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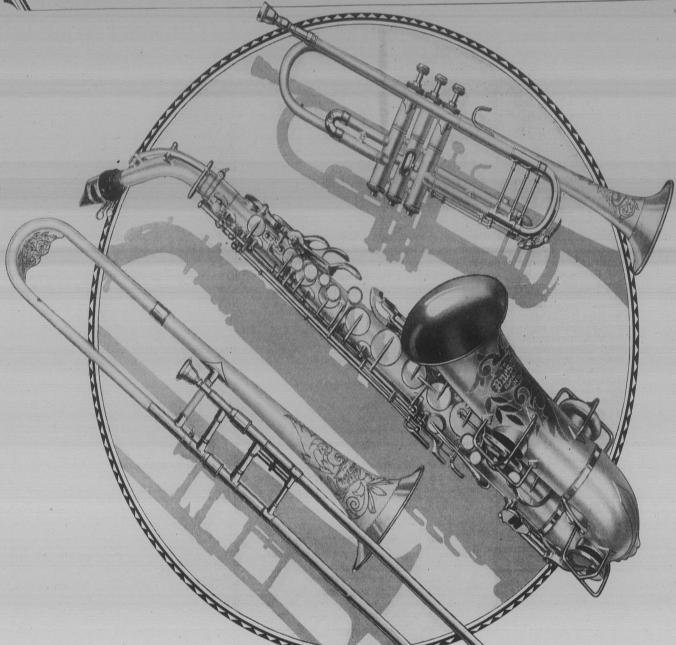
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Melody for December, 1928

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PUBLISHED BY WALTER JACOBS, Inc., 120 Boylston Street, Boston, Mass.

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MUSIC

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MELODY (For Piano or Organ) Photoplay usage indicated by Del Castillo CANON SHADOWS, A Mountain Idyl Cady C. Kenney A DREAM ... Litta Lynn
BERCEUSE RUSSE ... Arthur Cleveland Morse
THE CLOCK, Descriptive ... Ernest E. Welles

WE wish to correct two errors which crept into the article by Mr. Arthur W. Zehetner appearing in our November issue; The Lion and The Lamb—Round Three. Mr. Zehetner tells us he is not Director of Music in the buque Iowa, Public Schools, as stated by us, but is Director of Music in the Senior High School of that city. The second error occurs in the sentence; "After all, our music is a reflection of life itself, though not all of life, please," which should have read; "After all, our music is a reflection of life itself; but all of life, please." We apologize to Mr. Zehetner, our readers, and all concerned.

Chicago, Ill.—It is announced that the "Fanfare Four," sponsored by York Band Instrument Co., of Grand Rapids, Mich., will again broadcast from Station WMAQ, the Chicago Daily News station (447.5 metres), on Tuesday evenings, beginning January 8, 1929, at 8.30 Central Standard time. Members of this popular ensemble are Harry L. Jacobs, George C. Gault, Hugh E. Gault and

Merrie Christmas!

—and here's a merrie suggestion that will take care of those good musical friends who really deserve a nice remembrance -- something that will mean more than an ordinary Christmas card, and yet will not be so expensive that it is beyond the limits of purse, or good taste.

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and the pins will be valued keepsakes long after 1928 neckties are worn out and for-

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Make your selection and order today; pins will be shipped promptly—C. O. D. if you so indicate. Your money refunded instantly if you are not satisfied.

...No. 1435 Lyre. Another emblem any music lover will appreciate. This tiny gold lyre is unusually complete in detail. 7/16"..........Each .60

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not always answerable from available sources of information, and to the latter, such is the belief of its publishers, Additional Keeping Posted on Pages 64-67 it will act as a stimulant to create further interest among the members. The booklet is attractively gotten out and worth sending for, as is also "The Exclusive Drummers"

Stoughton, Kenney, Bath, Cobb, Allen, Del Castillo,

Hersom, and Leigh. Always recognized as publishers of worthwhile marches, this house, in its Jacobs' Loose Leaf Collection of Standard Marches Volumes, I, II (for orchestra) offers a list bound to be of interest to all using this type of material. The composers included bear famous names such as Bagley,

