and I represented Falmouth: in fact we were the only players from Cape Cod, but judging from the interest aroused, and the way the boys and girls are practicing here, we will not be the only ones next Spring.

The date of the concert was postponed one week on account of the Bremen Flyers who came to Boston on the day originally scheduled. We didn't regret the change, as we had one more week to practice. The music needed all the work we had time for, as it was quite difficult. An Indian Suite, by Cobb, and a Chinese Suite, by Friml, were fascinating, and full of difficulties. Then the beautiful *Andante Cantabile* from the Fifth Symphony by Tchaikovsky was on the program, which was well balanced and interesting all through.

As you know, “Onie,” plays the Oboe, and I play the Bassoon, so we practiced together some, which helped. You keep



FANNIE F. COHEN  
Revere (Mass.) High School

hard at work on your 'cello and maybe you can play too, next Spring. At last the day came for us to leave for Boston. Weren't we thrilled and excited, though? The first rehearsal was in the afternoon, so we each had a lesson with our teachers in the morning. Both men play in the famous Boston Symphony Orchestra.

At two-thirty we met at the Georgian room in the Hotel Statler for the first rehearsal. Around the sides of the large room, sat worried looking boys and girls, and anxious chaperons. Everyone was so eager that we were there half an hour ahead of time, and started at once with the inspiring *Rakoczy March*. A little later we were honored by having the orchestra conducted for one number by Alfredo Casella, famous conductor of the “Pop” Concerts. It was an unexpected treat, and added greatly to our pleasure. Shortly after this, the girls playing unusual instruments, such as the oboe, bassoon, horn, etc., were called out of the room to have their pictures taken. This took some time, and

one group was fortunate enough to have their pictures taken with Alfredo Casella.

In the evening the first sectional rehearsals were held, the brass, woodwinds, and percussion meeting in the Auditorium of the Gas Company. While we were waiting to begin, a gentleman asked me the most startling and embarrassing question.

“Can you make a hen's cluck on your bassoon? Let me hear you try.”

I was afraid it was one of the tests we had been warned to expect, and was going to tell him that hen's clucks and squawks were the very things I tried *not* to make, when I noticed the twinkle in his eyes and we had a good laugh. Before the three days had passed, he proved to be a great help to the bassoons.

We met early in the morning of the second day, and it was noticeable how relieved and happy everyone looked. We practiced nine hours, which made a long, hard day. The best part of it was that the boys and



MAXINE JENKS  
Albany (Oregon) High School

and happy as never before. We knew that two cars filled with parents and friends were on the way to Boston.

The morning rehearsal was *short and sweet*. It was, however, very painstaking and careful, with particular attention given to the parts that were poor. At noon a lunch was served the boys and girls at the Hall, but we went out for a change. Afternoon practice was also quite short.

Everyone was at Mechanic's Hall an hour ahead of time, getting tuned up, and ready. After the first, I wasn't a bit nervous. The whole concert went off with great success, and was an experience never to be forgotten. It was worth every bit of time put into it, many times over. Our parents and friends who attended the concert said it was the most thrilling thing they ever heard, and moved them more than a fine and finished performance by professionals. The only pity is that it couldn't have been given to a crowded house.

The beneficial features of this orchestra are many. It was a wonderful thing for a body of young people interested in such a lovely thing as music, to work together for three days, and prove to the world that they were deeply interested in clean and wholesome things: Then it was a wonderful opportunity to work under such master musicians as Dr. Rebmann and Mr. Findlay. It all had a good effect on the School Orchestra back home, for it enticed them so that we had weekly rehearsals during the larger part of the summer vacation.

We have a good school orchestra with full complement of instruments. Our services are often in demand for meetings, charities, and benefit movies.

Well, Puss, this is a long letter, but I never know how to stop when talking about the All New England High School Orchestra. Best wishes for a happy school year.

As ever your friend,

FRANCES ALBERTIN

Falmouth, Mass.

## Some Good Advice via the Pacific Coast

My dear Frances:

You asked me as to what I thought about the advisability of taking up the study of the trumpet in addition to that of the violin, your present instrument. I think the best way for me to answer your question is to give you my own experience.

I became interested in the violin and have played it for about seven years. Three years ago I wished to be a member of the Albany High School Girls' Band, and I took up the clarinet in addition to my violin work.

I was told that the position of one's hands on the clarinet is quite similar to that on the violin. I have found this so. I do not know for certain that this would be true of the trumpet—but I can see no way in which its study could hinder your violin work, that is from what I have noticed in



HELEN HARWOOD  
Lynn (Mass.) High School

watching my sister who plays this instrument.

I thoroughly enjoy my work with the violin and clarinet. Of course it has required more work than the one instrument called for, but I have learned so much more about music by playing both. Instead of one instrument hindering the work of the other, the reverse is true. When so much practicing is required, I find rest in the change from one to the other during practicing hours. To one who enjoys music, it is a great pleasure to play in both a band and an orchestra.

In the Albany Schools, there are three bands: an advanced boys' band, a girls' band, and a contest band (consisting of the best of the other two bands), besides the grade school bands. There is an orchestra in each of the three Junior High Schools and one in the High School. Our Contest Band won second place four consecutive years in the state contest. The success of our musical organization is due to our efficient director, Professor W. F. Nicholls.

I shall be glad to hear from you concerning your work and your decision upon this subject.

Sincerely,

MAXINE JENKS

Albany, Oregon.

## A Musical “Deb” Who Is Going To Take Up Theatre Organ

Younger Set Department,  
The Jacobs' Music Magazines,  
Boston, Mass.

I'm poking an inquisitive nose into an interesting corner when I write you here. The idea of a forum for musical “debs” is fine, I think. Some of the last month's letters I read were great news bits and must have been doubly interesting to those for whom they were intended. I hope someone will want to reply to me.

As yet I haven't seen a letter from an organist. That is my big interest, for I

play church organ and am now in love with theatre work. Soon I hope to begin with Mr. Del Castillo at his school. Aren't his articles splendid and chatty? They certainly inspire big response.

I enjoyed Miss Erickson's letter especially. Besides the wonderful experience what fun you must have had in the New England Festival Orchestra! Those of our New England Schools who failed to respond certainly missed a glorious chance.

What a lot of “T's” have found their way into this letter, but if they provoke a like response I refuse to be sorry.

Sincerely,  
HELEN HARWOOD

East Lynn, Mass.

## A Record of One School Orchestra's Achievement

Dear Younger Set:

I thought you would be interested in knowing what the Revere High School Orchestra has been doing for the past four years. The orchestra, under the direction of Miss Helen L. O'Connor, is organized at the beginning of every school year. Regular rehearsals are held, and members receive academic credit for their work.

One of my first remembrances of our

We were also awarded a beautiful silver loving cup for the “Best Expression,” and twenty dollars' worth of music.

This year we were awarded the third prize in Class A, a beautifully engraved bronze tablet for our school library. We also contributed eleven players to the New England Festival Orchestra—4 violins, 2 violas, bassoon, oboe, French horn and 2 trombones. Our concertmaster, Sydney Stanley Klein, was assistant concertmaster for the big orchestra. He is the boy we sent down to Dallas last year to represent us in the National Orchestra.

During my associations with the orchestra, I have the happiest recollections of playing at the N. E. A. Convention, at a Supervisors' Conference, and at a patriotic program at Faneuil Hall. I love to remember our trips to Medford Hillside Station WGI to broadcast and the enthusiasm which greeted our little programs. They were happy years, and I know it was their influence and the love and encouragement of Miss O'Connor that inspired me to take up music as a vocation. I am at present studying at the N. E. Conservatory of Music, and under the supervision of Miss O'Connor. I am also teaching violin classes in the Revere Public Schools. It is a most interesting work and some day I



STANLEY B. FERGUSON  
Worcester (Mass.) South High School

doubt, will run down to Boston some May, if they can find time, and cop a few prizes.

Now I “gotta” admit that I was hoping nobody saw Mr. Sprissler's uncompromising remarks about a very noble instrument, the bassoon, because everything he said was true except the crack about “the sound of it moves musicians to tears.” You wouldn't think this was true if you heard the roars of laughter which greet the unfortunate bassoonist's efforts to coax a pedal B<sub>3</sub> or a treble E out of his reluctant instrument. Don't laugh at a bassoonist, friends, feel sorry for him, it's the arranger's fault. As for me, I'd rather pound the tympani any day. However, Miss Erickson would bring that ignoble paragraph about the bassoon into the limelight. But the bassoonists have got their backs against the wall, and if many more people call the instrument an “oboe,” or any more arrangers give the players chromatic runs or make them double the cellos, or many more audiences strangle with mirth when they play solos, they're going to strike—and then all the symphony concerts will be monotonous.

It was fun to watch the expressions on the faces of the players in the N. E. Festival Orchestra. The cellists were deeply emotional as usual; we trombonists were of course in keen competition with the trumpets; the bassoonists had a suspicious look as if every grin was directed towards them; the violinists, a look of importance; the oboes of worry; the clarinetists either a blank, or a puzzled look. But what got me was the look on the faces of the tympani players (Messrs. Nanius, Trulson and Loudon), who wore a look of careless indifference. Now usually a tympani player (Karl Glassman for instance) wears a look of fendish delight as he sticks his lower jaw out, and the war veterans in the audience instinctively reach for their gas masks and bayonets, or look for a shell-hole to dive into. I'm going to study the kettledrums next year and

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concert work was the formal concert in December, 1925, given with the music department of the school, and assisted by Madame Florence Ferrell, soprano, and Miss Mildred Ridley, cellist. The proceeds were expended for the purchase of musical instruments, and the organization of the High School Band. The orchestra does a great deal of community work and it has become an established policy of the department to play just once a year for each of the local organizations.

In the month of May for the past four years, the orchestra has participated in the “All New England Orchestra and Band Conclave” in Boston, and I have been fortunate enough to be with them. Our first trip to the Arena was in 1925. What a lot of fun and excitement we had, and how thrilling it was to play from an elevated platform—after having waited for several hours for our turn. But we won ten dollars' worth of music and a tuning bell, and returned home with much inspiration and great ambitions.

In 1926, we were mentioned for the best appearance. But to a last member we were disgusted with the award. We doubled our efforts the next year! In 1927, Revere was awarded the first prize in Class A, having played the assigned composition “Prometheus Overture” by Beethoven, and Brmah's Hungarian Dances Nos. 5 and 6.

want to devote my entire time to it. Such a long letter as this has been! You can easily see how very enthusiastic I am about my work and about my High School Orchestra days. My only regret is that they are over!

I think the Younger Set column is most interesting and look forward to reading it. Let us hear from other High School Orchestras!

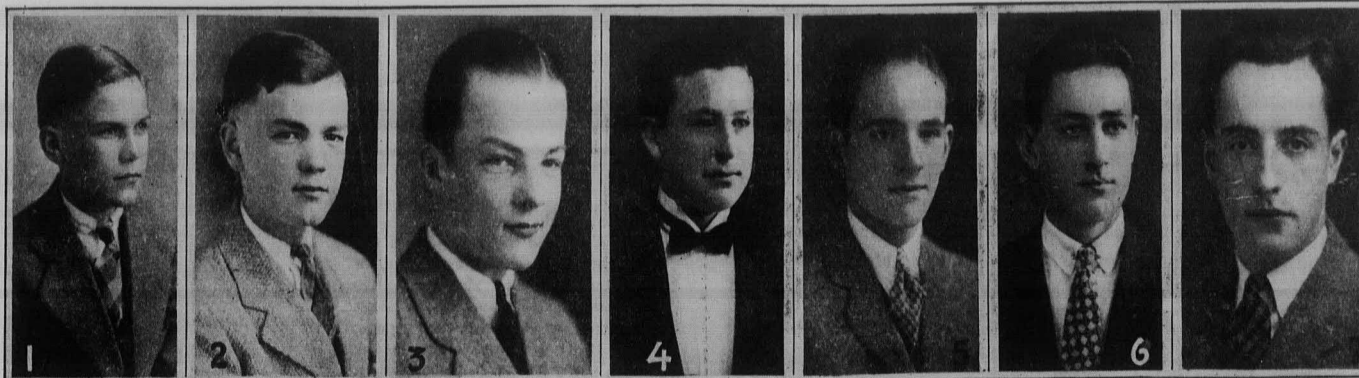
FANNIE F. COHEN.

Revere, Mass.

## This Contributor Has Humor As Well As Talent

The Jacobs Music Magazines  
Boston, Mass.:

Now that Miss Erickson has had her say about what Commerce High has done I am tempted to take about three pages in telling what North, South and Classical have done under Mr. Dann (who was also with the N. E. H. S. Orchestra) and others, but that is of the past; we are not interested in the past so much as the present and future. This year Mr. Dann is going to have a 75-piece orchestra and a chorus of extensive proportions, and these are to play pieces (which unfortunately I can't spell) that are in the heavier classics. South High is forming a brand new band which, without a



HONOR STUDENTS IN THE JOLIET HIGH SCHOOL AND MEMBERS OF THE JOLIET BAND—NATIONAL HIGH SCHOOL CHAMPIONS, 1926-27-28  
1.—Glen Henderson. 2.—Robert Harris. 3.—Leonard Bradley. 4.—Harold Emily. 5.—Edwin Porter. 6.—Ray Fremelling. 7.—George Switzer



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find out what it's all about. People think that the reason I'd like to play them is because of an inherited instinct: that my ancestors beat them above the Congo river. Others say these ancestors swung by their tails and hurled coconuts. As for me, I don't know.

It isn't so easy to say whether or not this orchestra was worth the effort and expense, at least from the viewpoint of Mr. Findlay, Mr. Rehnman, and the other men who gave their valuable time or from that of the business men who made donations. I will say that on the part of the players it certainly was more than worth the effort. It was a wonderful inspiration to us. To many of us it was our only chance to play symphonic music in a symphonic organization. Suppose you decided that it was not worth the effort. How about those who follow us? Are they to be cheated out of the splendid opportunity which we have had?

This orchestra creates a desire for better music, it arouses a fellowship and a loyalty to our New England; it brings together players from the great cities and country villages and gives them something in common: it helps players of unusual symphony instruments, who may not have had a chance to play in orchestras featuring music that effectively brings out the beauty of their instrument (I refer to the cor anglais bassoon, etc.); it creates a spirit of friendly rivalry and inspires the student to better him or herself on his respective instrument; it teaches us teamwork, and possibly it may inspire some to make music their life work.

If these reasons for making the orchestra a permanent institution aren't enough, I might confidentially whisper that it made 216 new and firm friends for our two conductors. Mr. Findlay's patience and personality and Mr. Rehnman's ability, certainly won them friends in the younger generation. If they don't know it they ought to.

I like to think of the loyalty shown. I noticed one excellent violinist who was back in the "seconds." The men who were judging the merits of the players could not faultlessly make decisions in placing everyone correctly and had evidently overlooked him. There was not a complaint from him, nor a look of discontent. One brass player with a splitting headache played away for one long rehearsal in the overheated gas house without a murmur. And the English horn player who practiced and practiced while he might have been in the "Met" enjoying George Bancroft in a crook drama. If one of us made any had mistakes during the rehearsal or concert the rest of us felt nearly as embarrassed as did he or she. It was our orchestra.

The proposed New England High School Orchestra camp is certainly a great idea. Many of us who wish instruction, who aren't old enough to take a summer college course and haven't the time to go to a conservatory, would find an ideal spot in which to develop our talent amongst the tall timbers of Maine where, as I understand, the camp may possibly be located.

We have the material, why not show the world that New England is as good and maybe better than all the other states combined, by equalling the National High School Orchestra?

And please mister, can't we have a week's rehearsing next time?

STANLEY B. FERGUSON  
Worcester, Mass.

Music students in public, parochial or private schools and colleges are invited to write to the Younger Set Department or its contributors, care of The Jacobs Music Magazines, 120 Boylston Street, Boston. Don't forget the prize offer on the preceding page, and be sure to send in your vote for the month's best letters, in your opinion.



YALE WHITE, of Worcester, Mass., the boy who appears above (standing), although only sixteen years old is making his mark as a clarinetist in Paris, France. He is studying under Ferrier of the "Conservatoire," and on his appearance in a recent concert received high praise from Parisian critics.

#### From the President's Home State

The Jacobs Music Magazines,  
Boston, Mass.

I think the "Younger Set" Department is a great idea, and it is most generous of you to give us a page for our exclusive use. I hope the High School players all over the country will take advantage of it to exchange greetings, experiences and ideas. I would especially like to hear from players who attended the New England School Band and Orchestra Festival last May. I had a wonderful time at Boston, last May when I had the privilege of attending the Festival as a member of the Bellows Falls High School Orchestra, which was awarded first place in the class B contest. Mrs. Hannah Gove Jenkins is our director, and she worked very hard to make it possible for us to go to Boston, and of course we are all glad we could reward her efforts by playing well enough to earn a prize.

The symphony orchestra of picked players was one of the most interesting things of the Festival. I think this orchestra gives both the players and listeners an experience that is worth almost any price.

Of course I am looking forward to the 1929 Festival.  
FRANCES HALLADAY,  
Bellows Falls, Vermont.

#### Who Wrote This Letter?

We don't know — perhaps we never will. But anyway, we print it and promise it to be the last letter to appear in this department which does not bear the signature nor indicate the school of its sender. Good or bad — interesting or dull — that goes.

The Jacobs Music Magazines,  
Boston, Mass.

The New England High School Symphony last year gave me so many thrills that I am still hardly able to convince myself I had the good luck to be one of the players. One of the things I'll never forget was the sensation we all felt when Arno Mariotti played the English horn solo in Friml's Po-Ling and Ming-Toy suite, at the concert which was the climax of our three days' round of work and fun.

To think that he had actually never played an English horn before the orchestra was organized and had actually mastered the solo in two days — and one night — made me want to get up and cheer. It was a wonderful object lesson and I am sure none of us will ever feel that any obstacle is too great to prevent us from at least trying.

I made many friends among the players and would be glad to hear from them again.

## A Cornet Playing Pilgrim's Progress

Number Ten

HERBERT L. CLARKE

**T**HE fall season of 1883 was now approaching, and with its approach came the usual forerunners or signs of the annual renewal of seasonal activity in professional music circles, but these no longer held a lure for me. My little taste of life away from home as a professional player in Buffalo with my Brother Ed was only a slight one to be sure, yet somehow it seemed to have cooled my ardor for becoming a great cornet player, and the thought of being just an ordinary cornetist and living at home appealed to me more strongly than the first. Naturally, all boys of fifteen or sixteen years of age like to get away from home restrictions and have their own way; they like doing exactly as they please, with no one to interfere or find fault with them or to adjudge punishment for little things done or not done. The last is judged under a parental reasoning that no boy of that age ever can or will understand, and probably I was no exception to the rule.

#### I Re enter School

Playing with Ed's combination in Buffalo had given me a month of having my own way in everything, yet without much else to show as a result than the horrible homesickness that had hastened me back. I missed having someone to pet me when feeling a bit out of sorts; to see that I was nicely tucked up in bed nights, and in the morning at breakfast give me the affectionate words of greeting such as come only from our mothers. Through my short experience on the road I had learned to reason with myself in a way, therefore it did not require any great effort of will for me to decide not to go out again with the Baker and Farron Comedy Company in the coming season; instead I decided to stay at home and go to school. So when the term opened in September I reentered school with the determination to learn something that should stand me in good stead for the future, and devoted myself to hard study with the hope of graduating as one of the best. I really did work hard, and my efforts were rewarded in the following summer by graduating as one of the three highest students.

I played the cornet occasionally throughout the winters of 1883 and 1884, still holding my position in the Queen's Own Regimental Band, attending rehearsals. In its small way my band work was thorough, and recognizing this along with my general improvement Mr. Bayley (the bandmaster) shortly promoted me to the regular second cornet chair in the band, pushing me ahead of a few "seat-warmers." Thereafter, whenever the band played outside engagements calling for twenty or twenty-five men, I always was selected for the second cornet part; this gave me an opportunity to earn a little pocket money for myself, as these jobs paid from a dollar to a dollar-and-a-half each.

I also resumed my church work, and began to play songs at the Sunday morning services as offertory solos, which seemed to please. It was not long before quite a few of the church people, as well as friends of my family, began telling me what a "splendid" cornet player I was, even at that age and time. Instead of allowing this well-meant yet unthinking flattery to turn my head, however, and knowing exactly how inefficient I actually was in comparison with cornet players I had heard, I paid no attention

to what they said. Perhaps I may have done fairly well for a boy of only sixteen years, but as compared with men of real cornet experience I knew that I fell mighty far short of being in their class. However, these friends persisted in telling me that with my "talent" I should apply for solo cornet playing at local concerts, even though I received no remuneration for my services. As the writing of this little point brings to mind the many failures I have known in life who fell because of flattery, I take the liberty of interpolating a bit of genuine philosophy I read the other day, namely: "Talent is a great breeder of laziness, and laziness is one of the surest means of destruction!"

I graduated from school in June of 1884, and shortly afterwards my father had a call as organist to a large church in Indianapolis, Indiana. He accepted the offer, and in the following month the entire Clarke family again migrated, this time back to the very city whence it came only a few years before. We had lived in Toronto, Canada, only four years, but even as a boy I grew to love the city which really marked the beginning of my career in the music world. During these four years I had made many friends among boys of my own age, and it was with sincere regret that I was forced to leave.

The day before we left the city I called upon my two dear instructors, Mr. John Bayley (Bandmaster of the Queen's Own Regimental Band) and Dr. F. H. Torrington (Director of the Philharmonic Orchestra), and never shall I forget the kind words of encouragement and advice extended to me by both of these men. It was indeed with a sad heart that I went from Toronto to locate in Indianapolis where I knew scarcely anybody, particularly boy-friends, for I was only nine years old when we left this city before and went to Somerville, Massachusetts.

#### A New Technic Revealed

We had been in Indianapolis about a week, and were fairly well settled in our new home, when one night I went to the Park where a band was giving regular summer evening concerts, and incidentally received an "eye-opener" in cornet playing. Judging by the spontaneous applause which followed each number the band was exceedingly popular with the public, and as the organization played really good music finely rendered I enjoyed the concert greatly. At about the middle of the program a young man not much older than myself stood up, and without moving from his place began playing a cornet solo which at once so captivated my attention that I forced my way through the crowd in order to get nearer the bandstand and not miss a note. As the player continued with the introduction to the solo he astonished me with his clear, musical tone and playing poise, but when he came to a most difficult cadenza and played it faultlessly in a musicianly manner I held my breath in sheer astonishment. Never before had I heard a player with such perfect technic. It truly was remarkable!

The number, an extremely difficult cornet

solo which demanded great endurance in playing, was the *Excelsior Polka* by Frewin (I later purchased a copy for cornet and piano). At the ending of the solo the young player was given an ovation of tumultuous applause, in which I joined vigorously. The cornetist again arose, but this time stepped to the front of the platform, and to my wonderment played the entire solo through for the second time without seeming tired or making a slip. The remarkable thing about his performance was that he played so easily, gracefully; apparently with unconcern, and without any facial muscular contortions or movements. His face did not become purple, distorted, or show any signs of strain. I always had made such hard work in playing even a simple little polka which did not reach G on the first space above, that to watch him play with such perfect ease a number which seemed filled with top "C's," and then end it on the highest note, actually dumb-founded me. It was both a revelation and an inspiration!

After the close of the concert I inquired as to the player's identity, and learned that he was a Walter B. Rogers who came from the little town of Delphi in Indiana. I also found out that he played at the Opera House when the season was on.

#### I Try to Fathom the Secret

When I reached home that night my mind was so filled with that cornet solo and the way in which it was played that I could not sleep. Half the night I argued with myself as to how it was possible to play so difficult a solo with such ease and grace, and finally came to the conclusion that Mr. Rogers must have some new system of cornet playing. As I was all but crazy with a desire to find out how he had acquired such an embouchure and wonderful endurance, when I took up my cornet the next day for practice I tried to see if by any possible means I could produce those high tones without straining for them, but of course I completely failed. I blew hard and strained until I felt as if my eyes would pop out of their sockets, but without result. Then I reasoned that if one person could do a certain thing easily so could another, but the point was how to go about doing it.

A little later on I attended a second concert and tried to get close to the bandstand, but as the platform was elevated about twelve feet from the ground there was no chance to get near enough to observe closely the manner or method of Mr. Rogers' art. I waited a few weeks for a better opportunity of getting close enough to the man to try and find out his secret of natural cornet playing, and during the interval of waiting tried in all sorts of ways to play easily, but without avail; the more I experimented the worse I played, and the madder I became! At last the Opera House opened, and I bought a ticket for the first show with a seat in the front row near the cornet player. From the time the orchestra entered to play the opening overture and up to the end of the show, whenever Mr. Rogers was playing I leaned forward in my seat and watched him as a revenue officer might watch a liquor "suspect." I can't remember anything about the show itself, for my thinking faculties were concentrated in trying to reason out how cornet playing could

## AN ANNOUNCEMENT

**EMIL VELAZCO** takes pleasure and pride in announcing that Fred Feibel, graduate of the Velazco Organ Studios, has been appointed Assistant Organist at the great **PARAMOUNT THEATRE**, New York City.

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be made so easy as Mr. Rogers had proved by his own playing.

After the show was over I walked along to think about it, and finally determined to try to imitate this "wonder." The next morning after breakfast I took my cornet to my room and commenced to experiment, but the more I blew the harder it became for me. Then I stood before the mirror and tried to adjust the mouthpiece to my lips the same as I had observed Rogers do the night before, placing just a little of it on the upper lip with more on the lower lip and drawing the latter in slightly over the teeth, but — *not a tone came out of the cornet!* I tried it again and again with no better results, and then I did actually get mad. I kept up this experimenting all that day, and the following night bought another front seat ticket for the same show. On this night Rogers played a cornet solo between the acts, not standing up before the audience but remaining seated. The selection was Hartman's *Carnival of Venice*, and — well, *perhaps I did not watch him as he played it!*

The next morning I tried the same way of playing as on the previous day, only changing the position of the mouthpiece against my lips, and again struggled to produce tones. The only result being that I found myself worse off than before, and by the end of that week I could play neither in the old way nor in the new. This was so discouraging that I nearly arrived at a point of giving up the whole thing in disgust. Fortunately for me, however, I had been born with a goodly amount of perseverance and obstinacy in my make-up and stuck

to the game — although not without admitting to myself that if it was necessary to play the cornet in the old way and suffer with the same strains and headaches as before, perhaps it might be as well if not better to discard playing altogether. However, I kept at it for another three-week period of struggle.

One day I picked up the instrument for the usual practice and, imagine if you can my surprise and almost bewilderment when the first tone I produced with ease was the formidable high C! It was almost startling, but I tried it once more and for the second time produced this heretofore all but impossible tone. Now the whole secret was out, only there really wasn't any secret about it! I had used only a little pressure of the mouthpiece on my lips and so allowed them to vibrate naturally, instead of pressing against them with so great force that all lip-vibration was stopped and tone would not come from the cornet. It then dawned upon my mind that, always when trying to reach a high note, I had been pressing the mouthpiece so hard on the lips that it kept them from vibrating at all. I had been like a man trying to walk with his legs bound firmly together!

Starting for the third time with the high C, I began to run down the scale and watch for results. At first a few tones sounded, then there was no further response. Slightly relaxing my lower lip, I repeated this for a few times until I was able to reach down to middle G on the second line of the staff, *but not a tone lower!* I laughed at myself and thought: "Well, if it is so difficult for me to

play low tones then I must practice low tones, which I proceeded to do. It did not tire me at all, but I took good care not to keep it up for too long at a time. Think! I had journeyed all the way from Toronto to Indianapolis to stumble against this easier way of playing through seeing it marvelously demonstrated by Walter B. Rogers, a young player not much older than myself!

I now started in earnest to begin the mastery of what to me was a new art. I began to relax my lips when playing, instead of pinching them together and pressing the mouthpiece against them with force, and very shortly I could produce C on the ledger line below the staff easily. After that I kept on working hard, but in a sensible way, reasoning out each problem as it came up, and before another month had passed could play fairly well again, and *so much easier!* The lesson involved in this is: If you find you have the right idea according to your own characteristics, work on it from the very beginning and build up slowly from the foundation.

(TO BE CONTINUED)

Chicago.—Mr. Claude Ball whose picture appeared on the August *MELODY* cover has opened a modern organ studio in the Finchley Building. A three-manual Robert Morton of the latest type has been installed. Mr. Ball, as mentioned before in our columns, enjoys the reputation of having placed over 500 pupils to date in positions, and his success is, of course, insured from the very start, for he is well known in the middle west and exceedingly well liked by the employers. He was for years connected with the Wurlitzer Company as their official demonstrator both in Chicago and Cincinnati and is known to nearly every professional organist in the business.

## The Witeaphone and Other Evils

WHO played *The Cossacks* with John Gilbert? I didn't, of course. Worse still, I didn't even see the picture. William J. Cowdrey, one time of Chillicothe, Ohio, an old alumnus of these columns, has resurrected himself to talk about the picture. He played it and worked out a tricky cue sheet for it, and is anxious to have us know about it. Somehow this department can't seem to get away from cue-sheets. We've tried changing the spelling and we've tried changing the subject, but we always land right back on them eventually. You might as well try to get a group of flappers off the subject of *The Boy Friends*, or vodvil actors away from how they knocked 'em dead in Jersey City.

Oh well, it's only natural. The cue-sheet is to the photoplayer what the blue-print is to the architect. Just how much interest there is for the average reader in an analysis of any one picture I don't know. If you've played it, it's sometimes fun to compare notes with the next fellow. Russian pictures are generally interesting to cue, though when you've included the *Marche Slar* and the immortal 6th and counted up to 1812, you've computed a large part of it. Tchaikowsky will always have an irresistible hold on the player looking for Russian music. Yet to me a lot of Tchaikowsky isn't particularly Slavic at all. Things like the Romanes in F major and F minor, and the Finale from the 6th impress me as being chiefly mood classifications, not racials.

At any rate, so long as you stick to the good composers, there is an interesting lot of stuff to pick from. Borodin, Rimsky-Korsakoff, Moussorgsky, Cui, and Rachmaninoff, make sturdy enough musical fare for anyone. And when you get away from the Russians, you still have plenty left. Luigini, Friml, Zamecnik; they've all made effective contributions. Mr. Cowdrey's thesis, with which no one could disagree, is for a greater use of such numbers in distinction to an over use of less worthy material. He writes as follows from his present berth at the Smoot Theatre, Parkersburg, West Virginia:

It has been many a long moon since I wrote you last from Chillicothe, Ohio, while I was at the Sherman Theatre there. I started two letters to you, and left them hanging in mid-air, so to speak. Enclosed I am sending you my cue sheet to *The Cossacks*, along with the regular cue sheet for the picture, so that in case you did not see the picture, you can make some comparisons. Now that we are on the subject of "Kyoosh Eetz" you no doubt have noticed the little by little change in the wording of some of the cues. For instance, cue 8 — "Fade out of girl on hay wagon."

On my cue sheet this is labelled: "Gilbert at home." But I do believe Luz's cue is better, because it is almost what you might call the preparatory cue. He has eight of these "fade out" cues on this cue sheet. I rather believe this is working toward what you have been advocating for some time in the way of better cue sheets. You will note that to an extent I have used the numbers suggested by the compiler of the cue sheet for this particular picture, Ernst Luz. In several instances, though, I have substituted for the "stock incidentals." I used as far as possible music by Russian composers, and in most cases, I felt the numbers "synchronized," to use a word much in vogue nowadays. Naturally, some numbers do not "quite" fit, but are not too far off from what was in mind. For instance, *Danse Polovetsienne* used for Cues 11 to 14, is more barbaric than Russian. And again at Cue 21, *The Glory of War*, by Thayer (a male quartet number, by the way), although the music possibly fitted, the words to the number were far from fitting the action on the screen.

I could not see the reason for repeating the *Lyric Agitato*, used at cue 11 (Luz) at cues 57 and 59, as they were not



in any way "themes," merely agitados. Also at his cue 17 I think he was mistaken in repeating the *Cossack Lullaby* as at every other instance where used, the characters were Gilbert and the girl, and in the scene at cue 17 the two principals were Gilbert and his mother. My only reason for using *The Island*, by Rachmaninoff, as the theme for the girl and the Prince, was that it was the one song by a Russian composer I had where the music fitted, even if the words did not. But the chances are that not one person out of ten thousand would know this number. I cannot understand why an orchestra leader such as Mr. Luz did not use more Russian (by Russian composers, I mean) music than he did. Surely his library is much bigger than my 3500 piece library, and he would have so much more to draw on. For instance, Offenbach's *Grand Duchess Selection* and Tchaikowsky's *Pique Dame Fantasia*. So much better, I think, than *Magie Sunbeams* and the like.

Well, what else is there to talk about. Oh, yes, the "talkies." Rah, rah, rah, Witeaphone. To keep up with the procession, this organist subscribes to *MELODY*, *Etude*, *Exhibitors Herald*, buys *Variety* each week, receives gratis *Ransley's Rumors*, and sometimes sees a copy of the *American Organist and Diapason*. Clippings from all but the last two named, are pasted in three books.

Book One contains articles on various subjects of interest. Here's the table of contents. Organs; organ repairing; imitations; solos; registration; chimes; comedy subjects; short subjects; picture accompaniment; slide sets; improvisation; children's clubs; musicales; composition; music study; broadcasting; American songs; birthdays. From hither to you, and in between. All for present or future reference.

Book Two contains short items on organ solos or slide sets. Book Three contains new songs and best sellers as listed by you in *MELODY* and Sid Barman in the *Exhibitors Herald*. Sometimes it is a lot of work, but I believe it pays. I would not know what to do without these scrap books.

Mr. Cowdrey proceeds with a plea for more consideration for the theatre organist in the organ columns of some of the more general music magazines, and winds up with a personal reminiscence of his own anent arguments with feminine organists, which I forbear printing in the interests of peace and harmony. I should hasten to add, however, that he makes acknowledgment that in this particular instance the lady was in the right. His cue sheet on *The Cossacks* I append below, for its comparative

EDITOR'S NOTE.—The articles appearing under the running head, *The Photoplay Organist and Pianist*, are by no means limited in interest and value to musicians named in the title. All movie musicians and, in fact, all professional players, music lovers and students in general will find Mr. del Castillo's articles replete with informative material. Readers of this magazine are invited to send comments, suggestions, questions, or, in fact, anything arising in their own experience that may seem of sufficient value or interest to warrant attention in Mr. del Castillo's department. Such queries and comments should be sent direct to this magazine and will receive the personal attention of Mr. del Castillo, who, as is well known, is amply qualified to discuss any phase of the movie organ and the playing thereof. Mr. del Castillo has earned the distinction of authority by his training, experience and unquestioned success as organist in the leading motion picture theaters in this country, among them the Rialto, New York, Shea's New Buffalo, which he opened, and, until the opening of his organ school, the magnificent Metropolitan, Boston.

interest to those who have played or are about to play it. And incidentally I would value a word from any of you as to whether you would like to see more such discussions of current pictures and their attendant problems.

### THE COSSACKS

CUE	TITLE	MINUTES
1	At Screening — March of the Slavs (Mumma)	1
2	(T) For Centuries — Mazurka from Ballet Russe (Luigini)	2
8	Men Ride Up — Marche Russe from Ballet Russe (Luigini)	2
4	Men Ride Through Gate — Gopak (Moussorgsky)	1
5	Church & Bells — Cathedral Chimes (Brown)	1
6	Boss Cossack Stands Up — Mazovia (Lack)	2
7	Gilbert at Home — Hymn to The Sun (Rimsky-Korsakoff)	2½
8	After Fade-Out of Boss Cossack — Over The Steppes (Schytte)	1½
9	Gilbert Catches Girl — Cossack Lullaby (Jiraneck)	1
10	(T) Your Uncle's Son — Danse Des Bouffons (Korsakoff)	2½
11	Gilbert Takes Off Dress — Danse Polovetsienne from Prince Igor (Borodin) at Letter O — Hawkes edition	1½
12	Father Starts Toward Gilbert With Whip — Same Number — start at Letter Q	1
13	End of Whipping — Repeat Cue No. 11	1
14	Exterior — Repeat Cue No. 12	1½
15	Drums after title "Old Woman" and Fade-Out — Russian March (Bruhns)	1
16	Gilbert Walks Past Girl to Horse — Cossack Lullaby (Jiraneck)	½
17	Gilbert Rides Away From Girl — Repeat Cue No. 15	½
18	(T) We'll Slit — Echo Bells (Brewer)	1
19	Girl Crawling on Ground — Cossack Lullaby (Jiraneck)	½
20	Men Rise — Russian March (Bruhns)	1
21	(T) And The Men Fought — Glory of War (Thayer)	½
22	(T) Your Magnificence — Powder And Patches (Miles)	2
23	Prince Follows Woman Through Crowd — Mignonette (Levy)	1½
24	Prince Sees Girl — The Island (Rachmaninoff)	2
25	Fade-Out After Girl Leaves Room — Implorations (Pasternack)	2
26	Gilbert on Guard — Dramatic Tension No. 64 (Borch)	½
27	Gilbert Beats Drum — Marche Slav (Tchaikowsky)	2½
28	Fade-Out of Cossacks — Island (Rachmaninoff)	1
29	Cossacks On Road — Repeat last strains of Cue No. 27	½
30	Prince And Girl — Island (Rachmaninoff)	½
31	Prince Attempts To Kiss Girl — Agitato No. 12 (Lake)	½
32	After Short Struggle — Island (Rachmaninoff)	2
33	(T) Cossacks Never Grow Old — Tartar Song and Dance (Dubensky)	2
34	(T) Did You Hear — Danse Slav (Hillemacher)	1½
35	Gilbert Looks At Girl After Title "A Man With Blue Eyes" (Andante) Incidental Symphony No. 13 (Casini)	½
36	(T) I Don't Understand Women — (Allegretto) — Same Number	½
37	Girl Walks From Prince — Island (Rachmaninoff)	½
38	(T) Now Was The Three Days — Russian Dance (Friml)	8
39	Fade-Out of Pyramid On Horseback — Fantase on Tchaikowsky's Pique Dame (Weninger) — Duet — Tchaikowsky's "Es Dammeret"	1
40	(T) I Have The Honor To Deliver — Entr'act of Act 2 of Same Number	1
41	Prince Reads Paper — D major portion of part 5 of Same Number, segue to Finale of Same Number	1
42	(T) Who Ever Heard of Such A Thing — Rustic Revels (Axt)	2
43	Prince Bows and Leaves — Selections from Grand Duchess (Offenbach)	3½
44	(T) Gypsy Women, Gypsy Dances — Czardas and Play Gypsies, Dance Gypsies from Countess Maritza (Kalman)	1
45	Gilbert Goes to Dancer — Trepak (Tchaikowsky)	1½
46	Fade-Out To Girl In Dining Room — Affection (Bergé)	½

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- 47 (T) Unchanged Since The Days — Allegro Moderato of Legende (Wieniawski) ..... 1¼  
48 Mother Offers Ceremonial Rites to Couple — Andante of Same Number ..... ½  
49 Prince Kisses Bread — Circassian Dance from Katinka (Frail) ..... 1  
50 Gilbert Grabs Girl — Tacet until Gilbert Strikes Girl Then — Insurrezione (Bece) ..... ½  
51 Girl In Room Alone — Cossack Lullaby (Jiranek) ..... 1¼  
52 (T) I Am Your Man — Prelude, Op. 39, No. 1, (Kopylow) ..... 1¼  
53 Prince and Mother Enter Room — Evening Glow (Norman) ..... 1¼  
54 Fade-Out of Couple In Coach — Prelude, Op. 16, (Vodorinski) ..... 1¼  
55 Coach On Road — Concerto No. 2, Op. 40 (Mendelssohn) ..... 2¼  
56 (T) Kneel — Grand Appassionata (Bece) ..... 1½  
57 Father And Son Tied To Posts — Finale of Cue No. 55 ..... 2  
58 (T) This Sun and Moon — Facing Death (Bece) ..... ¾  
59 Exterior — Long Shot of Cossacks — Part 3 of Symphony No. 6 (Tschaiakowsky) ..... 2  
60 Close-Up of Gilbert on Floor — Andante movement of Part 4 of Same Number ..... 1  
61 Fade-Out of Death Scene — Cujus Animam (Rossini) ..... 1½

Personally I find that although I am now an old man and have more or less retired, I still get an awful kick from playing a good picture. It just so happened that lately after having seen *Tempest* I had occasion twice to sit in at two of my confrère's consoles and play part of the picture. I felt like a retired fire horse listening to an alarm. I should imagine the problems must have been similar to those of *The Cossacks*, and I certainly took pains to hammer holy mackerel out of all the old Tschaiakowsky stand-bys mentioned above.

### Atmospheric Pictures Have Charm

Atmospheric pictures of this type have a fascination for me. They combine opportunities for playing good music equally with opportunities for telling improvisation. To learn to sacrifice neither at the expense of the other is an art worth mastering. One trouble with a cue sheet is that in the hands of an unimaginative player it becomes something like a ride on a street car run by a green motorman. At every post it comes to a shuddering and awkward halt, and then starts off again with a galvanic jerk.