Losey, Boehnlein, Fulton, Hall, Allen, Bigelow, and WALTER JACOBS INC., have just issued a series of numerous others. There are forty-five titles presented in folders embodying thematics of the various publi-Jacobs' Concert Album, a loose leaf collection of fourteen cations which they are at present featuring and which have proven themselves in the fire of professional opinion. These standard and salon numbers, including compositions by thematics are unusually clear and easy to read, having been Ghys, Gungl, Verdi, Thomas, Lange, and Gottschalk, is in given to The Clock. printed by a new process on a paper slightly tinted in buff

the Jacobs' Orchestra-Band edition, comprising thirtynine books. While each arrangement is a separate entity Del Castillo, in his department. in itself the publishers say, "as both arrangements are in the same key, either band or orchestra may be augmented ad discloses the names of such well known composers as feature allowing for remarkably flexible instrumentation. trum banjo specialities published by them.

In this collection is included The Clock, by Ernest E. Welles. a recent release, which its publishers tell the $Keeping\ Posted$ editor, is already being heard from.

The contents of numbers One and Two of Jacobs' Folio of Classics (for orchestra and mandolin orchestra) is well indicated by its title. These collections contain some of the most liked writings of famous composers, including such things as Schubert's Marche Militaire, Chopin's Funeral March, Angelus, from Massenet's "Scènes Pittoresques," and others of a like nature.

Youth Triumphant, Overture, by Robert W. Gibb, is also published in the Jacobs' Orchestra-Band edition, and is the first of the new "Symphonia Series" to be issued by this

Two new suites for piano, Mohikana, by Gaston Borch, and In the Indian Country, by Cady C. Kenney, as well as a piano solo edition of The Clock mentioned above (all now ready) are to be noted as amongst those announced. The editions of all three are exceptionally attractive, the suites being in loose leaf form with tasteful and durable folio covers. This latter feature, one somewhat unusual in an American publication for piano solo edition, also has been

These piano pieces will be reviewed in an early issue by

It would be worthwhile requesting that Walter Jacobs, Inc., send you a set of these folders, which, by the way, libitum." This would appear to be an extremely convenient includes one devoted to sample parts of tenor and plec-

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of Commerce, launched to produce a slogan (that idée

fixée of American business) which will entice, cajole, and

otherwise influence the general public to take to producing their own music, we find the following verities: "Think

of all that music has meant through the ages. There is

music in the soul of everyone and the ability to play means

inspiration, self-expression and charm. Music suits every temperament but no music gives satisfaction like that which we produce ourselves." To which we say amen!

On the other hand there is an outstanding feature of the

circular which somewhat disturbs us, and this is that all

the pictured musicians thereon are evidently, from the

attitudes and contortions of their bodies, subjects of the

great god Jazz. There is a picture of a peppy drummer— an epileptic saxophonist—a knock-kneed, body-twisted accordionist—a frenzied trombonist— key-thumping

pianist — and agonized 'cellist. The only restful, normal

looking human, being a young lady ensconced in an arm-

chair, playing the ukulele, or tipple or some such instrument

lifted from a Hula symphony. Every last man-jack of them looks as though suffering from a combination of rickets

and St. Vitus's dance—in other words like a jazz player

in painful incineration from his own heat. Where the

'soul," the "inspiration," the "self-expression" (we should

most sincerely dislike to admit this), and the "charm" so truthfully and tastefully set forth within? Where,

It is evidently the intention of the proponents of this

contest to stimulate an increased interest in music, and

therefore, and quite rightly from their point of view, increase

the sale of musical instruments. Are they on the right

track, with any such dubious presentation of what con-

stitutes "music"? We think not. Let us refer for a

moment to the piano industry which is now feebly clutching

a painful and precarious existence to its emaciated bosom.

The piano business dug its grave with its own feet

through the agency of the player piano. This instrument,

which held within itself great possibilities as a cultural

force, was dumped—and we use the word advisedly—in

thousands of American homes with a bench and scarf, a

'God bless you," and a dozen rolls of music selected from

the works of the tin-pan alley Wagners and Beethovens.