Nothing gives a player away so completely as either of the two extremes of having to desert every number in the middle of a phrase or blobbing it into a sudden Amen. As Bill Cowdrey intimates above, my trust goes to the warning cue, which enables the player to make a smooth landing without barking his shins. Of course some technical skill is also needed, but the player who is alert enough to catch warning cues is generally alert enough to know or sense how to handle them. Add to this a flair for clever improvising and you have organ scores comparable to any sound movie score turned out to date.

Do I hear someone cry "Treason?" Be calm and I'll tell you a secret. Sound movie scores will never succeed just because they are cleverly synchronized. Audiences know and care too little about the technic of picture synchronization to be impressed by merely expert cuing. That is easily demonstrable. Any of us who have listened closely to this new form realize well enough that Rapée, Finston, and Mendoza scores are a thousandfold superior to those that the average orchestra or organist turns out. But the funny thing is that no one else seems to realize it. Most of the reviews I have read speak slightly of the sound effects in such scores, and the opinion of the average fan is in

agreement. Personally I admire them tremendously, but after carefully observing public-reaction, I no longer fear them. It is my honest opinion that although things may be apt to look discouraging for a while, the 100% sound program is something we don't have to worry about.

On the contrary it is something that any wide-awake organist should be prepared to benefit from. Any photoplayer throughout the country who doesn't take this opportunity to listen to and analyze these scores that are being prepared by the leaders of his profession deserves to go down under them. I don't necessarily mean that he should buy a coxswain's megaphone so that he can turn around and yell at the audience, "Attaboy, baby; sock him on the button!" in time with the ringside spectator's outburst at the climax of the fight scene. I don't even mean he need hire a couple singers to burst into vocal melody in the love scenes. Or even one singer. Or a song pluggler. Or a Victrola record. (I am not now sarcastical. These are all good devices if done well.)

I do mean he had better take a tip from the Main Stem now he has the chance and see how a score should be put together and played without the signals always being telegraphed, as the sporting parlance hath it. I mean he should observe how themes, motifs, and special cues can be artistically worked into music without upsetting the music. I mean he should learn how to dovetail his sequences with satisfying smoothness. In short, I mean he should take advantage of this opportunity to learn first hand how a picture ought to be cued and played. If his theatre is running sound movies he has a chance to study these scores through the repeated showings that comprise the runs. Probably in a good many cases he will go out in the alley and have a smoke, and wait about the hard times that are coming. I hope he gets 'em.

### A Phenomenal Rise



FRED FEIBEL

FROM playing in a small town theatre to taking the position of assistant organist at the Paramount Theatre, New York City, is quite a jump. When it is told that this change in status took place all within a period of eight months, then, indeed, the story takes on something of the character of a wonder-tale. Nevertheless that is what happened to Fred Feibel, whose picture is here presented.

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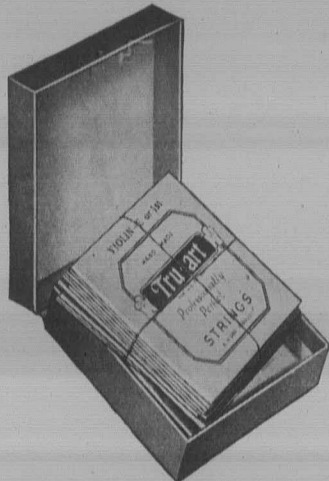
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### Irene's Washington Letter

Dear Weist:

Now that the *King of Kings* has come and gone and Keith vaudeville has once more descended upon us, we are beginning to see daylight as regards routine. The *King of Kings* was put on with a special score, augmented orchestra, three organists, the Florentine Choir and an Olympia-phone, for incidental singing, swinging back stage.

Milton Swartzwald of whom you will hear more later, came in from New York on Tuesday with the score. Fred Clark, our leader, took the score and locked himself in a room. When he came out he had memorized the conductor's partitur, but meanwhile had missed quite a few meals. On Friday afternoon Mr. Swartzwald arranged the music for the choir of thirty voices, and at six-thirty a goodly crowd of peep-less was gathered for the rehearsal, at which time Joe started rolling off the reels. They rolled until nine-thirty and then the real entertainment started.



IRENE JUNO

Fred rehearsed his men. The electricians rehearsed the stage lighting. The crew trimmed up the stage. The organ man came in to tune the organ. Kemp Cowing was here for the final publicity stroke, and Swartzwald was here, there, and every place at the same time. By two-thirty the boys had shed their coats, collars and ties and I decided it was time to leave. I understand it was four o'clock before Fred let them go.

When the house opened Saturday morning for the first time in four months, and I started for the organ I felt to paraphrase the poet, as if there were Leaders to the left of me, Leaders to the right of me, with much volley and thunder. We had our own leader, the New York leader, the Master with the Choir, and William H. Meader who was guest organist with the picture. Standing them all in a row they certainly made much symphony and I don't mean maybe. But the crowds in attendance made up for any hard work. Fred said he couldn't hear any of those actors give their cues, and he listened every show.

There are some changes in the orchestra. A new second trumpet has been added, name of Worley from the Swanee dance orchestra, while Jacobs and Pagotski are playing violin. Tuptin the bass player is still on vacation but I suppose he will come stringing in soon.

John Birdsall, until the close of last season a law abiding citizen, is now playing Jazz Sax, and folks do say he went on a diet and learned to dance during our lay-off. Anyway, John looks "ready" when he plays that gold plated horn.

Herbert Todd is 1st trumpet, and starting his 'steenth season here. He was in his glory playing the Hallelujah Chorus during the Kings show. Did he play it? And how!

Pearl Hauer has gone over to the Rialto. John Salb is playing morning shift at the Met, and Alec Arons is on the orchestra shift.

Cecelia O'Dea got married and went away on a two weeks wedding trip. She will continue for the time being at her position as organist at the Central Theatre. Emily Thompson has been kicking around till she got blisters on her heels and then blood poison developed. The last I heard of Emily she was sick in bed on two chairs in the bay window.

Bill Thompson (not related to Emily) came into town last week. He is now at Atlantic City and considered one of the leading organists there. He played here when the York Theatre had the best organ in Washington. Hold your breath, organists, it is a five stop Wicks. We have grown some since then. Bill later played at the Central which houses a Robert Morton.

And did you hear that Viola Abrams, harpist at the Met, also the Earle for the past seven years, has joined the McQuarrie harp act? After a few months in the States they will go to Europe. If I wanted to play a harp I'd have to die, and even at that I think I would be taking an awful chance.

Gee, we have those talkies in all the houses. Some folks don't like them at all and say so right out loud. Others go to see the picture and accept the canned music because it's there. Dan Breeskin is bounding back and forth between the Met and the Earle like a rubber ball. When the canned music is in, Dan is out, but his name is still on the pay roll. Thanks to the Union!

The last I heard of Grant and Ruth Linn their house, The Capitol at Salisbury, North Carolina, was to be wired. As for Madalyn Hall, I guess she has passed out completely. She was on the air, the last I knew, four hours a week in addition to her theatre work. If you are still above ground, Madalyn, you might be interested to know they are running

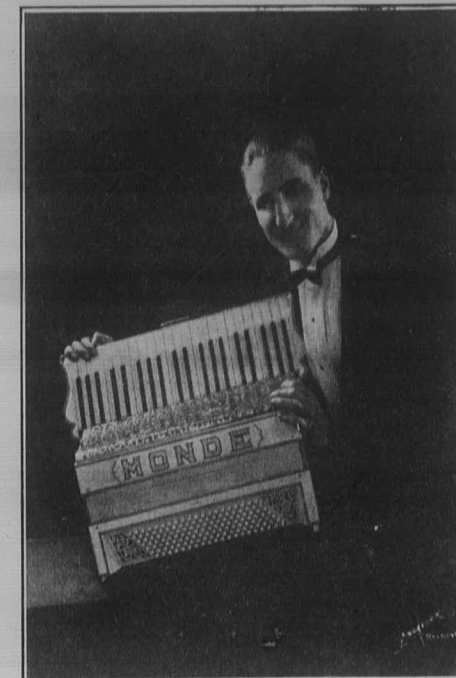
little tab shows at the Princess, and I heard the McGee fellow was back at the organ. Haven't been over that way since the pop-corn season ended. Remember the popular stand between 6th and 7th on H St.?

Heard Clark Fiers on the air with the new Wurlitzer. Three-manual job, and it sure came through pretty. He is on WLBW, Oil City, Penna. Tune in, he is worth hearing. I owe him two telegrams and three letters. Guess I'll wait till he calls up, then I won't have to write. I've waited so long now, I don't dare answer.

Good-bye,

IRENE

### From Mine Shaft to Proscenium



MONDE—ACCORDIONIST

THE steadily increasing popularity of the accordion as a concert instrument has led to the development of quite a few brilliant artists. One of the most promising of the present generation of players is Anthony Monde, better known simply as Monde. He spent most of his youth in the mining towns of Pennsylvania, working in a coal mine there. He began playing the accordion when only seven years old and continued it during his years as a miner. When he was sixteen a manager of the district heard him play, and presented him at the local theatre as the "Miner Accordionist." Still clad in his miner's suit he played an entire program, much to the enjoyment of the audience. Similar engagements followed in other towns and a short time later Monde who had developed his technic to an extraordinary degree was playing in vaudeville.

He has been most successful in vaudeville throughout the country and has also made a number of records for the Edison including the *Tranquillo Overture*, a composition of another famous accordionist, Pietro. He has also appeared on the radio and is the composer of a number of successful compositions including a *Melodie* and a new *Marche Monde*, as yet in manuscript.

His repertoire is prodigious, including most of the standard overtures and operatic selections, as well as his own compositions and the new popular numbers. He uses an especially made instrument with a range of over three octaves in one hand, and with various improvements which enable him to get tones in thirds and sixths. A small device of his own invention similar to the swell boxes of an organ gives added expressiveness and possibility for soft effects.

Monde's career is a perfect example of the success which may be achieved through talent and perseverance. He has risen solely through his own efforts from a miner boy to one of the most prominent virtuosos of his instrument today, and the success which he deserves will be his to an even greater degree in the future. —Alanson Weller.

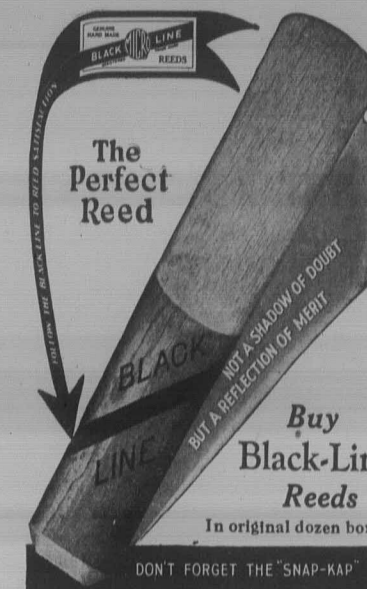
Laconia, N. H. — The Laconia Boys' Band, of eighty-two members, took part last season in a recital-concert given in this city. Organized in November, 1927, this Band sprang into existence at the same time that J. E. A. Bilodeau, its conductor, took over the leadership of the Municipal Band with whom the boys played the joint program referred to. Laconia is justly proud of, and Professor J. E. A. Bilodeau is to be congratulated on, their achievement.

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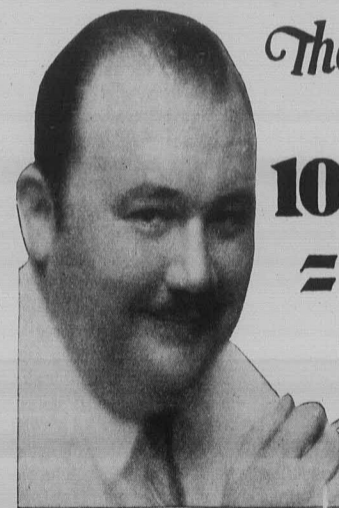
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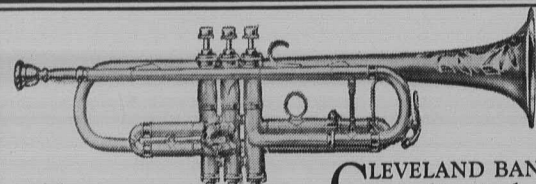
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## IN BOSTON

AFTER the first concert by the Symphony Orchestra, Boston's musical season is considered to be "on" although it may be a few weeks more before the supply of miscellaneous musical events reaches its regular winter level. For the opening Symphony concert Mr. Koussevitzky gratified the classical portion of the audience by placing Beethoven first and last on the program, with the *Leonore* Overture and the *Third Symphony*, respectively. In between came Debussy's *Nocturnes*, *Nuages and Fées*, for those who like modern music which still clings, nevertheless, to beauty of sound; and then Hindemith's *Concerto*, for the more radical in taste. This latter work was given its first American performance by Mr. Koussevitzky two years ago.

When the *Concerto* was first played in England, Ernest Newman quoted Hans Richter's remark, "It's easy enough to combine any number of themes so long as you don't mind what it sounds like." And Hindemith's thematic method, says Mr. Newman, "is the familiar modern one of drawing a thoroughly conventional melodic line and then trying to disguise its conventionality by putting it slightly out of straight here and there." These points might easily be made in describing many modern scores where free-for-all counterpoint seems to be the long suit.

This is not a protest against modern music, as such; it should be heard, and I hope Mr. Koussevitzky will continue to play a great deal of it from all sources. It has often struck me, however, that many ultra-modern composers seem to take no interest in beautiful tone-qualities or instrumental timbres. The modern orchestra can produce the most exquisite and ravishing sounds with which to clothe a musical idea, just as a painter has at his command a wealth of wonderful colors. Composers from Wagner on through Debussy, Ravel, Strauss, and the Stravinsky of the *Fire-Bird* and *Petrushka* have shown that the layman's notion of dissonance as something ugly is altogether wrong. But so many of the radical composers of today appear to delight in harsh and strident sounds, not just occasionally for special effects, but continuously. It seems such a waste: to have great variety of beauty at your disposal and then to conduct tonal combinations which often sound a good deal like an amateur band at rehearsal.

Two novelties (at least they were "first time in Boston") made the second Symphony concert more than interesting to those of us who enjoy unfamiliar music and who would rarely go to concerts if they provided only the time-worn pieces. One of these novelties was a suite from the comic opera *Háry János* by the Hungarian composer Kodály. Here were half a dozen short pieces of unusual charm and originality, modern but still written for the symphony orchestra rather than the Toonerville band. There was even humor, but that turns up so seldom at a Symphony Concert that most of the audience fail to recognize it. There was a bit of a joke on the audience, however, when the second last number of the suite ended with the three familiar chords of Hungarian cadences, and a number of people, mistaking this for the Finale, rose and hurried toward the door. Fortunately, they learned their error in time to avoid missing the final number, the *Entrance of the Emperor and his Court*, the most delightful and imaginative march I have heard in many moons.

The other novelty was Stravinsky's new Ballet, *Apollon Musagete*, rather recently given its first performance at Mrs. Coolidge's Music Festival in Washington, and then reviewed. The concert closed with Schumann's *B♭* major Symphony.

Speaking of programs of old versus new music reminds me of a Boston Symphony

concert, a year or so ago, at which were played Stravinsky's *Suite from Petrouchka*, Respighi's *Fountains of Rome*, and something by Mendelssohn. I think the familiar *Scherzo*. After the concert, I happened to be standing beside Manager Brennan and took occasion to tell him what a particularly enjoyable concert it had been to me, with the rare chance of hearing those two masterpieces, *Petrushka* and the *Fountains*, on the same evening. The words were scarcely out of my mouth before Mr. Brennan was approached by a little old lady in black, evidently a patron of "The Symphony" for many a year, and 100-per-cent-Bostonian. "This concert," she declared emphatically, "was one of the worst you have ever given us: the Mendelssohn was all right, but the rest was awful!" Which only goes to show that it's "some" job to arrange a season's programs for such widely diverging tastes, and that if Mr. Koussevitzky pleases all of the audience some of the time, it's probably as far as he can expect to go toward fulfilling the famous epigram.

—Charles Repper.

A CASUAL visitor to Boston Common on Sunday, July 28, was treated to one of the most remarkable band concerts heard in Boston for many a moon. It is the custom of the city dogs to provide for their taxpayers and ballot-box stuffers several series of Sunday concerts each season, the concerts being played on Boston Common, in Franklin Park, and at other strategic locations. Many of these concerts are very good, some not so good, and others anything but good: there is no intent to reflect upon the Boston musicians who furnish these concerts when we admit that some of them are not all that concerts should be in Boston—or even in Smith's Mill, Minnesota. Our implied criticism is rather for the system in fashion in this alleged center of music and culture. This system has already been described in our columns, and no more need be said here than to repeat that contract concerts held without rehearsal, sometimes in bandstands that keep neither the sun nor the rain from the exposed necks of the musicians, can hardly be expected to furnish a run of the mill at 100%.

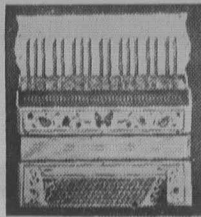
That is perhaps the reason why the casual visitor above referred to received such a pleasant shock on July 28. The program was one such as is seldom attempted by the finest of organized bands, and withal it was played with a musicianship and finesse expected of only the organized bands. It was a fine band, but it was an organized band in name only, having been mustered for the occasion by Theron D. Perkins, the conductor, than whom there is no more competent leader on the boards. But the secret of the concert's success was not entirely in the fact that the conductor was a man of long experience and more than ordinary ability. The fact was that he has assembled a band composed entirely of first-chair men. In no other city in the country would it be possible to gather together such a magnificent ensemble. For that matter, few conductors are there for whom musicians of such calibre would be likely to give up their Sunday engagements and week-end trips in order to play a two-hour concert at the union scale.

There is no disparagement to any of the band leaders or bands which have played city concerts in Boston this season, or any previous season, when we refer with such enthusiasm to the Perkins aggregation of July 28. This indeed was a superlative band, and a superlative concert.

What sticks in this writer's crop is the fact that Boston could have just such a band every Sunday, and the year round, without spending very much more money than is

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spent under the present system. True, not so many musicians would receive jobs, and a few City Hall aspirants might miss a few votes. But why shouldn't Boston have the finest municipal band in the world when it already has in its borders at least one band, and possibly two, all ready for the batons of outstanding conductors, whom we also possess.

We doubt if this will come to pass, however, until the control of municipal music in our town is taken from hands, no matter how capable otherwise, which find themselves at disadvantage when confronted with a task suitable neither to their training nor natural bent. We refer to the Park Department, in whose province such matters now fall. The only saving grace of the present system is an advisory committee, and it is this committee which can be thanked for the super-excellent concert of which we have made mention. However, an advisory committee is just that and no more; its functions are limited and it has, of course, no real power. What is actually needed in Boston is a music commission which will be given full power and adequate funds to carry out its plans. The latter requisite is of vast importance. At present Boston while quite prodigal in certain matters, is shamefully tight fisted when it comes to music. This is rather an embarrassing admission to make in reference to the Hub of the Universe, but Truth is stronger than Civic Pride.

At one time, this city had an organized municipal band on the payroll, and if we remember rightly, it was an exceptionally good one, although so many years have flitted since those days that we cannot be absolutely sure. At any rate, we would like to see this happen again, particularly, as was pointed out above, when we feel confident that we have, here, material from which to construct an eminent organization.

AT the Metropolitan: *Glorious Betsy* with Dolores Costello, the perennial-weepie, and Conrad Nagel, the eternal lover, as chief offenders. The story concerns Jerome Bonaparte, brother to the Corsican Napoleon, and his romance with a daughter of one of Baltimore's aristocracy, Miss Betsy Patterson. The technique of this opera, with its low comely emissaries of the First Consul, takes me back to my innocent childhood and the days when, for a quarter, I occupied a front row orchestra seat at the old Bowdoin Square Theatre, and witnessed such artistic triumphs as *The Lights of London* (tailored to suit the personnel of Jay Hunt's company) with Bert Lytell as romantic lead. Well, I have grown up, and, for better or for worse, such glaring incongruities as above noted chill my enthusiasms. The Vitaphonic music accompaniment was even squeakier and squeaker than Movietone—believe it or not. In this picture I had my first experience with a talking sequence. Elsewhere in this magazine, if the month's space permits, will be found an article on mechanized music by Arthur H. Rackett in which the voices in the "talkies" are likened to those proceeding from mouths equipped with a loose set of false teeth. I can add nothing to this illuminating criticism, except to say that the ridiculous conjunction of ardent love making and senile enunciation produced in me huge convulsions of mirth which, heroically repressed, put an undue strain on my ageing arterial system. A Tiffany Color Classic yecept *The Love Charm*, no better nor worse than a Tiffany Color Classic generally, and a news reel, rounded out the film portion of the entertainment.

The stage jazz band was presented to my delighted eyes in prison garb encompassed by prison walls (what clever producer conceived this act of poetic justice?) and several acts, whose names, titles and whatnots the somewhat reedy voice of the master of ceremonies was unable to project to my seat, appeared and did their stuff, including

a low comedy gentleman who was a bit of a whiz as a four hammer jazz xylophonist.

On my way out I approached one of the Court Chamberlains who, in the guise of ushers, clutter up the marble halls of this Temple of Art, and proffered the opinion that Vitaphone was just a wee bit worse than Movietone. I was gently chided and my attention was drawn to the far better synchronization of lip and lisp which held in the former. I confessed myself in error and we fell into an informal conversation as can be held with a Court Chamberlain in the full panoply of office and during business hours in the course of which I offered it as my personal opinion that although every endeavor was being made to put over "synchronization" I doubted whether or not success would crown the effort. The Chamberlain in a confidential tone admitted that it "didn't look so now." I stole guiltily away with the feeling of having unethically come into possession of an important state secret. I wonder!

—N. L.

LEO REISMAN is back at the Hotel Brunswick Egyptian Room for the winter, after a summer season at the Waldorf Astoria Roof Garden, New York. Friends of Leo, both the musicians, who like ourselves go to listen, and the double jointed ones, like our secretary, who go to dance, are glad to see him once again at the old post.

ALVIN SCHROEDER, the veteran 'cello soloist of the Boston Symphony Orchestra, died October 17, last, at the age of seventy-three. Mr. Schroeder was born in Germany and came to this country in 1891, at the invitation of Major Henry L. Higginson, to join the Boston Symphony, in which organization he played for three periods; 1891-1903, 1910-1912, and 1918-1925. He was also a member of the Kneisel string quartet.

LAST month Professor Leon Theremin, of Leningrad, Russia, brought to this town his box of tame radio squeals, and set it up in Symphony Hall. This contraption has been the object of so much solicitation and laudatory attention from the lay press that it would appear from the writings of our local critics, to have raised hopes of an immediate musical revolution in the breasts of forward-gazers, which the actual facts scarcely seem to warrant.

While R. R. G. of the *Boston Herald* admits that "to produce musical tone practically from a clear sky, a long range of tone, of considerable variety and of a wide range of dynamic power—there surely is marvel enough for the present," he goes on to say that Mr. Theremin can produce violin and 'cello tones from the air sounding as these instruments do when produced by the modern talking machine.

From this it would appear to us that the Thereminvox is capable of producing a man-made imitation of canned music; if true, a woeful waste of time, no matter how wonderful. A less skilled gentleman than the inventor, one J. Goldberg, produced tones "like that of a contralto singer of the 'whooping' order." We grow more and more discouraged. In his final summing up R. R. G. says:

"Slow music Mr. Theremin undoubtedly voices with sound that is beautiful, though curious. That he can as yet play melodies strictly in tune or without a disconcerting portamento cannot with truth be stated. There seems to be no adequate reason why the unvarnished truth should not be stated. Already Mr. Theremin has invented an instrument capable of wonders. When he has bettered this instrument, a revolution in the procedure of musical performance may perhaps be looked for."

We think somewhat important the word "perhaps" in the last sentence.

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# The CLOCK

By ERNEST E. WELLES

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NOTE.—"Youth Triumphant" overture, which appears in the  
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magazine for lack of space, but any parts in the list at the right  
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Flutes  
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2d and 3d Clarinets in B♭  
Solo E♭ Alto Sax (Lead ad lib.)  
C Tenor Saxophones (Alto & Tenor)  
E♭ Alto Saxophone  
B♭ Tenor Saxophone  
B♭ Soprano Sax. (Lead ad lib.)  
Soprano Sax. in C (Lead ad lib.)  
1st Trumpet in B♭ (Cornet)  
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\*2d and 3d B♭ Clarinets  
Piccolo  
E♭ Clarinet  
Oboes  
Soprano Saxophone in C  
B♭ Soprano Saxophone  
E♭ Baritone Saxophone  
Bassoons  
Solo E♭ Alto Sax. (Lead ad lib.)  
C Tenor Sax's (Alto & Tenor)  
E♭ Alto Saxophone  
B♭ Tenor Saxophone  
\*1st & 2d Altos [Mellophone or  
\*3d and 4th Altos [Alto Saxophones]  
Baritone (Bass and Treble Clefs)  
\*1st and 2d Trombones  
\*1st and 2d Tenors  
Bass Trombone (Bass Clef)  
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\*Basses and E♭ Tuba  
\*B♭ and BB♭ Bases (Treble Clef)  
\*B♭ Bass Saxophone (Treble Clef)  
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\*Drums  
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JACOBS' MUSICAL MOSAICS, Vol. 21

①

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## Peeping Pansies

Light cheerful neutral scenes

A Garden Episode

FRANK E. HERSON

Andante Allegretto e leggiardo

PIANO

*mf* *f più mosso* *mp* *accel.*

*u tempo* *accel.* *u tempo* *p più mosso*

*mf molto meno mosso* *f rit.* *a tempo* *accel.*

*u tempo* *accel.* *cresc.*

*f* *p molto rall.*

*p più mosso*

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Allegro (Tempo Jarabe) CADY C. KENNEY

PIANO

MELODY

Moderato grazioso

MELODY

28

Continued on page 37

JACOBS' CINEMA SKETCHES, Vol. 7

③ Revolution

For heavy agitated scenes, as of mobs, fires, rushing water, storm, heavy seas, etc.

R. S. STOUGHTON

Allegro molto agitato

PIANO

*mp poco a poco cresc.*  
H. H.

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MELODY



*mf* *rall.* *a tempo* *mp* *poco a poco cres.* *r.h.* *f* *ff* *mf* *p*

# LOVE'S MELODY

Words and Music by  
CHARLES REPPER

Piano

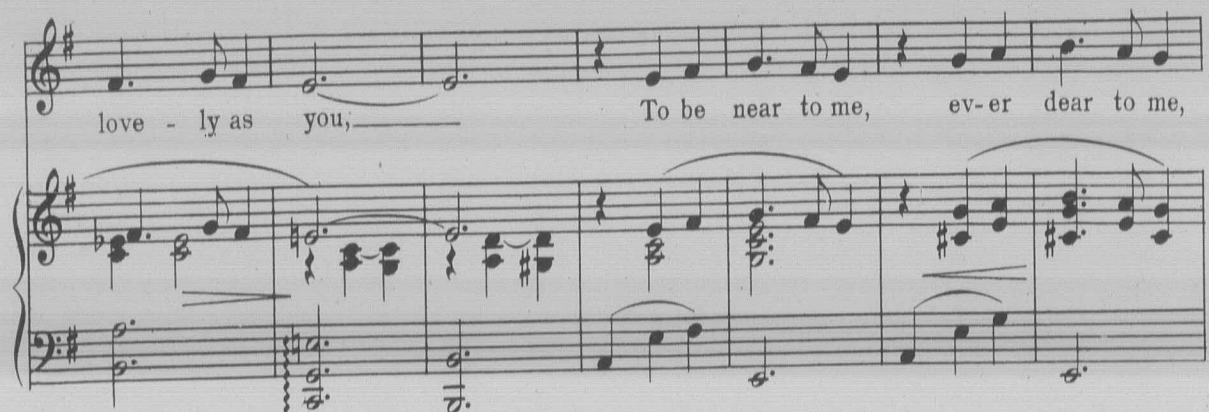
*mp* *Slow waltz time* *a little faster* *l.h.* *retard* *p*

*p*  
 When the ra - di - ant moon o'er lov - ers shone

All the time I was wait - ing all a -

lone, Dream - ing of some - one, some - where, fair and

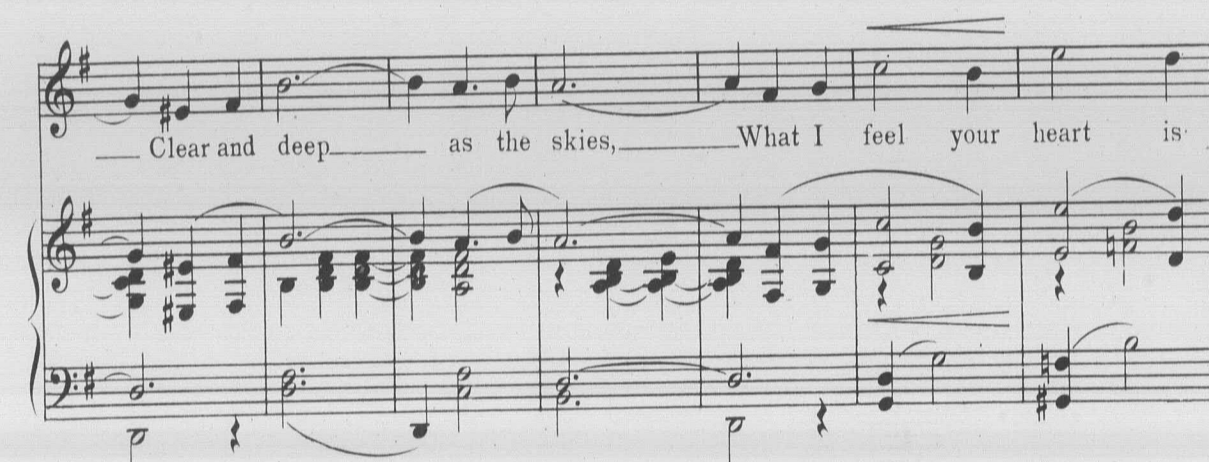
love - ly as you, To be near to me, ev - er dear to me,



*retard* al - ways true. *in time* Let me read in your eyes,



Clear and deep as the skies, What I feel your heart is



*retard* say - ing to me, *in time* What is rap - ture to see. Once a - gain



the ca - ress Of your lips that con - fess, Sweet - er



*slight retard* far than rar - est mu - sic to hear, *p retard* That you love me, my



*Softly in time* dear! Let me read in your eyes, Clear and



deep as the skies, What I feel your heart is



*retard*

say - ing to me, What is rap - ture to see. Once a -

*in time*

gain the ca - ress Of your lips that con -

*retard*

fess, Sweet - er far than rar - est mu - sic to

*p retard*

hear, That you love me, my dear!

⑥ *JACOBS' CINEMA SKETCHES, Vol. 7* For dramatic or threatening scenes of turbulent emotion or dangerous suspense

## Appassionato Tragique

R. S. STOUGHTON

*Andante con moto*

PIANO

*mf* *R.H.* 3 3 3 3 3 3 3 3 3 3 3 3

*f*

*Più mosso molto agitato*

System 1 of page 36. Treble staff contains chords and triplets. Bass staff contains chords and triplets.

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MELODY

36

*D.C. al*

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Tempo I

accel. a tempo accel.

a tempo p più mosso

mf molto meno mosso f rit. mf a tempo L.H.

accel. a tempo

accel. cresc. f più mosso

39

MELODY

Andante e tenero

mp L.H.

mf *largo* rit.

mp *u tempo* cresc. f

p cresc. f rit.

1 2 8-1

p mp

CODA

p rit. L.H. p *morendo* pp

D. S. al  $\text{f}$

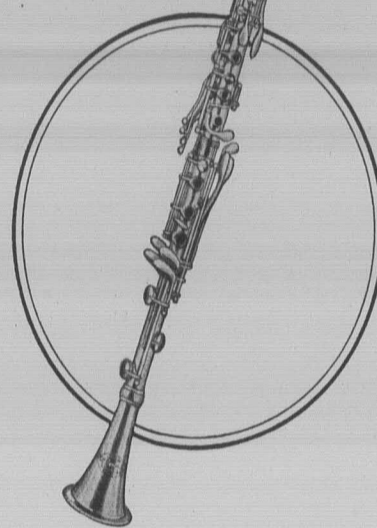
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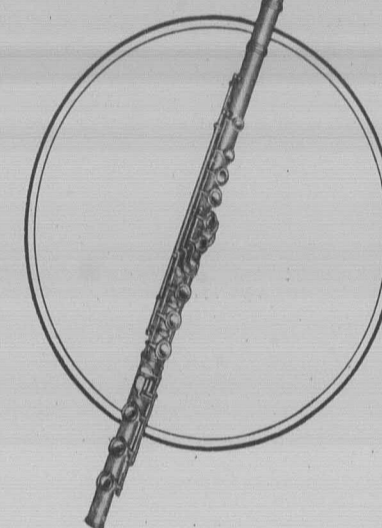
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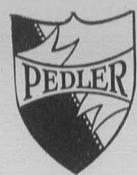
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## Here and There in New York

By ALANSON WELLER

**D**URING the latter part of September the Roxy's stage presentations were especially beautiful. In commemoration of the Jewish holidays the chorus, with organ and orchestra, sang Manna-Zucca's *Rachem*. The women of the choir appeared in white robes in the balconies at each side of the theatre holding candles and singing. The curtains on the stage then parted revealing the men of the chorus clad in traditional costumes, at the "wailing wall" of Jerusalem. The presentation closed with a singularly beautiful tableau. On the same program Dr. Melchiorre Mauro-Cottone with C. A. J. Parmentier and George Epstyn at the three console organ played *Wagneriana* with very beautiful effect. A group of singers and dancers appeared, with a string ensemble in eighteenth century costumes, singing and dancing the Paderewski *Minuet*. The orchestral offering was the frequently attempted but seldom well played Gershwin *Rhapsody in Blue*. *Tintypes*, in which the ensemble appeared in costumes of the mauve decade with music from the same period, was also on the program.

The Paramount's *Revue* included *Public School Days* and *Blossoms*; both quite effective. The Capitol offered a *Red, White and Blue Rhapsody*. Both these houses presented some famous "kid stars" of the screen as added attractions, the Paramount showing Jackie Coogan with his father and the Capitol offering the group of youngsters who appear in *Our Gang* comedies, and who are now on tour.

This year marks the Centenary of the birth of Count Tolstoy, famous Russian novelist, and as part of the celebration the Russian Students League presented a European version of his *Kreutzer Sonata*. The novelist's son also appeared and spoke. Tolstoy, one of the most musical of the great authors, had some rather fantastic ideas on the psychology of the art, explained in his novel, in which the Beethoven opus plays such a prominent part in shaping the destinies of three people.

Hans Hanke, the Paramount's lobby pianist, has recently made excellent arrangements for piano solo of Rachmaninoff's *Andante Melodioso* and the *Scherzo* from the Tschaiakowsky "Quartet."

Edwin Grasse is meeting with unusual success in his recitals at the Brooklyn Institute, preceding the lectures. His opening program included the Franck *Pièce Heroïque* and his own admirable arrangement of Liszt's *Les Preludes*.

New theatres are opening rapidly despite the Vitaphone scare. The new Fox opened in Brooklyn, a very handsome house in the Roxy manner, only smaller. It boasts a chorus, ballet, four-manual Wurlitzer organ, and an orchestra under the direction of the acrobatic Mr. Previn. Unfortunately the first few pictures were unworthy of such a fine house. It opened with the tiresome *Street Angel*, and the second week following showed *Faust* with a very poor Vitaphone accompaniment absolutely the season's and, I suspect, the world's worst picture. Loew has opened his Windsor and 167th St. and Keith opened the Kenmore in Brooklyn with *Art Huls* at the organ, a three-manual Wurlitzer. Walter Anderson of the Madison is slated for the new Keith Flushing house which will be opened shortly, and if this transfer is made Howard Warren will have the Madison. All these houses boast excellent organs and with this shift will also be assured of excellent organists. Fred Kinsley played during the opening week at the Kenmore. R. T. Galvao is away ill at present and his place is being filled by Don Juellie at the Chester.

So successful was the season of Arthur Pryor's Band at Asbury Park, and so large the number of people who decided to take a Fall vacation in this resort, that the band was held over for another month beyond its regular season. The U. S. Marine Band, under Taylor Branson, paid its regular Autumn visit to New York with two programs, including among other numbers the Dvorak *Carnival Overture* and Svendsen's *Artists' Carnival in Paris*. Rumor has it that the Band of the Royal Belgian Guards will soon visit these shores and we are looking forward to the time when they do. This band, the Garde Republicaine Band of France, and the Grenadier's Band of Great Britain, are perhaps the three best known European bands.

### Society of Theatre Organists Items

John Gart's organ studio is meeting with unusual success. It is the only theatre organ studio in Brooklyn and as such fills a long felt want in the borough. Brooklyn boasts many talented organists including Gart himself, and there are many others who can be developed under his expert direction.

He is continuing his morning broadcasts from the Metropolitan through WHN and WPAP and also appears on the air one night a week. Organ music lovers should get in on these recitals for the instrument is one of Moller's best, certainly the best on this circuit, and Gart's excellent handling of it makes it doubly enjoyable.

Marsh McCurdy, the Society's new president, is planning an active season with some attractive meetings and demonstrations by members as well as by prominent concert organists. Lew White will give the opening demonstration at his handsome studio.

Eunice Boso has been appointed to the Brooklyn Kameo. She recently substituted at the Brevoort during the absence of Dorothy Elliott. Miss V. Pownall also substituted at this house, as well as at the Delancey. The work of both these excellent organists was much enjoyed.

Frank S. Adams is back at the Capitol with Marsh McCurdy at the four-manual Estey. Anna French Adams, his talented wife, is still at the 83rd Street where we had the pleasure of hearing her recently.

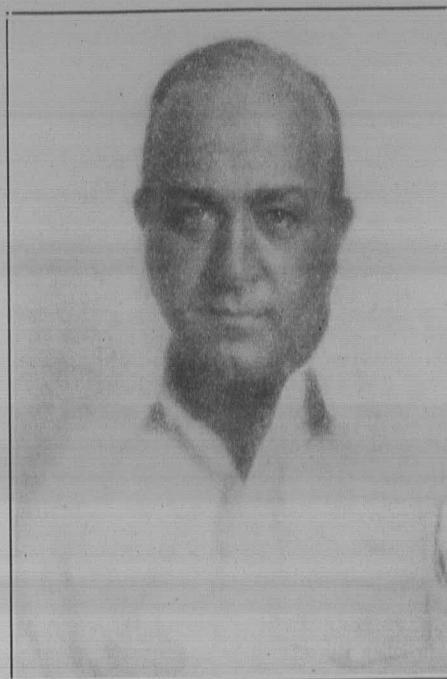
Several of our good friends are doing fine slide work these days. Leslie Alpar returned to the Queens after a brief absence and has put on several fine slides since. The organ at this house is an Austin and though not built along unit lines it is nevertheless very effective and well installed. Hazel Spence is still at the Terminal and Oxford theatres, and in addition to her regular slides at the Oxford, is writing the advertising slides for coming attractions for the Terminal. So many films are now in the market with titles from popular songs that this novel procedure has been followed. "Ramona" and "Four Walls" were announced in this way, the organ playing a chorus of the song with Hazel's words about the picture fitted to the tune. At the Terminal a very clever young man from the sunny south, Tom Bautevich, is heard every evening. His jazz is certainly great, even to the ears of a jaded music reviewer like yours truly who can't play much himself but can detect the faults of others, as well as their good points.

### Franz Schubert

**I**N NOVEMBER of this year the world will celebrate the centenary of the death of Franz Schubert. Already many festivals have been held, both in the old and the new worlds. In Vienna an unparalleled demonstration will occur, when singers and players from all parts of the globe will take part in numerous concerts, most of them out-of-doors in the exact spots where Schubert lived and wrote. A chorus of thousands will sing his works in the open, and in the little house where he had lived, a string quintet will play *The Trout*, and a leading singer sing some of his most famous songs. All this homage is no more than is due so great a composer, but it surely must remind us that Schubert was one of the most neglected geniuses of all time. A little, insignificant looking, obscure man, life offered him very few material joys. He was disappointed in his love, bitterly poor, and almost unknown when he died. His death in fact was hastened by his weakened physical condition, for he was too poor in the summer of 1828 to afford a much needed vacation to the country where he loved so well to roam. The story of the appraisal of his belongings after his death, including many unpublished works, is well known. They totalled according to their value in that day, just about \$12.00. Yet with all the loneliness, and tragedy of his life and early death, he had his compensations and his joys, for his genius rose above circumstances and captured a bit of the beauty beyond. His was a nature which saw the loveliness spread all about him, though perhaps unnoticed by most men, and he was able by reason of his genius to pass a little of that loveliness along to the rest of the world through the medium of his numerous compositions. That was his only compensation and his greatest happiness, and he has transmitted at least a part of that joy to others through his music. If we cannot but regret his early death and obscure life, we can, while listening to the outpourings of his muse, appreciate some of the "joy within" which was his.

**Burlington, Iowa.**—Loren W. Adair, organist and choir master of Christ Episcopal Church, has left to accept a position as instructor in the Department of Music, Pomona College, Claremont, California. Mr. Adair came to Burlington shortly after his graduation from Grinnell College. In addition to his organ work he was accompanist for the local Rotary Club.