There was no attempt made to influence the customer in his

choice of music - no attempt made to point out to him

that the greatest and most lasting pleasure to be derived

from the instrument lay in the field of respectable, even if light, music. He was allowed to satiate himself with a

saturnalia of sixteen-hand arrangements of Barbary Coast

music. The danger of this line of action was perceived by

one of the large music roll companies as well as by a

prominent player piano manufacturer. Both of these

foresighted concerns made heroic efforts by private advice

to the dealer, backed up by public propaganda, to turn

the disastrous tide. The public propaganda might have worked if the private advice had been heeded — which it

was not. The only answer made to this latter was the time-honored one which has been in the mouths of commer-

cial institutions time out of mind: "Give 'em what they

The piano business continued "giving 'em" what they wanted and woke up one fine morning to discover that

"they" no longer wanted "it." The inevitable had happened. The public had become nauseated with sixteen-

hand arrangements of Barbary Coast tunes, had decided

This and That

which in the presentation of jazz had the advantage over

with the clinching factor that no physical effort was neces-

sary to make it go. As for the player piano, Requiescat In the meanwhile, the piano, which was generally bought because of the intention that someone was to take lessons.

thereon from a more or less competent teacher who, in at The second of th

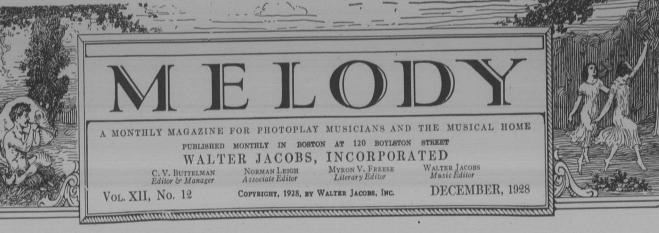
> At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovel full of chestnuts on the fire. Then all the Cratchit family drew around the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers and a custardcup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed,-

"A Merry Christmas to us all, my dears. God bless us!" Mhich all the family re-

echoed. "Godblessuseberyone!" said Tiny Tim, the last of all.

Charles Dickens, A Christmas Carol



N THE circular announcing the \$1000 National Prize
Contest conducted by the Music Industries Chamber
Contest conducted Chamber
Contest conduct the piano of exhibiting wan tints of instrumental coloring painful necessity of reawakening public interest in its product. At the end of this back-breaking business, when the roll is called, many familiar faces will be among the

Now the point of the above lies here. If manufacturers of musical instruments wish their products to compete successfully with the flood of ready-made music which is rapidly engulfing the country — if they wish to raise in the breasts of the public and keep it there, a desire to make its own music, these manufacturers must instil unequivocally, and with undeviating purpose, in the public conscienceness, a taste for better music; not necessarily for symphonies, fugues and chorales but for music which at least deserves the term. Therein lies their salvation and, it may be added, the salvation of music itself. —N. L.

Again - Participation

ON THE heels of the circular which called forth the above, came a copy of an address made by Henry C.
Lomb, President of the National Association of Musical Instrument and Accessories Manufacturers before the Musical Merchandise Manufacturers Association (Chicago Zone), in which he complained earnestly and somewhat at length over the parlous conditions holding in the music industry at large.

While admitting that "there never can be a substitute for music" and that eighty per cent of the broadcasting programs, for instance, are made up of music, thus showing that it is futile to conceive of the American public as antipathetic to the art, he states that the "music industry is on trial for its life" and that unless the reason for the public's lassitude and indifference towards musical instruments is ferreted out "the music industry will languish and die, and we will die with it." His remedy for this dire situation is to "mobilize the collective intelligence of the trade into a common fund for the common good.'

Mobilize this collective intelligence of the industry in which direction? We for one have never for a moment been in doubt as to which frontier called the loudest for troops, nor the best way in which to build up a defence against those agencies which are responsible for present conditions, and have stated our position on a number of occasions. The bulwark to be erected against the encroaching horde of distracting influences is that of participation, and continued participation can only be furthered by the advancement of a love for respectable music — the which ties our argument very strongly to the first editorial

Probably the largest and most fertile field in which to sow the seed of participation is that of school bands and hestras because it is in that quarter that good music flourishes like the green bay tree. Participation is the salvation of musical progress — good music is the food on which participation lives. Let us not forget that!- N. L.

Wanted-Mandolin Pupils

N a recent divorce trial the defendant, who admitted to playing "almost every sort of musical instrument including the jew's harp," on being accused of holding hands with the co-respondent, claimed that such was far from the case. He was simply giving her lessons on the mandolin and, as all mandolin teachers will admit, "it was necessary to hold the pupil's hand to show her how to finger the strings of the instrument." Upon reading this we immediately placed an order for an instrument and had cards printed.