## A Clever Musician



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**MR. FERDE GROFÉ** long has been known to the initiate as an arranger who has done more, possibly, in the matter of enriching the orchestral palette of the American music idiom than any other single influence in the field. For years he has made the special arrangements used by Paul Whiteman, and it cannot be denied that these arrangements, both by their novelty and sterling musicianship, have contributed in no small degree to the success of Whiteman's organization. In fact, the combination of the pachydermous Paul and, from his picture, the none too slightly built Mr. Grofé, has been one of those fortunate conjunctions of personalities such as was evidenced, in a slightly different relationship, by that famous pair, W. S. Gilbert and Sir Arthur Sullivan.

Mr. Grofé, tired no doubt, as often happens, of seasoning other people's cooking with the salt of his talent, has turned to the business of furnishing the entire dish. We refer to *Metropolis*, a composition of his played by Whiteman, which recently horned into the ozone, over stations WEA and WJZ on a coast to coast look-up, at the wholly unreasonable hour of 1.45 A. M.

Mr. Stanley Hawkins of the New York *Herald-Tribune*, to whom sleep is evidently a secondary consideration had the following to say of the number: "Interesting is the adjective that first comes to mind when considering *Metropolis*, (A Fantasy in Blue), and that is rather unfortunate, since interesting has a feeble and somewhat damning ring when applied to music. There are portions of the work that are strongly moving. These are whole stretches of it that are stimulating."

Other insomnia-cursed critics and incorrigible listeners, seemed to agree with Mr. Hawkins' estimate of the opus. The writer has not yet had the pleasure of either examining the score or hearing the work, but he is willing to go so far as to say that with Grofé's keen musical intelligence, *Metropolis* cannot be dull.

It is said that Whiteman, in the near future, is to produce a work of greater length and even more serious import, from the pen of this talented man. I await with pleasurable anticipation.

—N. L.

**Rockford, Ill.**—Mr. Ralph E. Brigham is meeting with great success in his series of local organ recitals. This artist, a premier organist who has given more than five hundred recitals in America, is a graduate of the New England Conservatory in Boston, a colleague of the American Guild of Organists, and a member of the National Association. Mr. Brigham was organist and choir master at the First Church of Christ in Northampton, Massachusetts, for some years, and has appeared as organ soloist with John Philip Sousa's Band at the Hippodrome in New York City. He was organist at the Strand Theatre in New York for seven years, also played at the Capitol in St. Paul and the Senate in Chicago. He is now solo organist for the Great States Theatres in Rockford.

**Frank T. R. Minkler (Orchestra Leader), Oshkosh, Wis.**—I have been a subscriber to *JACOBS' ORCHESTRA MONTHLY* since 1910. I like the articles and the music is fine; it has been a great help in cuing pictures.

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## The Clarinetist CONDUCTED BY Rudolph Toll

Correct Phrasing and Breathing (continued)

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**FIRST GRAND MORCEAU**

KLOSE Clarinet Method

THE reader should have a Klose method at hand when analyzing the accompanying music. I have taken fragments from the *First Grand Morceau* containing short and long phrases. Pupils frequently complain about being unable to play the long phrases in one breath. It is the purpose of this article to prepare them for this difficulty. The trouble is that the average player keeps going in one breath until he is completely exhausted, and then it is impossible for him to take quickly sufficient breath for the long phrase. The player should train himself to look ahead so that he will see the long phrase in time to prepare for it by taking enough breath. In my personal contact with pupils, they invariably say that they do not need breath at certain short phrases, but this is because they do not realize the importance of it. They connect notes that have no relationship with one another, and disconnect those that are related.

Phrase 1—Start the note softly, increase the volume, and then decrease to the end of the first measure. Then breathe, and start the second measure in a similar way. Again take breath, begin the third measure softly, and increase the volume gradually into the fourth measure. You will notice that there is no indication of a "crescendo" marked in this measure, but it is a general rule to increase the volume on ascending passages. There are exceptions to this rule, however, where the opposite effect might be desired. This is usually left to the judgment of the player, but I shall speak of this in a later article.

Phrase 2—Indicated by four bars rest, but in the Klose method it will be found to be similar to the first phrase, and should be treated in the same way.

Phrase 3—Is clearly marked; begins on Measure 9, and ends on the 3rd beat in the 10th measure.

Phrase 4—Begins on the last note in the 10th measure (often called a "catch-note") and leads into Phrase 5, in Measure 13, without a break. Observe the commas which indicate the breathing-places.

Phrase 5—Begins on the first note in Measure 13. Please note that Measures 13 and 14 are similar to measures 15 and 16. In measures 14 and 15, the player should breathe as indicated by the commas. These notes must be distinctly separated. Here is where difficulty generally arises with most pupils, for the reason that the phrase is a long one and continues to the 3rd beat in measure 20. In order to carry this out, the last chance for breathing is before the last note in the 15th measure. There are two possible openings for taking breath, in measures 19—one after the dotted eighth-note, and the other on the sixteenth rest. In measure 18, the ascending passage should be played with increasing volume of tone.

Phrase 6—Begins on the last beat in Measure 20, after the breath mark, and ends on measure 23x. In measure 21, the passage descends into measure 22 and then ascends. In order to achieve the best effect in these two measures, a "crescendo" should be made on the descending passage in measure 21, and continued unbroken throughout measures 22 and 23, ending on 23x.

Here I have omitted a number of measures, as you will notice if you follow the Klose method.

Phrase 7—(as considered in this article). This is an example of frequent breathing in order to phrase correctly. We do not always take breath because we need it, but for the purpose of better expression. This phrase includes measures 24 to 29.

Phrase 8—Begins on measure 30. Observe the breath-mark after the first note. Breath may be taken again, if needed, after any of the slurred groups of two notes. In measure 32, by all means breathe as indicated, before the note D, because there is a long phrase before you, ending in measure 36; but if breath is necessary before the end of the phrase, it may be taken before the last two notes in measure 34.

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## Northwest News Notes

By J. D. BARNARD

DAVE Good, master-of-ceremonies at the Boulevard Los Angeles, was married in Salt Lake City July 28th to Jean King, formerly pianist for Bob Allbright. Phil Lampkin, serving in a like capacity at the Metropolitan, announces his engagement to June Clyde of the Will King show. . . . Contrary to reports, the 5th Ave., Seattle, and Broadway, Portland, are doing tremendous business with their sound pictures. The New Music Box in Seattle, as well as the Blue Mouse are doing splendidly. . . . Dorothy Travers has returned from a three-months' tour of Southwestern Alaska, spent as accompanist soloist and musical director for a musical tabloid show. Miss Travers is playing a brand new Morton organ in the Liberty Theatre, Coeur d'Alene, Idaho. She says that "it seems good to get back to just pictures." While in Alaska she was guest organist at the Coliseum Theatre, Kitchikan. She did some splendid concerts there with Rex Parrott, house organist, at the piano. In Juneau, she did some concert work at the Coliseum, and met our friend Denzel Piery. . . . Business in the Tacoma theatres has improved so much in the past few weeks that West Coast decided to reopen the Broadway there. This is good news, as it means employment for ten or twelve men for the orchestra and three organists, as well as projectionists, stage hands, etc. As Eddie Peabody's show was playing the Seattle the reopening week of the Broadway, Gene Morgan was sent over to the Tacoma house to act as master-of-ceremonies. The following week Sam Wineland opened, and will permanently lead the stage band and act as master-of-ceremonies. This is a good break for Sam, and I am glad to see him "get in" with West Coast. He has had tough sledding since Jensen Von Herberg sold out three years ago. . . . Calvin Winters and his Capitolians, concert orchestra at the Capitol Theatre, Vancouver, B. C., have started a series of Sunday evening concerts at the theatre which are broadcast over station CNRV. As the theatres are not permitted to run on Sundays, no admission is charged, but a collection is taken at the door. . . . Edward Cramer has been appointed supervisor of music for all public theatres in Texas. He succeeded L. H. Kleiner, transferred to Des Moines. Cramer was conductor of the Palace Theatre orchestra, Dallas. . . . Eddie Harkness, who with his orchestra is playing at Taits-at-the-Beach, has renewed his contract with Victor for exclusive recording. . . . Betty Shilton is the remaining organist at the 5th Ave., Seattle, since sound pictures have become the rule. It isn't often that patrons get to hear his splendid scores nowadays. . . . Ron and Don recently presented "The Straw Vote" for their organ novelty. Numbers were sung by the audience; one for Smith and one for Hoover. The one that was sung for loudest was pronounced winner. Hoover won at most performances. . . . Louise Pryor wrote me recently praising MELODY; she has "sold" most of her California friends on the magazine. Louise was organist at the State, Eureka, Calif., but the theatre recently burned and West Coast are moving her hither and thither until the new house in Eureka is completed. At the time of writing she was playing a guest engagement in Hollister, California. . . . Harold and Myrtle Strong have returned to Seattle from Chicago. While there Myrtle studied organ with Milton Charles, Van Dusen and Eigenschenck, and Harold with Alexander Raab of the Chicago Musical College and Rudolph Renter, the American virtuoso. They have purchased a home in Seattle, evidently planning to stay permanently.

North Wales, Pa.—Through the efforts of the Rotary Club and with the co-operation of the School Board, a band composed of North Wales school children was organized in this town last year with Howed E. Shive, as instructor and leader. The band numbering forty-five members, a third of whom were girls, started with tremendous enthusiasm and was able to play a short concert at commencement in June. Plans are going forward to make the present season one of even greater comparative achievement than that just passed. Mr. Shives is also director of the Lonsdale High School Band which has rendered several concerts in the York Avenue School Auditorium, and at the local Chautauqua.

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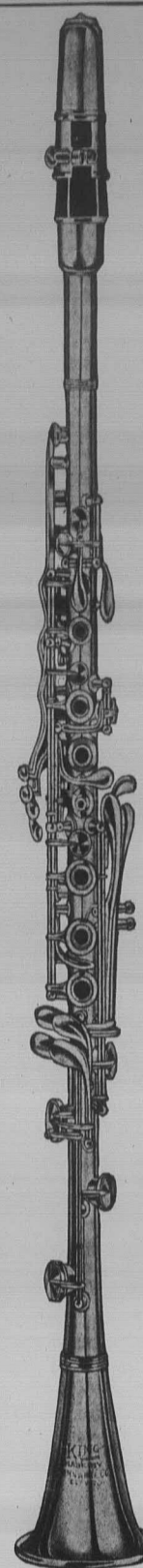
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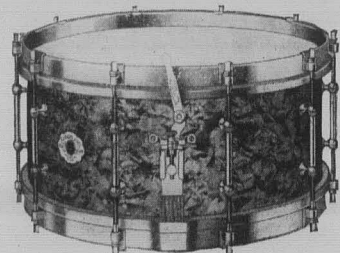
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## THE DRUMMER

Conducted by GEO. L. STONE

Will you tell me through your valuable magazine how a drummer playing in a school band can obtain in a little time enough technique on the drum to play street beats for marching? I have never taken any lessons, and it is out of the question for me to study drumming at the present time, but I would like to play enough for marching on the street. I can read music very well, as I play the piano. What do the drummers in the band do in regards to playing fancy street beats? Do they play from music or from memory? I notice some of the bands parade along the street, and when they stop playing the drummer picks up the beat, but generally the drummer instead of playing a regular beat for marching will play some fancy beat which sounds very well. Is it an easy matter to memorize these beats? I find difficulty in reading music while marching, the music holder shakes so much. Any suggestions you offer on this subject will be appreciated.

—C. A. N., Worcester, Mass.

It is an easy matter to learn a few of these fancy street beats, such as are written in the older instruction books for military duty, and they are certainly appreciated by a company of marching men, as well as by the leader of your band. The "straight two-four" (both first and second strains) may be used effectively, also the "straight six-eight" (with the first and second strains), while the "regular army two-four" is a recognized and popular beat for marching. These, and other fancy drum beats, are almost without exception easy to execute and will hardly tire one's wrists more than the regulation drum tap, while they will give the effect of brightening up the march and keeping the step up to tempo where it belongs.

There is a book published in Chicago, called *The American Drummer*, which may be obtained from almost any music jobber. I use this book in my teaching and it serves its purpose very well. It contains eighty pages or so of military street beats, important drum solos used on parade, and a few fancy stick beats for drum corps. It is written in military style, and is a trifle different from the modern orchestral style of drumming, but for street work it is very fine. There are many quick-steps in this book that are simple for a drum corps to learn, which will make a "hit" on the street. Any drummer who is able to read music at all should have no difficulty in memorizing one of these beats in ten minutes.

I have noticed many drummers on the street who have not memorized their marches. I am not referring to drummers who play with a different band every time they turn out, but to those who are members of an organized band and who play the same marches over and over again. The drummers I have in mind have probably played their marches a hundred times, but they still rely on their music which is in the lyre in front of them. It is not, of course, an impossibility for a drummer to read, play and march correctly all at the same time, yet it is extremely difficult—much more so than to memorize a few of the most used marches. In trying to see the notes on the page in front of him, the drummer is obliged to walk with his head down and upon looking up, he is very apt to find himself out of alignment with the rest of the band. A marching band must keep perfect alignment, for otherwise they cannot make a good showing when on street parade. Another point—the drummer with so many things in his mind at the same time is quite apt to drag behind in the tempo, a "near crime" for the paraders. It is not much of a task to memorize a few of the standard marches, and without exception it will repay the drummer who will take this trouble.

#### Concerning Bell Pitch

Will you kindly tell me in the next issue of J. O. M. if there is enough difference between A 435 and A 440 (International pitch) to be noticeable in a set of bells? I have an old set of bells which were tuned to A 435. Since then the pitch has changed and is now A 440. Also, will the weather affect the pitch of bells more than it does the piano?

—W. A. C., Pawtucket, R. I.

Answering your second question first, the weather will affect the piano but not the bells. However, the unfortunate bell player generally gets blamed if there is any variation in the pitch of his instrument and that of the piano. Why, I do not know. Probably because the piano can be played so much more heavily than bells, and for that reason



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predominates. The bells will retain their pitch under severe climatic conditions whereas other instruments will not. In your case the difference of five vibrations between your bells and the piano will be very noticeable and you should by all means have your bells tuned to A-440. In the past, A-435 has been standard low pitch, if, indeed any pitch may be called standard. At the present time, however, A-440 is called standard.

#### Five Tympani Questions

1. What is the best way to arrange a pair of tympani; should the larger kettle be on the left or on the right?
2. Will you tell me the compass of the 25-inch and 27-inch tympani, also the compass of a pair of 24- and 26-inch?
3. Do you recommend the double two stroke roll on the tympani as on snare drum, or is the single stroke roll better?
4. Will you acquaint me with the relative merits of hand tuning and machine tuned tympani?
5. In a night club where special arrangements are not always procurable but where tympani playing is requested by the leader, is there any particular part outside of the drum part that can be used to get an idea of what notes it would be best to fake on tympani?

—T. A. V., Philadelphia, Pa.

1. The larger kettle should be at the left, which will make the arrangement of the tympani consistent with that of other instruments, such as bells, xylophone and piano, in which the lower notes are always at the left.

The old German arrangement was the exact opposite, with the larger kettle on the right. In this position the right or stronger arm was playing the lower (generally the tonic) tone and in this way a natural accent was gained. The old writers did not vary much in their treatment of kettle drum notes; they were generally the tonic and dominant of the key in which the composition was written. Modern composers treat these instruments in an entirely different manner, however, and there may be two, three or five kettle drum tones, with the tonic just as likely to be on the smaller as on the larger kettle.

2. The chromatic range of either set of kettles mentioned by you, is F up to C on the larger, and B $\flat$  up to F on the smaller kettle. However the 25- and 27-inch tympani will give you this range better than the smaller pair.

3. The single stroke roll should always be used for tympani playing.  
4. Machine tympani are far preferable to the hand tuning instruments as modern special arrangements, such as you will find in general business today, call for such rapid changes in tuning that it is impossible to get along with anything but automatically tuned instruments. They are so much easier, to tune correctly and of course they are much more adaptable to the various "effects" required in modern compositions.

5. I assume by this question that you are wondering just how to "fake" on tympani. If you are a musician you will probably be able to do this very satisfactorily. If not, you are going to be in what Moran and Mack would term "a awful mess." It is simple enough to fake rhythm providing you have even a smattering of musicianship but the art of tympani playing includes pitch as well as rhythm and if you do not fake in harmony with the composition which is being played, disastrous results are apt to follow. The string bass part will give you an idea of what notes might be used but this is about all I can tell you on question No. 5. Possibly your leader could write out some kind of a part to certain numbers.

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# The Saxophonist

CONDUCTED BY W. A. ERNST

**W**HAT this country really needs is more of the fair sex to take up the study of saxophone. The demand for women dance saxophonists is greater right now than ever before, due to so many girls bands going big in vaudeville and productions. Managers are always looking for something novel, and the girls are surely getting a good break.

In all organizations it is most difficult to get a good sax section composed of the gentler sex. It would appear that although many girls take up the study of saxophone, the majority never study long enough to achieve any great degree of proficiency. There is no real reason why they should not be top notches on the saxophone. As a rule they have more time to devote to study, and it is not an instrument that makes a girl look clumsy; neither does it impair her health from a too strenuous blowing. Nevertheless the fact remains that there is a shortage of girl players: a lack of feminine plentitude.

Some of the boys venture to say that the best women saxophonists are none too good. They claim that their tone is weak and their syncopation sounds "sick"; this quite possibly, because they are of the "weaker sex!" On the other hand have you not heard some exceedingly "sick" syncopation from beetle-browed and iron-jawed male players? It must be admitted that the ordinary run of very small girl bands seldom come up to the standard set by men players. One thing though, is certain; when girls are good they are very, very good indeed. If you have ever heard little Ethel Sidel get all pepped up and play an improvised sax chorus, you certainly know that all feminine syncopation does not sound "sick." The last we heard of Ethel, she was being featured with a male band in the middle west.

There is one hard truth that must be told, however: the girl players are their own worst enemies. The cattish little quarrels that the dear things are so prone in, and take so to heart, will in time disrupt the morale of the best women's band that was ever organized. This is recognized as the main reason why they have not received the prestige they deserve. The demand has become so great, however, that men directors and managers have taken things in hand, and under their iron rule many of these bands have made a real success.

There are a great many real good women's organizations out in vaudeville that can boast of a first-class sax team. Count Berni Vici, for instance, has a very large girls' orchestra on the road with a production that is to come into New York City in the near future. This band has been playing vaudeville for many years. A most pleasing combination of girls plays at the Happiness Restaurant at 44th Street and 5th Ave., in New York City. Miss Kitty Haskell is the saxophonist, and she certainly fills her chair admirably. Miss Haskell has always been rated as one of the best women saxophonists in New York City, and well she deserves the term. She is a most charming girl to talk to, and to look at, with her cunning little sleek boyish bob. Well, she just could not help but be a good saxophonist.

## Florence Richardson

A girls' band in New York City that has held the same position and retained the original personnel longer than any other organization of its kind is that of Miss Florence Richardson. It has played at the Casino in Central Park for six years steady, and still has on the position almost all of the girls with which it started. You cannot blame these players for not wanting to change positions when they have a leader like Miss Richardson to play under. Miss Louise Dunham started to play saxophone in the Casino orchestra when she was a mere child in her early teens. She was one "child wonder" that went right on climbing, and can surely handle a sax as good as the best of either sex.

## Red Heads

Gentlemen may prefer blondes (in fiction at least), but it would seem that they prefer to be entertained by red heads in real life, if the amount of red-headed bands have anything to do with the case. There are the *Parisian Red*

*Heads*, the *Hollywood Red Heads*, and several other titian haired bands. The two above mentioned bands have sax sections that are worth listening to, as well as good to look at.

Although it may be supposed by many, not all good saxophonists come from large cities. Miss Alvera Miller, a charming blonde saxophonist, comes from Geneseo, a small town in Illinois. She was recently heard in New York City playing both alto and soprano saxophone with a girls' band. Miss Miller is now touring over Pantages time.

Of course, we all know there are some very fine saxophone soloists among the girls, but in this issue I am dwelling mostly on the syncopating saxophones. At some future date I will tell you all about the women soloists.

All my remarks, both pro and con, are made through personal contact with women's bands, as my wife—Ruby Ernst—(whose major instrument is saxophone) has organized and directed such orchestras for a number of years. She also was with Irving Berlin's *Music Box Review* stage band, and with Miti, in *The Magic Ring*.

## Symphonic Saxophones

The saxophone is sure hob-nobbing in high symphonic society lately. This, of course, is no news. It has been doing that for many years, but up until now the instrument was generally hidden in a harmonic background. This season, in New York City, the Philharmonic Orchestra—William Mengelberg, director—is to perform a new work by Gershwin with pretentious saxophone parts. Walter Damrosch will be guest conductor, and will direct the work.

Of course, Paul Whiteman has always given the saxes a good break, even in his large concert orchestra. At his recent concert in Carnegie Hall on October 7th, Gershwin's *Concerto in F* was performed for the first time. Ferde Grofé was responsible for the arrangement, and the saxophones got a generous part. Ferde Grofé's *Metropolis*—a new number—was rendered perfectly, and very well received.

## "Big Chief Saxophone"

One thousand Indians, representing many tribes, gathered at Los Angeles for the first picnic of the Wigwam Club of America. Instead of the medicine and war dances of old, accompanied by the beating of tom-toms, they were in modish attire and danced Jazz to the moaning of saxophones. Chief Big Tree and a contingent from the Iroquois Tribe of New York State was present. The chief announced that he had obtained a motion picture contract. [We hope that civilization will now be satisfied with this final collapse of a picturesque and, whatever may be said of them otherwise, erstwhile dignified race.—*Editor*.]

## The Better Double

Which is the better double for a saxophone player (Eb alto, a clarinet or a soprano saxophone)? — C. B. E., *Joplin, Mo.*

Whether you play first alto, second tenor, or third alto, a soprano saxophone is, by all means, the best double. It is almost a necessity. Of course if you play clarinet, it will make you more valuable to the orchestra; one often sees all three saxophonists doubling on clarinet, thus adding tonecolor and variety to the orchestra. Nevertheless the soprano saxophone should be your first double.

## As To 'Cello Parts

In playing the 'cello parts on an alto saxophone I find that the part sounds an octave higher. Will this blend as well with the rest of the orchestra? — R. E. H., *Bangor, Maine.*

To get the best effect you should play the 'cello parts an octave lower whenever it is possible, but do not break a phrase in doing so.

## Intonation

Often after tuning my saxophone by blowing F $\sharp$ , I find that in blowing G the tone is sharp. Is this because a higher note is naturally faulty, or might it be that I am really sharp? Please list those whom you consider to be the ten best saxophone players in America. — L. L. Jr., *St. Louis, Mo.*

You say that after blowing your F $\sharp$  the G on your saxophone is often sharp. By its not being out of tune at all times, as you stated, I should say that this is due to a faulty embouchure, or by using a reed that is too soft, rather than a mechanical imperfection of the saxophone. This note is in tune on almost all saxophones.

Rudy Wiedoeft is recognized as America's premier saxophonist. There is no recognized rating outside of this. I could name one hundred good ones, and there would probably be that many more, as good as the best, that I have never heard of.



W. A. ERNST

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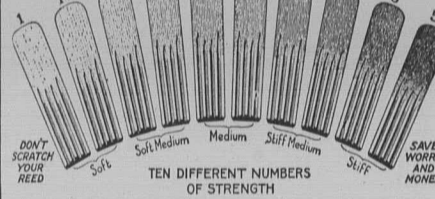
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## Of General Interest

**Wilmington, Ohio.**—This city has a fine boys' band, sponsored and largely financed by one individual, Mr. A. J. Wilson, President of the First National Bank. The Wilson Boy Scout Band, now in its fourth year under the direction of Edwin Bath, has made an excellent reputation for itself and for its home town. In fact, it has a national reputation, one of its achievements having been the winning of the prize awarded for the best boys' band participating in the parade at the National Elks' Convention in Cincinnati.

**Wheeling, W. Va.**—The Bellaire High School Band has made remarkable progress in the past school year and Francis M. Bechtolt, who had them in training, is very enthusiastic over the outlook since school has re-opened. The players are drawn from the lower classes of the High School, and such boys in the eighth grade as show musical talent. This course assures the band a certain number of four year boys to hold up the organization as the older ones graduate each year.

**Traverse City, Mich.**—In the notices of the Cherry Festival parade, held here last spring, special mention was given by the press to the Frankfort, Benzonia, and Beulah boys' bands, trained by, and under the direction of, Hubert Beears, which appeared in line. These bands also furnished music for the entire five days of the celebration. Much credit was given the director and the boys not only for their unselfish giving of their time, but for the excellent music rendered by them. Mr. Beears is a certified band director of many years experience who is specializing in young bands.

**Middleport, N. Y.**—The Middleport High School orchestra, Charles Hammond, director, last season gave its annual concert in the high school auditorium to finance the purchase of the more expensive instruments used by students. In common with past concerts for a like purpose, the present event was most successful from every angle. Mr. Hammond is also director of the Niagara band which is composed of graduates from the High School orchestra as well as older and seasoned musicians. This latter organization made its first appearance last season in a series of concerts which continued throughout the summer.

**Centerville, Tenn.**—The State Music Contests featured at the annual meeting of the State Educational Association brought out the largest number of student musicians ever assembled in Tennessee. Over five hundred boys and girls participated in the various music contests and the All State Orchestra Band, and Chorus.

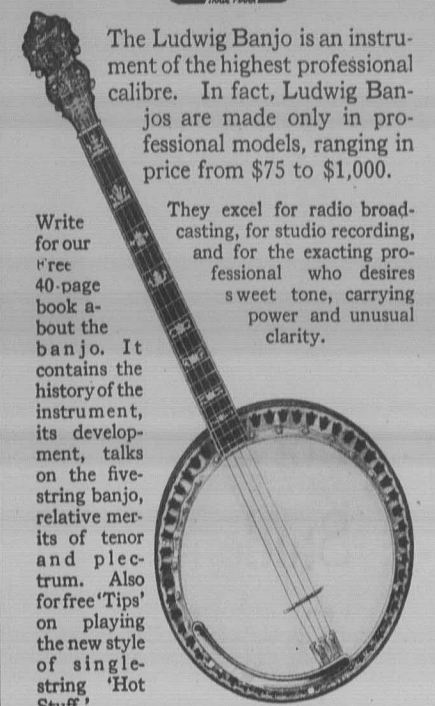
**Edmundston, N. B.**—The High School Orchestra of Edmundston under the direction of M. Guy Martin, is rapidly gaining experience and finish. The orchestra is composed of fifty-two members, boys and girls, none of whom had any orchestral experience when they took up the work in February of this year; in fact, very few of them knew anything about their instruments or even music, itself.

**Chicago, Ill.**—And they all say it was some party! There was a regular turn-out of banjo names when Al Morey, formerly master of ceremonies at the Worth Theatre, Fort Worth, Texas, stopped at Chicago on his way to the Howard Theatre at Atlanta, Georgia. Milton G. Wolf hustled around to get things going, and among those present were Frankie Masters, Walter Dellers, Earl Wright, Sam Friedman, Earl Roberts, Joe Reining, Harold Kluekhohn, Herb Kaumeyer, Miss Linea Ekenberg, Lynn Hutton and William Hawkins. It was said the gathering might have easily been mistaken for a Guild convention.

**Pittsburgh, Pa.**—Fred Bacon, the veteran banjoist recently made this city on an extended concert trip, which included appearances before Rotary clubs and over the air. He and Mike Scheidlmeier, the well known banjoist and teacher, spent the week-end together.

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### Melody and Filling In

What is your opinion regarding the use of melody once in a while as a "fill-in"? Is it coming into practice for future banjo parts? — F. P. B., Somerville, Massachusetts.

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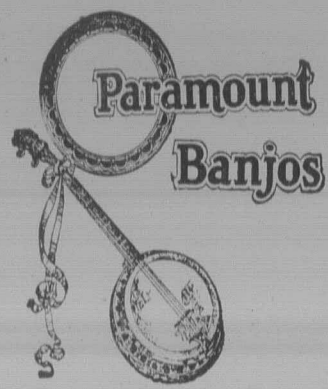
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By Milton G. Wolf, "The Banjo Man"



PERRY DRING

PERRY for some time past, has been with Charles Deming's orchestra. He plays "mooch" banjo, and when it comes to the matter of vocal choruses! I am hoping that he will come to Chicago again soon, as he is the sort of boy one likes to have around.

### Toronto Band Notes

(Continued from last month)

To Captain R. B. Hayward, R.M.S.M., falls the honor of being the sponsor of the official Exhibition Marching Song; writing the lyrics, composing the music and arranging it for this Fiftieth Anniversary of the Canadian National Exhibition. After hearing it, I have no hesitation in declaring that its rhythm does put a tingle in your toes. It is now being published in orchestra and sheet music form, and I predict a large sale. . . . The Band of the Toronto Scottish, Bandmaster Holden, was featured in a number of concerts that were warmly applauded, as they well deserved to be. No fault could be found with the playing of this band, except the harshness of tone produced by the solo cornets. The leader should look to the tonal quality of his cornet players as its stridency actually spoils the balance of color. . . . The Band of the Queen's Own Regiment, Bandmaster J. J. Buckle, gave a number of concerts that, as usual, were up to the high standard for which this bandmaster is justly noted. A marked improvement is noticeable in the playing of this band since he took it in charge, and its work was well received by the vast crowds that attended. . . . The annual band contest occurred as usual, excepting that Class A had to be omitted because of an insufficient number of entries, the Toronto Regimental Band, Lieut. Walter Murdock, being the only entrant. Following are the awards as granted to the other classes by the Exhibition committee. . . . Class B: First Battalion Wentworth Regiment Band (Dundas), E. P. Thornton, first prize; Hanover Musical Society Band, A. J. Lockley, second prize; Peel and Dufferin Regiment Band (Brampton), F. Tucker, third prize; also competed: Orillia, Collinwood and Guelph Bands. . . . Class C, 1: Petrolia Citizens' Band, W. Taylor, first prize; Port Dover Citizens Band, E. H. Knight, second prize; Goodrich Citizens Band, A. R. Williams, third prize; also competed: Walkerton, Elmira, Beansville, Orangeville, Burlington and Beeton Citizens' Bands. . . . Class D, 2: Meaford Citizens' Band, J. A. Couré, first prize; Weston Boys' Band, G. Sainsbury, second prize; New Toronto Citizens' Band, G. B. Wright, third prize; also competed: Listowel, Whitby and Elgin Mills Bands. . . . The White Symphony Orchestra is rehearsing every week under the baton of Alvin C. White. The orchestra is in fine playing condition, and can be recommended for socials, concerts, etc., where jazz is not wanted. It plays music only. . . . The Harmony Symphony Orchestra, under the direction of Mr. Semple, Mus. Doc., has commenced its fall rehearsals and is coming into great musical form. Good things in music are expected from this body. — Jack Holland.

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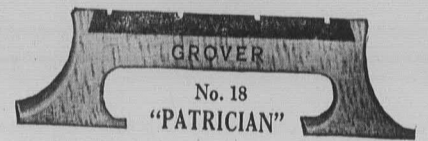
ON September 29th, 1928, Milton G. Wolf, The Banjo Man, opened his new quarters, Suite 816, Kimball Bldg., Chicago. On that day Mr. Wolf held open house, greeting his many friends who flocked to wish him well in his latest move.

BANJO players and teachers will welcome the new Banjo Band edition of the popular "Tuneful Melodies" collection by A. J. Weidt. Mr. Weidt never produced any more taking tunes than the six numbers in each of the two volumes of "Tuneful Melodies." These pieces have been heard widely on the air, and in concert as well, with the result that there has been an insistent demand for the extended ensemble arrangements now available. The instrumentation includes solo and chord parts for tenor banjo and plectrum banjo, 1st and 2d, 3rd and 4th tenor banjos; 1st, 2d, 3rd and 4th plectrum banjos; piano accompaniment, with melody cued in; guitar accompaniment (or guitar banjo); Hawaiian steel guitar solo. Parts are so arranged that the numbers may be played in almost any combination of fretted instruments, including mandolins and ukulele, and the selections are not overly difficult, although full of "meat" for even the more advanced players. (Walter Jacobs, Inc., Boston.)

THE Nicomede Music Co., Altoona, Pa., announce a revised edition of the *Morris Tenor Banjo Method*. This will no doubt be ready for distribution by the time we go to press.

Holyoke, Mass. — Joseph Pizzitola of this town, has recently extended his activities by opening a new studio for plectral instrument instruction in Greenfield, Mass. This is the fourth studio to open under the supervision of Mr. Pizzitola, the others being located in Northampton, Easthampton, and Holyoke, itself. The Greenfield studio will be in the charge of Leonard Robbins, soloist of the *Pizzitola Strummers*, and a member of the *Melody Trio*, an organization which has recently completed a tour of the Keith-Albee circuit.

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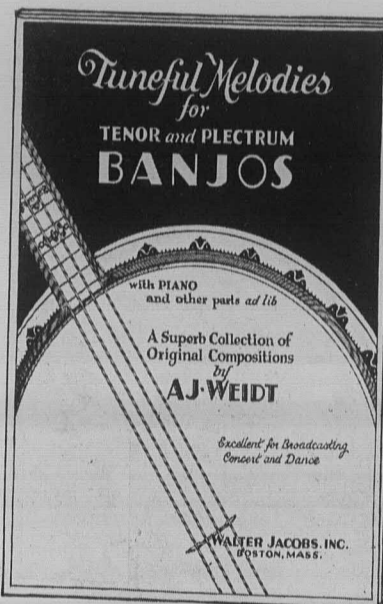
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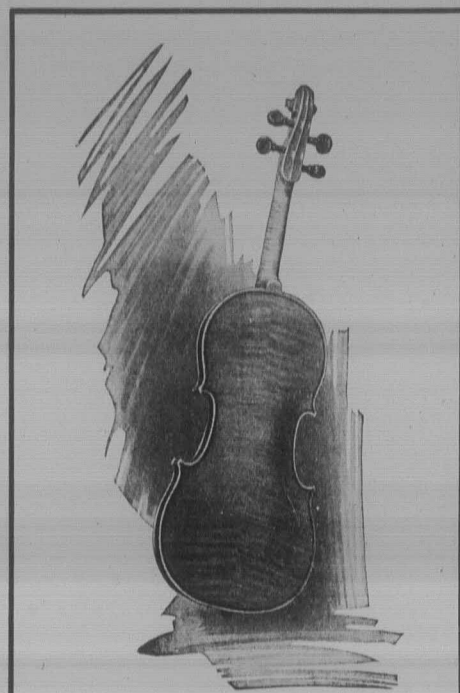
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## The Violinist CONDUCTED BY Edwin A. Sabin

**A**MONG those who, perhaps, may have read what we have had to say in this department at different times regarding the value of violin practice, no doubt there are some who at one time or another have heard a good (or fairly good) country fiddler who played only "naturally." This native product of America was brought sharply into the limelight some three or four years ago; halls were hired and contests arranged for all aspiring fiddlers from far or near. Mellie Dunham, never before heard of outside his own little circle, sprang into fiddle fame almost over night, and by proving a drawing attraction to the great curiosity-seeking public gained a competence sufficient to carry himself and "good old Gram" through their declining years. Other "old ones" also took advantage of this sudden revival of *Money Musk, Fisher's Hornpipe* and such other old fiddle tunes, and eagerly came to the front to show their bow-and-rosin prowess, all without doubt having a canny eye towards the coveted prize.

All this was of such recent happening that the country fiddler is not now an entire stranger to the present generation, as he almost might have been a generation back. To our mind, or (and better) our way of guessing, the palmy days of country fiddlers were in their decline, say, some two generations ago, and we personally knew two or three of these fiddling musicians. We had just begun to take lessons and, therefore, were attracted by any kind of violin playing. The reader may ask: "What has the country fiddler to do with practicing in these days of available technical knowledge in violin playing?" As answer, let us for a moment consider the gypsy violinists. It, perhaps, is too much of a compliment to our country fiddlers with the wonderful playing of the Hungarian gypsies, and it is only in respect to the evidence of similar mental processes that we so compare them.

### Both Natural Musicians

Neither the gypsies nor our country fiddlers are supposed to be taught in the usual way, and of course are not supposed to read music. They get it "by ear," are not bound by written notes, and are fancy free. The American country genius rarely played anything but reels, hornpipes and jigs, while the gypsies have had, and still have, infinitely more to say musically than have our fiddlers. When *The Merry Widow* was having its world-wide productions I was glad to occupy a place in the orchestra of the Tremont Theatre, where one of the best "Merry Widow" companies played this tuneful little opera during a run of eighteen months. In the scene depicting Maxim's very gay Parisian restaurant, a small gypsy band on the scenic balcony of the act played independently of the regular orchestra. We heard them at every performance during that long run and marveled that their playing was so unfailingly brilliant and flawless in the very rapid passages, and their tones so hauntingly melancholy and expressive in the slow melodies. The leader of the gypsy band was a violinist, which is always the case with these organizations, and he played the really difficult music for that scene wonderfully well. The violinist at the same stand with me in the house orchestra (he had studied with the best of teachers) agreed with my opinion that hardly any one of the famous violinists we ever had heard could have improved upon the performance of this gypsy. Unlike our own untaught country fiddlers he played "all over" the violin, whereas his American prototype but rarely ventures out of the first position. How do they compare, and why compare them? We do so because each has something very desirable which commonly is missed by most violin students. Let us specify a little.

In the first place, both classes of these players are very strongly attracted to the violin as a means of expressing a strong, inborn desire for making, what to them, is music. They find in their native surroundings material which each appropriates in his own way, albeit the gypsy has a vastly broader field; he finds an infinitely greater variety which has come down to him through generations of tribal musicians who have handed on their songs and czardases. With him this music may be said to be inborn, as he has heard much of it from the very cradle; therefore, when he begins to play he has a mind which already is supplied with the songs and fantasies that he brings out on his violin through a great deal of patient, yet to him, fascinating work. No, we do not believe he does this entirely unaided, but from the fact that he is ignorant of musical notation it is evident that he has not been pedagogically instructed in the accepted way.

The bards of old possessed themselves of their legends and stories which many times were sung, by hearing them from their predecessors. They may have added considerably to them through their own sympathetic imagination, and the Hungarian gypsy could do the same with his unwritten music. We cannot conceive of the Hungarian gypsy becoming a violinist through the influence of Leopold Mozart's *Violin Method*, the first of many that came along down through the years; nor, in a much later period, would Spohr's *Violin School* have appealed to him. No, in music (as well as in everything else) the gypsy is understood to be a free-lance, and all this unrestraint, this unstudied, quick action on the impulse of the moment in music from a mind filled with fantastic songs and czardases, tends to give the gypsy an unconsciously rapid and most efficient bow-arm. Who ever heard of a gypsy player with a stiff arm? There may be one, but we have never seen him.

### Musically Not to be Compared

As we have said, from a musical standpoint, the American country fiddler hardly is to be compared with the Hungarian gypsy violinist. He is like the gypsy as far as he goes, but if we compare them at all, and being a little sensitive nationally, we must claim that the American fiddler has not had a fair start. From very infancy the gypsy has had his songs of the Puszta, his melancholy airs and his czardases full of varied temperamental expression, whereas if our fiddler had heard anything during his infancy which might help him later, it may have been *Yanke Doodle*, the national air, and the jigs, reels, and hornpipes from some possibly nearby player. Then, again, the Hungarian gypsies possess names that in themselves convey a mystic charm. We feel it when we hear of "Gynia Kaldy," "Panna Czinka," "Remenyi Kelenyi," and at once are aroused by the prospect that we are to hear the violin played by someone whose very name promises a unique, stirring and emotional performance.

On the other hand, what chance has a man with the name of Whitaker of predisposing an audience in his favor? Yet we once knew a Mr. Whitaker and played for him. He did not care in the least about an audience, but could play reels and jigs with marvelous effect. He may have known how he learned them, but no one else knew, and it was certain that he never had a lesson. He was a carpenter, and a man greatly respected by everyone; possibly the minister and deacons of the church did not know he could fiddle! Perhaps in his youth he may have had a strong desire to become a musician, did not see his way clear to do so, and only got as far as the reels and jigs. These he perfected in his way; and no one — not even with the names of Czinka or Remenyi — could have played them better.

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Hungarian violinist who played not only the gypsy music to which we have alluded, but all the great works for the violin; in short, in addition to being a "natural" player he was educated according to the highest standards of the violin. While in Boston he made the acquaintance of "Jimmy" Norton, one of the best jig and hornpipes players in all New England, and we have heard it stated that Remenyi was delighted with Jimmy's renditions. He was attracted by Jimmy's playing because it was new to him, and he considered it an unaffected expression of the temperament of New England people.

Remenyi would have enjoyed hearing Mr. Whitaker who, although he held neither his violin nor his bow "according to Hoyle," nevertheless played freely and easily because he never had thought of any other way of playing. He had not been made self-conscious by a poor teacher, played only the tunes he had well in mind before he attempted them, and so mentally was better prepared to practice his tunes than is the average student in practicing his early studies. We know of those, even among advanced pupils, who never have formed the habit of consciously thinking their music before playing it. Fortunately there are others who always think their music ahead, or simultaneously with its playing, and that is practical *solfeggio*.