Tuesday Night

The Editor arouses himself from his customary lethargy and produces a really worthwhile idea which the author has carried out to his own satisfaction if not to that of anyone else. A general impression carried away from an evening spent at a Boston theatre organ school into which enter such strangely irrelevant topics as telephones and silk stockings.

ALBERT USHER

with which to kindle a flame.

with that extreme disfavor his well confirmed predatory habits always arouse in me.

apologizing when it did, "I think, I really think, it about time that you learned a bit about them. In fact, it-is-about-time," he stressed every word, "that you learned something about something which will make you of to print."

of borrowed smoke.

THAT do you know about organ tend to take a train for New York, or Chicago, but elbows, knees, and savoir-faire as well. schools?" asked the editor as he or Milwaukee, or in fact any distant point just cabbaged one of my cigarettes to please the whim of an editor, and so I called and brazenly annexed my lighter up Del and asked him if I might be permitted away from an agitated telephone long enough to to sit-in an evening and steal his trade of organ "Nothing," I replied shortly, eying him instruction. "Sure, come along" said Del, with a heartiness which I hope was sincere. over with, in exchange for that which I had "Make it a Tuesday night, I broadcast Tues- vouchsafed I found myself in possession of the "Well," he boomed, flipping a hot ash off the day's you know and that will make it a jolly end of my cigarette (remember), with the ut- party." He laughed somewhat weakly, and I most disregard of where it was to land and not laughed somewhat weakly, and then we both attempted to pacify the telephone by talking to laughed somewhat weakly together.

On Music's Heavenly Wings

some value around here. Besides, we're shy painfully dragging myself up a tortuous flight an article for next month, and if you can dig up of interminable stairs bound for the Del some theatre organ school stuff and get it down Castillo Organ School. I gasped my way on paper, maybe I can fix it up so it will be fit Heavenward becoming dimly conscious of distant and indeterminate noises which, as I about five minutes before his time to go on the "Maybe you can, and maybe you can't," I crawled up and on, gradually, and quite un- air, in strode Del himself, dragged the gloomy breathed spitefully, but he pretended not to satisfactorily, resolved themselves into the young man from the telephone with one arm, hear, and taking another of my cigarettes, conglomerate cacophony of three lusty organs, kidnapped me with the other, and loped down ambled down to his end of the office in a cloud operated by aspiring students blissfully un- the hall towards the lecture room, with the aware, I hope, of each other's activities. By students trailing close behind. Immediately Now the only theatre organ school we have in the time I had reached the end of my ascent on entering he vaulted the organ bench and Boston is that run by my good friend Del the carnival was at its height, and it appeared set the g. y. m., somewhat less gloomy now that Castillo, known to all readers of this magazine to me that, in extension of the well known he was out of reach of the telephone, dragging by reason of his illuminating comments on the tenets held by Del, these cocoon organists to light music from the bowels of the library problems of perplexed organists. I did not in- were using not only two hands and two feet, lockers.



"You are now in the studio of the Del Castillo Organ School.
This is Del Castillo announcing and . . . "

As I entered a door imposingly labelled "Office," a gloomy young man tore himself present a weary smile and a request for me to state my business. These formalities being information that Del had not yet arrived. The young gentleman, turned gloomy once more, it soothingly — a business in which he had little success. As soon as he would get it quieted down by soft, and I hope not specious And so, about three months afterward, (how promises, it would commence to clatter and time does fly!) a certain Tuesday night found me tinkle again with renewed insistence. It seemed to be mainly concerned and upset over the numbers to be broadcast that evening.

> In the meanwhile a goodly crowd had gathered (the night's class I took it) and finally



Here is Del playing a picture which he and the class have just cued. This was no easy job for the photographer. We know why, but do you? Send in your answers.



Another view of the lecture room with the maestro at the work! bench. The second young lady, front row left, appears to be much impressed. We wish we!knew what the selection was.