### Mr. Whitaker and Solfeggio

Mr. Whitaker used *solfeggio* unconsciously (that is, "naturally" or intuitively) without even knowing it had a specific name, and it had proved a most desirable preliminary for him in achieving clean playing. Whenever he drew a bow across the strings his first thought was to produce the tune he had in mind to play at the moment. Possessing a "naturally" musical ear that demanded good tone, which he knew would not come if arm, wrist or fingers were stiff, he "loosened up" (if it was needed) before beginning to play. A gypsy does the same thing instinctively. In our early lesson-taking period Mr. Whitaker heard us play, and we knew just what he thought: that we hadn't "got the hang of it!" — and Mr. Whitaker was right!

We do not believe, neither do we mean to intimate, that Mr. Whitaker would have been successful with the Beethoven *Concerto* or other such standard numbers, yet intuitively he had the elemental requirements necessary for good playing, as also have the gypsies, and those are full relaxation and active thought. With that in mind, let me close by advising violin students to heed Mr. Whitaker and the gypsies, learn their ways and become wise.

### Addenda

(Editorial Note: *The Story of the Gypsies*, a new book by Konrad Bercovici and just published by the Cosmopolitan Book Corporation, was reviewed in the *Boston Evening Transcript* about the same time that Mr. Sabin's article was going through the magazine editorial mill. Mr. Bercovici (born in Roumania) understands the nature of the gypsies and speaks their language fluently, besides his own Roumanian, English, French, German, Italian, Spanish and Yiddish. In connection with gypsy music, Mr. Bercovici makes statements in his book which not only coincide fully with those made by Mr. Sabin, but amazingly reinforce what our department conductor says regarding gypsy music traditions, improvisations and ancestral descent, particularly in the closing paragraph of the excerpt here quoted through the courtesy of the *Transcript*. — M. V. F.)

"The real gypsy melody," says Mr. Bercovici, 'has the wildness, the sadness, the intensity of the desert, the forest and the mountains. There is no melody so powerful, so elemental, so gripping.' The melodies of which so much has been said and written are usually improvisations. The author-historian tells how one famous Gypsy fiddler listened to another one playing. He suddenly wept and, kissing the lean and supple hands of the player, begged that he might be taught the piece. Whereupon the player exclaimed, 'But I have been playing one of your own pieces that I heard you play only a few months ago!'

"One day two New Yorkers were listening with Mr. Bercovici to a group of true gypsies playing at the Hotel Ambassador, New York. One of them asked the band to play a Liszt rhapsody. 'The eyes of Tzizane gleamed with pleasure. He spoke to his band, five of whom were his own brothers. When the first chord was struck, the walls of the hall seemed to disappear. The ceiling was transformed into a blue sky sprinkled with silver. The music took us down into the very depths of the gypsy race. Our own veneer of civilization cracked. We were then lifted out of the depths by one powerful swing and brought to such heights our dizzy heads pierced the skies to float above ethereal dream gardens. Never before and seldom since have I been so moved by anything I have heard or seen.'

"When one of the listeners remarked that it was beautiful, but not as Liszt wrote it, the leader passionately replied: 'Is it my fault that Liszt was not able to put down the music on paper as he heard it played by my fathers?'

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# You Can Take It or Leave It

What I Do Not Like In the New Music

TOCCATA and FUGUE, in C, by Millicent Tschan, a work originally composed for the Stummeklavier (dumb piano), but transcribed, paraphrased, arranged, annotated, and published by Archibald Windwessel for two piano accordions and a single trombone.

MILICENT TSCHAN, who, according to Walter Spiller, prominent cellist and taxidermist of Cheltenham, N. Y., is probably the greatest unknown woman composer today, has figured but little in the eye of the musical public. As she prettily expresses it, she would rather live among the roses in retirement at Egg Harbor City, N. J., than take part in the turmoil of a prominent composer's existence wherein the constant meeting of title contenders and the ceaseless wrangle over gate receipts are so discordant to a sensitive soul. "How can I compose," asks Miss Tschan, with justice, "when I am discomposed?" The answer to this is a Welsh four-letter word beginning with llywd and ending on a general pause.

Millicent Tschan was born at Sawmill Hill, Pennsylvania, in 1879. At an early age she showed a predilection for music, a tendency which her parents rashly furthered to the fullest extent by allowing her to play on the brink of the famous Sawmill Hill frog pond mentioned by Ferdinand Fleck in his celebrated book *Bach's Tendancies Toward Back*, which created such a furor ten years ago when the censor failed to suppress it.

"It was here," says Miss Tschan, "that I first dedicated my life to counterpoint and harmony, for I realized that my soul was in tune with the infinite and was the one selected to do something or other. It was at the age of four that she heard an aged frog, which reminded her of the librarian at the Free Library at Bells Corners, croaking "Toccatu, toccata, toccata!" She then knew that Nature itself had chosen her as the mouthpiece of nothing in particular, and that she was destined to commence her great work immediately.

But she was apprehensive of her own unfitness for the task before her. She wrote to the president of the Acme Window Washing Company, unburendering her girlish heart in a passionate burst of self-deprecation and illusion. "Think nothing of it!" was the advice that eminent financier sent her, and mightily strengthened in her already firm idea of her own greatness she bought a ream of music paper and wrote the title of her finest composition in a fine, almost illegible hand. Five years later she finished the composition of the *Toccatu*.

A year later an event took place that changed the course of her life. While she was reading a discussion about fugues, an article written in Lithuanian, a language of which she was entirely ignorant, the inspiration for the second part of her great work came to her. "Does the word 'fuge,'" the writer pertinently had asked, "come from the Italian word *fuga*, meaning flight, or does it come from the German *fuge*, meaning a joining or a seam?" And if so, why? But on the other hand it may not."

Working upon this supposition Miss Tschan started to labor on the *Fuge* movement. She took, as subject, the theme of the *Toccatu*, which was, according to Windwessel, the old choral *Many are called, but few get up*, which is still sung antiphonally on St. Periphra's day in all churches of the Gorgonzola persuasion. Windwessel has given this statement to the solitary trombone, muffled with a red bandanna handkerchief to give an ethereal atmosphere to the exalted melody.

With the subject given out in the alto, the answer follows in the soprano in C-minor, ending in G-minor with the countersubject in the alto with indistinct mutterings in the basses. At this point occurs the first episode, separating the second from the third entry of the theme, thus preventing the monotony, with attendant epileptic spasms in the bass, which would arise if the entries all came so close together as to be contiguous. Here the subject is restated in the bass and in the original key, with the counterpoint in the other parts indiscriminately, all resolving into the second episode. The subject again is brought forth, this time in the soprano, in E-flat major, with the first countersubject in the bass, all of which slips quietly into the third episode, going thence into the answer in the alto, in C-minor, and finally, after the triumphant exposition of the fifth subject, the coda makes a grand finish with a pedal note on the tonic (hef, wine and iron).

Two piano accordions, indeed, form the only possible mode of presentation for this elaborate and involved work. And yet, were it not for the aid given by the single trombone, in the *Toccatu*, the magnitude of the composition would possibly be lost amid the disjecta membra of battered tonalities. Windwessel has shown himself the dean of arrangers in that the transcription in no way resembles the original.

Mostly by  
ALFRED SPRISLER

## The Amateur's Guide to Musical Instruments

### 11. THE FRENCH HORN

THE French horn, the offspring of the circular waldhorn of long ago, is a coil of some eighteen feet of brass pipe snarled up in intricate convolutions greatly resembling seven quarts of spaghetti in the process of cooking. One end of the tubing is flared out in a wide bell, while the other end is the most barbarous mouthpiece ever invented for the evident purpose of torturing suffering lips. The diameter of this mouthpiece is about the size of a dime, and it frequently makes the performer feel like thirty cents.

Located somewhere in the maze of tubing, very much like a bird's nest in a bramble thicket, are three valves. Their situation is such that the novice can only find them after a protracted search aided by a Rand-McNally map of the New England States and a reliable compass. These valves are now almost entirely on the side-wheel or rotary principle, the attempt to apply straight-up-and-down or plunger type having failed ignominiously because the buttons were always being bumped off by the adjacent tubing. Up to comparatively recent years the rotary valves were worked with gut strings, and it was the habit of every horn player to become friendly with an unsuspecting violinist for no other purpose than to procure odd ends of A-strings from him.

Oddly enough the geniuses who delight in sticking weird and ingenious water keys, steam gauges and safety valves on all other brass instruments never had the opportunity to experiment upon the French horn. Hence, the only way to relieve the horn of surplus saliva is to turn it over and over, following the line of the tubing, until the final triumphant turn brings a half-pint of the desired result out on the carpet.

The tone of the French horn is moist, distant and mellow. It is never remarked while playing, but it is immediately missed when it stops.

This composition was played once this year, at the joint annual picnic of the Blauweissliederkranz and the Arbeiterunterstützungsverein at Schneider's Farm, on July 4.

### He Wasn't To Be Fooled

THE following story, which you may take or leave, as you see fit, happened in the long ago when there were saloons and their adjuncts, the German bands.

There was one particularly blatant and vociferous German band that was wont to infest our neighborhood, possibly because of the good quality of the beer obtainable at the corner saloon. The progress of the band was slow, but it usually ended the morning's work by a spirited burst in front of Dr. Angus Macdougald's office, from whence it ricocheted over to the saloon and was swallowed up by the swinging door.

The doctor got rather tired of answering the doorbell, only to find on the step a fat-faced German with a dilapidated alto horn in one hand and an equally dilapidated cap in the other. Repeated rebuffs seemed powerless to affect the official collector of the band. Finally, the physician tried drastic measures.

In the dim hallway of his house he hung an articulated skeleton which, with the yellow beams of an overhead gaslight playing on it, looked ghastly enough to have frightened an undertaker. The doctor stood at the door in wait for his tormentor.

And when the expected ring finally sounded, the door flew inward and disclosed the gruesome, grinning skeleton to the alto player. He registered some surprise, but then his rotund face widened into a grin as he said:

"You can't fool me, doc; I know you efen ven you haf no clothes or noddings on!"

A tympant player named Greer  
Was rather inventive and queer;  
One drum had a fault,  
So he threw in some malt,  
And before many days had good beer.

Mommer For Willie Buys A Piano

MOMMER and Popper and Willie were seated around the supper table, none of them saying a word. Suddenly Mommer broke the silence, "For Willie we must buy a piano. He is a fine boy and should be the life of every party. Besides, anyone can learn to play an instrument in a half hour at home, and without a teacher, by those easy methods. Willie is so smart I know he could learn to play in fifteen minutes."

Popper, who knew his place, said nothing, but handed two hundred dollars over to Mommer.

The next day she and Willie set out in quest of a piano. "Remember, Willie, four out of five have walked a mile for a piano. When you get yours you must practice five minutes every day and sometime, maybe, you'll be a regular Paddlerewski."

And so they walked along until Mommer caught sight of a sport suit in a window. A beautiful suit. They stopped. The temptation was great and Mommer was only human. So into the store they went.

A smart looking salesman approached in an exercising attitude, inverted bicycle style, and said, "Good morning, Madam. Everybody happy? Remember this is Joy Day."

Mommer asked the price of the suit and the salesman told her, "Dirt cheap, it is only sixty dollars." So she bought it. As they were going out she turned to Willie and said, "Anyway, a saxophone, I think, would do just as well."

So they continued walking until they came to another window in which dangled a handsome fur coat, a real tabby. No hesitation this time.

In they walked. The salesman came forward, debonair and devilish. "Good morning, Madam. I always smoke Fortunate Hits because they are baked." Mommer walked out of the shop plus the coat and minus one hundred and fifteen berries. Turning to Willie she whispered, "Anyway, a guitar, I think, would be better than a saxophone."

So on they trudged until they were halted by a hat. Such a lovely hat. A lot of little dood dads here, and dad does there. Into the store they ran. "Good morning," sang the salesman, "There's not a sneeze in a sleighful!"

Mommer bought the hat for ten smackers and Willie was told that a ukulele had more dulcet tones than a guitar.

So they plodded directly to a shoe store and into it. "Good morning," smiled the salesman, "Even your best friend won't tell you when you have fallen arches." And Mommer bought the shoes for fourteen dollars and seventy-five cents.

So on they strolled until they came to a music store. They stopped and gazed in the window.

"Oh, Willie," cried Mommer, "Look at those darling Jew's-harps. I've always loved them. For you I'm going to buy one."

"But, Mommer," whined Willie, "For me I thought you were going to buy a piano."

"Don't you talk back to me, you ungrateful boy. You are in far greater need of a Jew's-harp than you are a piano. Come on."

And into the store they went. —Albert Morse

### What They Said About Music

TING, ting, ting! went the prompter's bell at eight o'clock precisely, and dash went the orchestra into the overture of *The Men of Prometheus*. The pianoforte player hammered away with laudable perseverance; and the violoncello, which struck in at intervals, "sounded very well, considering." The unfortunate individual, however, who had undertaken to play the flute accompaniment "at sight," found, from fatal experience, the perfect truth of the old adage, "Out of sight, out of mind;" for, being very near-sighted, and being placed at a considerable distance from his music-book, all he had an opportunity of doing was to play a bar now and then in the wrong place, and put the other performers out. The overture, in fact, was not unlike a race between the different instruments; the piano came in first by several bars, and the violoncello next, quite distancing the poor flute; for the deaf gentleman too-too'd away, quite unconscious that he was at all wrong, until apprised, by the applause of the audience, that the overture was concluded.

—Mrs. Joseph Porter, from *Sketches by Bos*

Yum-Yum: He's the gentleman who used to play so beautifully on the — on the —  
Piti-Sing: On the Marine Parade?  
Yum-Yum: Yes, I think that was the name of the instrument. —W. S. GILBERT, *The Mikado*.

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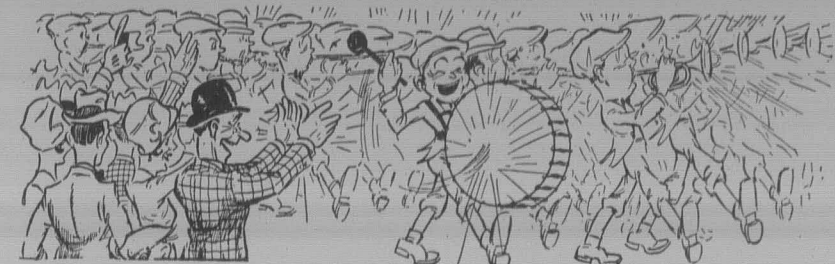
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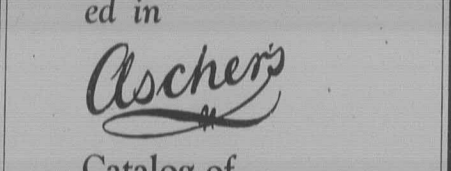
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*Just Like a Melody Out of the Sky	
*Jumping Jacks	
*Just a Night for Meditation	
*Lonely Little Bluebird	
*Lonesome in the Moonlight	
*Linger in My Arms	
*Last Night I Dreamed You Kissed Me	
*Lila	
*Low Down (Cause I Feel)	
*Mamma's Grown Young, Papa's Grown Old	
*My Fat	
*Man I Love (The)	
*My Melancholy Baby	
*My Angel (Angela Mia)	
*Nagaki	
*Out of the Dawn	
*On Carments	
*Oh You Have No Lies	
*Old Man Sunshine	
*Old Favorites	
*Polly Princess	
*Ready for the River	
*Sunbeams	
*She is So Lovely	
*Somebody Sweet as Sweet on Me	
*Skadin' Dee	
*Sweet Sue Just You	
*Skiddin' (Tombstone Novelty)	
*San (New Skinner Arrangement)	
*Since My Best Gal Turned Me Down	
*Soliloquy	
*Stay Out of the South	
*St. Louis Blues	
*Sweetheart of Sigma Chi (Orch. and Band 75c)	
*Somebody Stole My Girl	
*Ten Little Miles from Town	
*Two Lips	
*Think of me Thinking of You	
*Two Little Love Bees	
*Too Busy	
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*Until Yesterday	
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## What I Like in New Music

By L. G. del CASTILLO

### Orchestral Music

**THE BROOK**, by Curtis (Schirmer Gal. 347). Medium; light active 6/8 Presto brillante in A major. It becomes increasingly apparent that to the composer the brook, the spinning wheel, and the bee all sing the same song. The theory is here aptly demonstrated with rippling little running figures, constantly moving yet tuneful. The middle section is a trifle slower and more sustained.

**STARLAND**, by Hueter (Schirmer Gal. 346). Medium; light quiet 6/8 Allegretto grazioso in F major. A light graceful intermezzo in Hueter's customary tuneful and agreeable style.

**DOUBLE NUMBER**, by Carpenter (Schirmer Gal. 345). (a) *Little Indian*. Easy; quiet American Indian 4/4 Lento in D minor. A very simple and very effective atmospheric mood piece for a foremost American composer. Well worth while. (b) *Little Dancer*. Medium; light atmospheric 2/4 Allegretto in A major. A little too good for the average orchestra. Very like the lighter Debussy preludes, it needs sympathetic and intelligent interpretation. There are two typographical errors. The metronome indication should obviously be eighths instead of quarters, and the bass grace note in the fifth measure after 5 should be sharped.

**MIGNONETTE**, by Levy (Schirmer Gal. 344). Medium; light 2/4 Allegretto con brio in A $\flat$  major. A little intermezzo of more than ordinary distinction and charm. Well out of the rut, and with a slightly classical lilt that renders it useful for period pictures.

**KISMET** (Characteristic Oriental March), by Trinkaus (Schirmer Spec. 106). Easy; light Oriental 2/4 Allegro moderato in A minor. This is listed as the Schirmer Special Series, which is a new one on me. What the 105 predecessors were I have no idea, but it is possibly limited to the lighter or easier numbers. Trinkaus is, of course, no greenhorn at writing simple but tuneful and likeable music, and this is in his best vein.

**MAURESQUES**, by Borch (Belwin Conc. Ed. 124). Easy; Oriental 2/4 Moderato in G minor. Borch can always be depended upon. This is in quiet vein, — a Moorish serenade. The pace is slow and rhythmic, the melody suave and faintly melancholy.

**OLD COLONEL**, by Skilret (Fischer C. 55). Medium; light characteristic 2/4 in E $\flat$  major. Here is another composer in whom you can put your trust. His Victor record (that's not bad) speaks for itself. This is subtitled "Characteristic March," but is more like a novelty intermezzo with typical Southern lilt and syncope.

**I'M GOIN' HOME** (Negro Spiritual), by White (Fischer C. 56). Easy; plaintive 3/4 Andante religioso in F minor. A typical, melancholy spiritual, well written and well arranged. What more can one say?

**SENEGADE**, by Herbert (Ascher 496). Easy; light sentimental 2/4 Andantino grazioso in D major. A clean and simple editing of this familiar Herbert number.

**CABARETTA**, by Luck (Ascher 499). Easy; light 4/4 Allegro con spirito in B $\flat$  major. An orchestral arrangement of a delft little piano number by the composer of *Idilio*. So far as I know, this is its first orchestral appearance.

**DOUBLE NUMBER**. (a) *Canzonetta*, by Cui (Ascher 500). Easy; light quiet 3/4 Allegretto in G major. A tuneful semi-pastoral little piece, also a familiar piano number. (b) *Ring o' Roses*, by Humperdinck. Easy; light 2/4 Gioioso in B $\flat$  major. A very folk-songy sort of thing by the composer of *Hansel and Gretel*, and quite similar to some of the cheery, little jingly tunes in that opera.

**THE FOX HUNTERS MARCH**, by Penn (Ascher 502). Easy; 6/8 March in F major. A swinging march, but with no hint of the horn fan-fares that are suggested by the title. It could have been named *Battlehip Oregon*, or *Pride of the Force*, or any of these red-blooded things that marches are usually named.

**DOLLS PARADE**, by Elie (Ascher 503). Easy; martial characteristic 4/4 Moderato in F major. Justin Elie, if you don't know it, is a distinctly talented composer. This number, from a *Children's Suite* by him, is similar to the *Pienné March of the Little Lead Soldiers*. There is, however, a ff ending instead of the patrol effect of the better known number.

**CADETS MARCH**, by Wagner (Ascher 504). Easy; cut-time march in F major. By Edward, not Richard. And Richard could write some marches, if I may speak in the vernacular with no disrespect. This one of Ed's is a typical German march; not bad material.

**BATTERY A MARCH**, by Lane (Hicks). Easy; 6/8 march in B $\flat$  major. By a prominent Boston orchestra leader, dedicated to a famous Boston organization.

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**WITTY MOMENTS (Humoreske)**, by Marquardt (Music Buyers). Easy; light characteristic 2/4 Moderato in F major. A very apt and deft characterization which if used discriminatingly will prove invaluable. A light staccato melody in dotted rhythm for which I can think of no companion piece. That in itself is considerable praise.