Melody for December, 1928

feverish air, time being short, and certain occasionally holding up a suggestion from the before we opened this student took fourteen crises developed which necessitated earnest and floor as a worthy substitute, and in general lessons, started to work after the tenth, and whispered consultations. In the meanwhile gave the students an extremely thorough idea has been working ever since. Had had no yellow slips kept arriving by messenger, prov- of what should go on in an organist's mind previous organ experience. ing that a substitute had been found to attempt the hopeless business of placating the office telephone. Finally the direct telephone to certain knotty technical problems were dis- his first lesson. Swift grooming on fundaand shot his cuffs. Just then the station ment in this month's magazine — after which guffaws: "This is rich," he snorted, "listen to telephone jangled once more, Del stepped on Del proceeded to the organ on the desk of this one. There was a girl from British Columthe gas, and the broadcast was on.

Melpomene Put To Blush

I am not going into details concerning this affair - you all know what it sounds like when it comes out and I learned what it looks like when it goes in. There is not much to say. At one moment, however, during the program, tragedy stalked the scene. One of those cursed little yellow products of the telephone's importunity called for something which the woodchuck digging his hole, was unable to locate. Del. at that time immersed in the tarily free hands, and leaned backwards at were one. dangerous appearing angles to bring his whispers closer to their destination, as he kicked, punched and otherwise belabored the organ in what appeared to me as a cruel and abusive manner. The crashing notes of the finale thundered out into space as the gloomy young man's head emerged from the music situation was saved!

Immediately the station telephone had an- memory nounced by its ring that the broadcast was over, Del dropped the selection he was then engaged on, swung around on the bench with the remark that he "supposed he might have finished it for the crowd there assembled, but anyway there was much business afoot," and from then on theatre organ instruction took the scene and held it for the balance of the evening.

The subject of this Tuesday night's activities was the vexed one of cuing. I do not know the modus operandi in other institutions of theatreorgan sapience, and I have a virgin mind on the subject of cuing itself — therefore I cannot speak authoritatively, on the one hand, as to how many schools adopt the same method as Del, though I can state definitely that to an arrant know-nothing like myself it would appear to be the most illuminating, and practical possible. It is that of forcing the student into exactly the same processes adopted by a practicing organist when confronted with the problem of producing expository music for the latest film.

The picture to be cued in this instance was reeled off before the students who, pencil and pad in hand, jotted down the cue spots as they so appeared to them; in the meanwhile the maestro himself was busily engaged in a like enterprise. On the completion of the film the students were requested to speak up and deliver the results of their labors. Each suggestion was weighed by Del, errors of judgment pointed out-weaknesses exposed, and intelligence commended. After the class had exhausted its resources. Del read to them his own

station WNAC jingled, Del listened atten- cussed — the particular one which confronted mentals was the treatment necessary here. tively, glanced at the clock, hung up, set some the class on this certain night was that of playcombinations, set some more, played a few runs, ing "slow motion," for an exposition of which I I guess the medicine worked." scratched his ear, glanced again at the clock, refer the interested reader to Del's departwhich awaited him the music score hastily assembled by the gloomy man from a slip at a time when he was swanking around out her handed to him earlier in the proceedings — the way in a ritzy car. She followed him to Boston film was again reeled off, and the things just and started lessons on the organ as a cover-up. recently discussed were put into practice. At About the time she had taken four lessons she the end of this performance Del pointed out to the class the spots in which he himself had fallen into error, the common lot of mortals, home." A reminiscent look passed over Del's with the remark that an organist could scarcely face. "She wore opera length -" expect it of himself to produce a perfect job at the first playing. He then God-speeded them, gloomy young man, burrowing into music like a and turned them out into the night. To me the entire business was a comprehensive and valuable presentation of the subject of cuing and I intricacies of the Zampa Overture, mouthed un- am quite sure that in this opinion, from their intelligible directions, pointed with momen- questions and comments, the students and I

Students, Gossip and Hosiery

After the class had been herded out of the room I trotted after Del (I use the word advisedly - Del's legs are long and mine somewhat abbreviated) as he strode towards the office. Arriving there, I was invited to sit discovered that what I had learned about organ lockers. There was a smile of triumph on his down, and we fell into a little chat about the schools was not over and above much and I face, and the elusive music in his fist. The types of people who study organ and why. Del confess that it was in some trepidation that I got out a card file with which to refresh his approached the Editor with a typewritten

"Here's one," he said, "who took fifteen lessons. She was a society woman taking up organ because her husband said that she had never earned a cent from her music. That's he commenced an insincere and fruitless search why she started. I never learned why she stopped."

Del riffled a number of cards and pulled one from the box: "This chap worked in a machine ful search, this time for matches, which ended shop and had to come fifty miles for his lessons. Started with very little natural ability, studied earnest sweatings of my pena year with great improvement, and then landed a good job.'

Shadows Cast by our Program for 1929

A BANDMASTER LOOKS BACK WITH A SMILE By Oliver Guy Magee Words and Music - 'Specially Words By Edith Miniter WILL THE BANJO CRASH THE GATE?

> By M. S. Dewitt THE CONQUISTADORES' BAND By John D. DeHuff

> > MUSIC AND MAMMON By Raymond G. Custer

The business was conducted with a somewhat jottings, explaining as to why he did thus and so, Some more business with cards. "A month

when occupied with preparing a picture score. Another card: "Here's one who presented a The playing of the film was then taken up; stiff job for us. This boy started to work with He is still studying and hasn't been fired yet so

> Suddenly Del burst forth into throaty bia who got a crush on a chap from Somerville discovered the boy was not exactly as represented, packed her belongings and went back

"Ahem!" I said, "remember our's is a family publication and, anyway, how-er-did you know that — m — m?'

"Well, you see the first thing we do is to set 'em at work kicking the pedals around and -.'

"Quite so," I said hastily, gathering up my papers and preparing to take leave, well knowing that all matters concerning organ students per se were pigeonholed for the balance of the evening, "and thank you for a pleasant and instructive time." I gurgled a few more appropriate bits, Del made affable noises, and I took my leave.

In looking over my notes the next morning I copy of my article.

Aftermath

The minute this gentleman saw me coming in his pockets. Without waiting to be asked I produced my package of cigarettes, and after he had extracted two and made a second unsuccessin a request for my lighter, I presented the

The Editor stared at me blankly — he has a wretched memory, although I must admit that three months is a long time. "The Organ School article," I insinuated gently.

"H-umph" he grunted as he glanced rapidly over my offering, skipping, as is his custom, all the best parts. "Probably I can make an article out of this, if I can only find the time,' he said with that characteristic modesty hich makes him beloved of the entire staff. I .ade a mental reservation that he was never going to get the chance, and as a matter of fact he never has. I stole the manuscript off his desk later in the day. It was sent down to the printer to be set and the chap who makes up the magazine promised to put it in the December issue without asking anyone anything about it. I am going to take extreme pleasure in watching the Editor's face when he sees it between the December covers.

As I turned away from the latter's desk he called me back. "Guess you'd better let me have another cigarette, I swore off this morning but —.'

Silently I handed him the entire package. It was the easier way!

Melody for December, 1928

Why I Don't Like Contests

By a School Band Leader

As told to

Z. Porter Wright

enough solid musical growth; too tunity and training. much attention given to a few students who are members of the contest band at the expense of the many who are not in the competing outfit; too much hard feeling among the band leaders and jealousy among their schools; too much if I am only half right our band contests, then, talk of favoritism and unfairness on the part are to quite an extent not competitions be- I am not the only leader, who, in self-defense of judges—in short, too much grief and too tween the players; they are tests of superiority has been forced to consider the creating of a many undesirable results to offset the undeninin in instruction, leadership and home-town back-prize-winning band as his first obligation to his ably beneficial features.

true of one type of organization is, in the main, true of the other, but as I happen to be a band I am acquainted. There is this difference, school hours. however: none of the orchestra leaders have schools are represented.