**SYMPHONIC INCIDENTALS No. 19 (The Third Degree)**, by Marquardt (Music Buyers). Medium; heavy emotional 4/4 Moderato drammatico in D minor. A piece of grim and surging phrases, effective as titled. There is a short coda in major, apparently to indicate the criminal has confessed and the agony is over. Or suit yourself.

### Photoplay Music

**LAMENTO**, by Berge (Robbins P. 89). Medium; heavy emotional 4/4 Adagio in A minor. A plaintive dramatic opening with a sinister bass figure under empty octave quavers. The number mounts to a heavy climax, at which point it ends.

**THE MILL**, by Berge (Robbins P. 88). Medium; light characteristic 2/4 Adagio in B $\flat$  major. The steady rhythmic clikety-clack runs from the first measure to the last. The staccato melody of the first two strains gives way to a more melodic trio strain.

**AMBLING ALONG**, by Azt (Robbins FF 20). Easy; light cut-time Moderato in E $\flat$  major. Jovial and humorous, in a pleasant walking tempo. Such are the adjurations of the sub-title. The piece is a sort of concert fox-trot, rhythmically paced.

**TOUCHDOWN MARCH**, by Johnson (Robbins E. 26). Easy; 6/8 march in F major. The football analogy is maintained by the opening strain, in which the first three measures are identical with one of the Harvard marches, a phrase of *Hail, Hail, The Gang's All Here* in the trio, and a few samples of onomatopoeia in the break-up strain which are supposed to articulate "Scrimmage" and "We want a touchdown."

**WHITECAPS (For water scenes)**, by Schall (Belwin Cin. Inc. 91). Easy; quiet pastoral 6/8 Moderato in G minor. A gentle barcarolle rhythm is maintained through a rolling melody under sixteenth quavers.

**A SONG OF DEATH (Prelude)**, by Preston (Hawkes 6008). Medium; quiet emotional 4/4 Moderato in F major. The number is deceptive by reason of the title, and the introduction, which opens heavily and tragically, with grim chords in F minor. After a short climax, however, it swings into a sustained melody in major, and carries this through to the end.

**LOTUS BLOSSOMS (Oriental Intermezzo)**, by Felix (Fischer Min. 1). Easy; quiet Chinese-Japanese cut-time Moderato in A minor. An even moderately paced intermezzo with the characteristic progressions of fourths in the melody. The first of a new series of brief numbers, octavo size, titled *Miniatures*.

**MOORINGS (Rustic Idyl)**, by Bradford (Fischer Min. 5). Easy; quiet pastoral 6/8 Andantino in G major. A very easy and dainty little pastorage of melodic appeal.

### Vocal Music

**AN OLD ADORÉ**, by Schertzingner (Ditson). Another of the Spanish tango-ish songs. There is a wistful lilt to it that bodes well for its success.

**WHEN TWILIGHT COMES**, by Tandler (Pallma). A straight 4/4 ballad of conventional verse and chorus, but with some striking harmonic and melodic progressions.

### Instrumental Solos

**TREASURE TUNES**, by Stoessel (Birchard). Album for violin and piano. A set of easy first position transcriptions of various folk tunes and classic melodies, such as the Brahms *Lullaby*, or the *Song of the Volga Boatmen*. There are twenty numbers in the album, and an extra *ad lib* violoncello book for trio use.

### Popular Music

**THE WHOLE WORLD KNOWS I LOVE YOU**, by Pinkard (Berlin). A good song, though not too devastating. Rhythmically it can be made something of.

**DON'T THE RACCOON**, by Coats (Remick). The composer should be Coats, not Coats. One of those jazz rhythm songs dating back to its first dim granddaddy, *Everybody's Doin' It*. Kinda funny lyrics here and there.

**WHERE THE SHY LITTLE VIOLETS GROW**, by Warren (Remick). There was a song about *Where the Lazy Daisies Grow*. There was a song about *Carolina in the Morning*. And then there is this song. They all have the same rhythm, and I hope you like it.

**IF YOU WANT THE RAINBOW**, by Levant (Remick). The pessimistic thought presented herewith is that if you want the rainbow you must have the rain. Pleasant thought for the day. But pleasant music, anyway.

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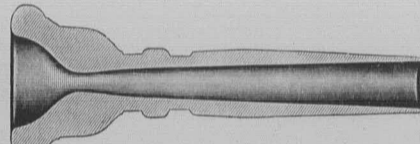
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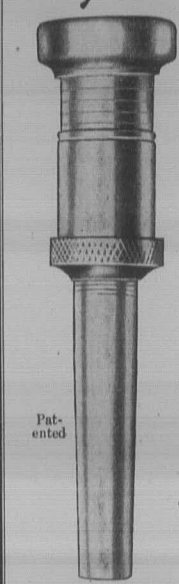
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## Educational Music

A Review Column Conducted by  
FRANCIS FINDLAY  
Head of the Public School Music Department  
New England Conservatory of Music

SO MUCH new material is reaching the desk of the conductor of this fledgling department that it is difficult to know where to begin, and perhaps the fairest way, in order to give each publication the consideration it deserves, is to take them up in the order of their arrival. Let it be understood, before I proceed farther, that in the reviews appearing in this department there will be no attempt to pass judgment on the relative merits of the various publications given notice therein. At this stage in our progress, when so much that is new in method and practice is being developed from day to day, when the individual requirements of instructors or pupils differ so widely because of local conditions and man-power facilities, no modest man will attempt to set himself up as a final authority. This department, it would seem, can best serve its purpose if it acquaints the readers with as much as possible of the new material which comes within its jurisdiction through unbiased discussion of important features of the various publications. Critical comments, when deemed, must be understood to represent nothing more than the personal opinion of one individual, who cheerfully admits that one lifetime is not a sufficiently lengthy period in which to corral everything there is to know about the theory and practice of music education.

One thing is certain: Regardless of the comments and opinions found in this column, there is no need for the teacher or supervisor to struggle along with methods or music inadequate for his needs. The instructor who tries to save a few dollars by using unworthy or obsolete material, just because it is in the library, or who economizes by getting along without supplementary books or music that will help progress, is wasting the taxpayer's money and jeopardizing his own position. Investigate; give actual tests; overlook nothing new that is offered by the publishers; never forget that what seemed impossible or impractical yesterday may be the standard of tomorrow.

THE MIRICK METHOD OF INSTRUMENTAL INSTRUCTION, for Band with Orchestra Parts Ad Lib., by Galen C. Mirick (Gamble Hinged Music Company, Chicago).

"Beginning the Beginner's Band and Orchestra" is the general title and purpose of this recent release of the Gamble Company. The books include a "Director's Manual" and loose-leaf instruction books for all instruments of the band with *ad libitum* parts for 1st violin, 2nd and 3rd violins, viola, cello, string bass and piano accompaniment. These are well printed in good size and format, and evidence a commendable degree of careful editorial attention. According to the author's foreword, "With the aid of the 'Director's Manual' and the accompanying detailed lessons, the novice in conducting finds the handicap of inexperience removed."

Certainly the "Director's Manual" provides a great diversity of information ranging from instruction in beating time to the care of the various instruments. The matter of tone production receives considerable notice. (Contest adjudicators who have heard the efforts of organizations trained by supervisors without an especially spacious background of instrumental experience, can well testify to the need for emphasis on this point.) There is also a pronouncing dictionary of terms which should be in the vocabulary of any supervisor — and also in his tool kit for more frequent daily use than is always the case. The author's advice on the conducting of class lessons is sound, and with the comprehensive suggestions on the ins and outs of each lesson for each particular instrument, the instructor should be able to utilize Mr. Mirick's method to excellent advantage.

The "Trumpet Book," which is the only one of the parts before me, contains twelve lessons, each lesson on a single sheet printed on both sides, with the exception of "Lesson I," which occupies four pages. An interesting feature of this book is the fact that playing positions are illustrated with reproduced photographs of student members of the National High School Band at Interlochen.

This trumpet book covers a smallish amount of technical development, but seems to do so rather well. I am disposed to question the advisability of the "buzz" idea as advanced for developing a tone on brass instruments, and would like to hear the tone of players brought up on this principle before passing an opinion. All in all, it can be said that so far as this trumpet book is concerned, the subject is handled authoritatively and the twelve lessons are sufficiently complete with the aid of the "Director's

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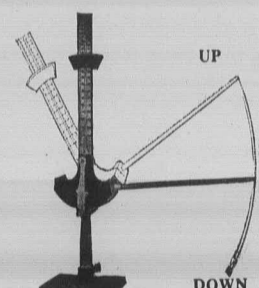
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Manual" to enable the instructor to provide his students with a good foundation in every respect.

Inasmuch as the author tells us that the entire method is the result of laboratory work in the school classroom, we have the assurance that it is practical. Furthermore, his intention to provide a method that will be especially "useful to the inexperienced who have to teach mixed classes for the first time" would seem to have been rather well attained.

With only a trumpet part for examination, it is obviously impossible to offer an opinion upon more than the one book, nor is it possible to discuss the scoring, for which the publisher claims strength. If the extra books should reach my desk within the next few weeks, perhaps more extended study of the whole will divulge other interesting points for remarks in this column.

**INSTRUMENTAL UNISONS**, by Mortimer Wilson (J. Fischer & Bro., New York).

In *Instrumental Unisons* Mr. Wilson has provided a most interesting contribution to the sizable pile of recent publications which now decorates my desk. As indicated by the title, this is a collection of unison arrangements for the various instruments of the orchestra. The pieces are original and range from extremely simple exercises—as in the first selection, *In Tune*—to the final number, *A la Dialogue*, wherein "a simple independence of orchestral parts is introduced in such a manner that the players should lead into it almost unawares." Each piece employs devices that are intended to prepare for and lead to the next, and while they are worthy exercise material in themselves, they take on added interest and actual musical worth because of the elaborate piano part, which of course, requires a good pianist. With this treatment under Mr. Wilson's skillful hand, even open string exercises assume the importance of musical compositions.

The idea is not entirely new, although its application to class instrumental music instruction is comparatively recent. Leopold Godowsky wrote a series of piano duets in which the pupil's part was entirely diatonic and written in the key of C, while that of the teacher reached out into the more abstruse keys, the whole making very excellent music.

*Instrumental Unisons* would appear to offer several advantages as supplementary material. (The subtitle given Mr. Wilson's pieces is "Preparatory Supplements to Orchestral Training"—another bit of Mr. Wilson's good work, published by the J. Fischer house). Each of the ten arrangements quite obviously has been prepared with a definite purpose in mind, and the work of the instructor in the achievement of these objects is facilitated by the very fact that the parts are in unison, thereby simplifying the process of locating and eliminating the shortcomings of individual players.

The author's foreword is, to say the least, good reading to anyone concerned with the general subject of instrumental music instruction, particularly as applied to classes. For instance:

"In familiarizing oneself with general conditions, desires and requirements, before preparing this volume, we found some instances where 'the easier way' was being employed. One orchestra leader cautioned against the violin doublestop which required one open string together with the third finger on the next lower string." If such an formidable obstacle as the necessity of assuming a proper technical position is to thwart progress, then one ought never to expect technical or mental efficiency. Another director mentioned that "the second finger close to the third is next to impossible for younger players"; another that "long bows are not permissible"; still another that "signatures of more than two sharps or flats should be avoided"; and again that "the trombone and tuba should be in the treble clef." In answer to all of which we desire to say that only an orchestra of hand organs would present difficulties with which such an implied student would be able to cope. Our observations and estimations of Young America's ambition and tenacity do not coincide with the limitations above outlined. Contrariwise, we have often discovered the average student to be ready and anxious to master much more material than is usually supplied for that purpose. However, honesty and conviction must permeate even the most enthusiastic efforts to impart knowledge or to assist in the acquirement of skill. With these pedagogical attributes behind the guiding baton the student may safely be allowed the great latitude of technical and mental freedom."

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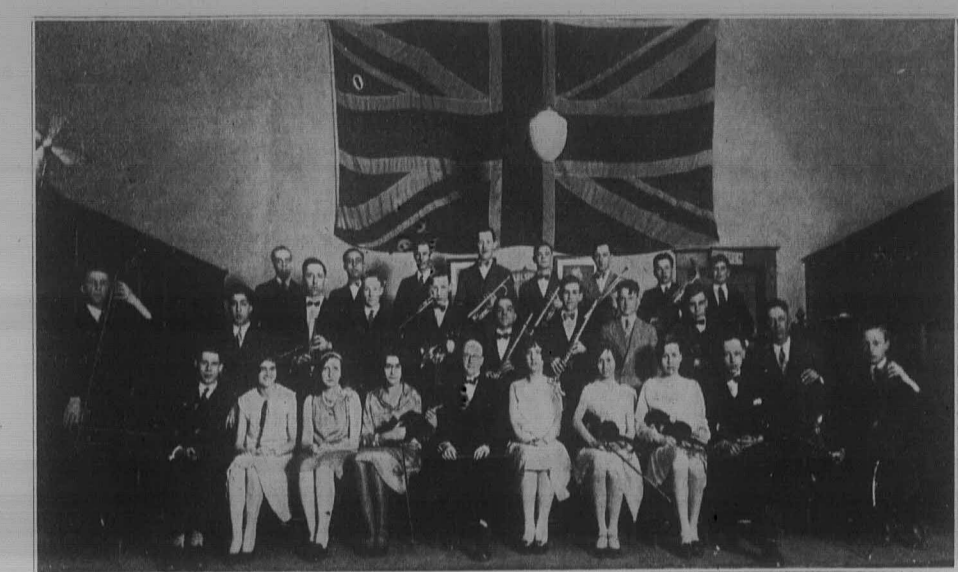
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Additional items on pages 2 and 57

and How to Acquire It," etc. Anyone wishing copies of these pamphlets can secure them by having their name put on the mailing list of the Vincent Bach Corporation. It would be well to mention the instrument you play.

CHRISTMAS carols with orchestral accompaniment are announced by the Oliver Ditson Company this month. The orchestral arrangements of the carols (published in octavo 12,703 for vocal use) are issued in a single volume, and are adapted for instrumental use, or as accompaniment for voices.

SELMER INC., Elkhart, Ind., report that they are now receiving large shipments of the new and improved models of Selmer (Paris) alto and tenor saxophones, which are meeting with such an extremely favorable reception amongst prominent artists. This company also announces a new edition of the Selmer Pocket Catalog containing the latest information and prices on the new Selmer instruments and all Selmer products. Anyone interested will be sent a free copy of this catalog by writing to Selmer Inc. at the above address.

PROJECT LESSONS IN ORCHESTRATION by Arthur E. Heacox is the latest addition to "The Music Students Library" (Ditson). The author of "Harmony for Ear, Eye and Keyboard" has added to his distinction with this new book, which is quite apparently intended for classroom use, and therefore a subject for our educational review department to the conductor of which we congn the volume, along with seven late additions to the "Philharmonic Series for Orchestra," also received from the Oliver Ditson Company.

IN A folder recently received by us from the Apollo Music Co. P. O. Box 1921, Chicago, is outlined Cimer's Trombone-baritone—Pechini's Cornet-Trumpet—Home Study Courses published by this concern. Each course consists of four sections which are accompanied with eight phonograph records. It is claimed by the publishers that the courses are very complete, are expressed in simple language that everyone can understand, and that the records, by example, greatly reinforce the precepts contained therein. The Apollo Music Co. will be very glad to send the folder of which we make mention, to any interested person.

OF Unisonal Foundation Studies for Full Band, Colston R. Tuttle, published by Herbert L. Tuttle, Marion, Indiana, it is said in the introduction of the Teacher's Manual that it "was written primarily to meet the requirements of the busy music teacher forced to teach a school band in addition to doing orchestral and possibly chorus work; also for those band teachers who wished to give children in the grades a good foundation and carry the work on up through high school, but who had no assistants, thereby making it impossible to teach a great number of children daily through the medium of instrumental classes. "However, the course has proven to be thoroughly sound for instrumental class use and as a beginner's method for private teachers."

The instrumentation is for piccolo, flute or C-melody saxophone, oboe or bassoon, E $\flat$  clarinet or E $\flat$  saxophone, B $\flat$  clarinet, B $\flat$  saxophone, cornet E $\flat$  alto, trombone (bass clef) or baritone (bass clef) E $\flat$  bass or B $\flat$  bass, and snare drum.

This course according to its publisher, "has been adopted by the city schools of Milwaukee, where Mr. Skornika is planning to start ninety grade school bands with it." The studies will be reviewed elsewhere in the magazine, in an early issue.

MAZIE M. PERALTA, the well-known organist-teacher has joined the faculty of the Uptown Conservatory of Music, Inc., 6312 Broadway, Chicago, teaching both church and theatre organ. The conservatory teaches all branches of music, dramatic art, dancing, and expression. It is affiliated with Radio Station WIBO.

THE Lorenz Publishing Co., Third and Madison Sts., Dayton, Ohio, announce their Seventh Anthem Contest with the following prizes offered: One First Prize of \$250; one Second Prize of \$150; four Third Prizes of \$75 each; and six Fourth Prizes of \$50 each. The judges' decisions will be based on the qualities of Attractiveness and Practicality and the entries will be considered for prizes irrespective of their grade of difficulty. The contest closes Feb. 1, 1929. Full particulars can be procured from the Lorenz Publishing Co.

THE American Reed Factory of 1112 So. 38th St., Birmingham, Ala., is offering this month a new reed, the Crumrine "Soloist," and it is claimed that this reed will fully meet the requirements of the most exacting soloists and artists. Golden cane and short-spring models.



Here is another California entry in our Beauty Contest, to wit, one Velma Dunlap, and strange to say, in common with others we have presented from this state, a pupil of Bert Tremaine. We wonder if Bert needs an assistant? (Courtesy of Gibson, Inc.)



Every member of this orchestra is an instructor in the schools of Brunswick, Maine, where Mr. C. A. Warren is Director of Music. When the orchestra was organized a year or so ago, only two of its members had any previous experience with musical instruments. Before the end of the first school year they played the processional march for the high school graduation besides playing at the graduation reception itself. In the near future more will appear concerning this interesting orchestra including the principal cause of its inception.



Miss Geneva Latenser, a staff artist of radio station KMOX, St. Louis. Miss Latenser, a pupil of the famous Alberto Salvi, recently returned from a tour over the Public Theatre Circuit. She is a member of the Central Society of Harpists.



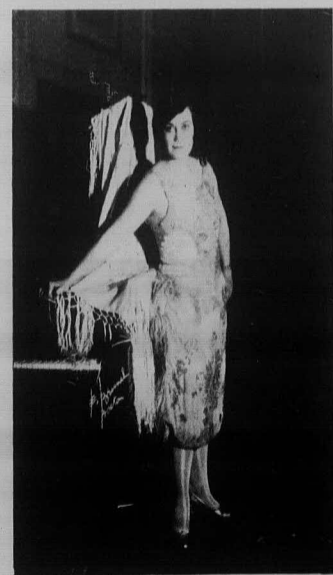
Arnold Brillhart, saxophonist, of whom it has been said that he more nearly approaches Rudy Wiedoeft in style and brilliancy than any other player. (Courtesy of Selmer, Inc.)



Count Beni Vici and his Symphonic Girls, with the musical show "Just a Minute." This is truly an international organization. The girls are drawn from such varied races as Egyptian, German, Italian, French, Irish, English, Scotch, Bohemian, Russian, and Hungarian. The Count himself is of Italian birth and for a period was connected with Famous Players, making personal appearances as a violinist. In making his selection for this orchestra Count Beni Vici was faced with the problem of unearthing not only talent but pulchritude. We leave it to you as to how well he succeeded.



"Alex" Hallman, "The St. Louis Clarinetist." (Courtesy of The Cundy-Bettoney Company.)



This is Pearl Young, known as the "Piquant Party at the Piano." Although primarily a vocalist, she has been soloist for Arthur Pryor's band. This latter fact gives us an excuse for presenting her here — an excuse which we gladly seize. (Courtesy White Entertainment Bureau.)

We wonder who the girls are planning to "rope-in"? Some member of the sterner sex, for a good guess. Our opinion is that the rope is an entirely unnecessary adjunct. The lowering of an eyelid would turn the trick in this instance. Perhaps they have the little rope because it goes with the little costumes. That must be it. These are members of Rutina Anderson's Dance Revue with Rutina, herself, holding the rope, we take it. Our excuse for presenting this picture is that although not musicians, these girls practice rhythm, and of course rhythm and music are closely allied. Ain't we resourceful? (Courtesy White Entertainment Bureau.)



And here is Lillian Brooks in a position calculated to upset almost anyone. It is said that Lillian dances her way into the hearts of her audiences. After gazing on the picture we would be the last person in the world to throw a doubt on this statement. The young lady has appeared with the San Carlos Opera Company. We feel we need no excuse for this picture, and furthermore we don't intend to give one. (Courtesy of White Entertainment Bureau.)

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