Not the Fox of Fable

Don't think that my position is due to the puckering effect of sour grapes. Quite the contrary. I am the honored hero who has never failed to bring back the bacon, or at to win a prize of some kind. To be sure I walk looking for a new job.

cient time for practice, and ample encourage- college athletic circles? leader does not turn out a top-notch band for nothing on anything else. Yet with all than alluded to.

too much risk of prestige for the the youngsters. In my humble opinion the of conducting and judging contests, please supervisor or leader; too much average run of boy — and girl as well — is of accept the assurance of a man who has had emphasis on winning prizes and not prize-winning calibre if given a proper oppor- experience that it is well to consider my ques-

True Contesters Not the Players

Maybe I am partly wrong, or all wrong, but ing. One school band I know has a whole school. There you have in a nutshell my honest row of cups and prizes, all of which rightfully opinion of contests for school bands — or belong to a single man in that town who does orchestras either for that matter. What holds not know anything about music. He, however, band contest, except perhaps the ready axe is the man who made the winning band possible by furnishing the money for instruments, by come sufficiently good sports to see their bands leader I will not attempt to get out of my own engaging the best possible instructor at a or their football teams ignominiously walloped field, although I may mention that the things salary higher than that of the principal of the I have to say are largely supported by the high school, and by using his influence to secure opinions of school orchestra leaders with whom a regular period for band rehearsals during doubtful to me that all the other evils men-

I do not deny that this has been a wonderful had actual experience in contests while I have. thing for that school and that town, and for all The deductions of my orchestra friends are the boys and girls, and for every citizen. Still, drawn from their observations of the aftermath I cannot help feeling what a fine thing it would of band contests in which students from their have been if the tremendous amount of money that has been expended for long trips to contests and for other items of expense connected with maintaining a crack band could have been numbers, offer many advantages, not the least at least divided in such a way that more children of which is the comparatively small amount rein the schools of the town could have had some quired in each case for traveling expenses.

results from contest participation outnumber tests would have financed dozens of these least a piece of it. My band has never failed and outweigh the negative effects when the band comes home with a prize, what is the case in the thousands of children a chance to participate quake in my boots just previous to every contowns where prizes are not won? What about - with a neat sum left over to pay for equiptest and right up to the time that the announce- the business men who dig down for the huge ment and instruction for many more of the ments of the judges' decision is made, for I sums of money required to ship the school deserving youngsters now receiving indifferent know full well that if my band is not "in the band hither and you for no other purpose than attention, or none at all. Average up the money," as they say at the race track, I will to prove that some other town has a better traveling expenses of all the bands that parbe on the carpet, and if we should lose two years band? How many times can the local band ticipated in contests last year and my guess in succession I probably would be on the side-walk looking for a new job. leader go to these business people for funds un-less he does produce a winning band? And buy an entire new set of instruments for Please understand that I am not bewailing what about the growing number of earnest another band. And show me the town that the fact that the responsibility for winning or supporters who, in their zeal for the success could not find another set of players to use losing is placed on the instructor-leader of the of this school band, become slightly dulled of the instruments, were they available. band. Assuming that he is given reasonably conscience and seek to fatten the musical good support by the school and local citizens average of their local defenders by the various there will be no more band contests. We will so that the band has good equipment, suffi- methods all too well known in school and have something to take their place, but com-

ment from all concerned, the responsibility Again, what about the actual all-round musirightfully belongs to him. With the wealth of cal rating of the prize-winning school band? bring about some other method of achieving material provided by any school so far as Much has been done by modern contest rules the desirable results now afforded by the conpotential players are concerned, and given the to discount the band which is drilled exclusively tests, but without any of the several objecnecessary time and tools to work with, if the on contest pieces and which is practically good tionable features, some of which I have no more

100 much work; too much expense; within a reasonable time it is not the fault of the safeguards cast out by the present methods tion. In all shame I admit frankly that my band has won prizes in competition with better bands for no other reason than the fact that I knew how to prepare my band for the contest while the other leaders were simply building good bands. Be assured also that

MUCH has been said, both here and abroad, in favor of school band and orchestra contests, but it must be remembered that all comment has not been adulatory. Occasionally a voice has been raised on the other side of the question, and, by some, this magazine has been accused of partiality in favor of contests.

While we do believe in contests, having seen much

While we do believe in contests, having seen much good come from them, nevertheless we look upon

his magazine in the nature of a forum for the open

discussion of such matters, and are therefore glad to print the views of someone with opinions differ-The gentleman whose views we offer, and whose

name obviously could not appear, believes that the

bad in contests outweighs the good and is quite frank in the reasons for his belief. He offers, as a substitute, more sectional festivals, and here would

appear to be a matter worthy of thought.

I grant you that it is well possible to eliminate most of the evils I have attributed to the for the constant loser. People will never beyear after year without demanding somebody's blood. That being the case it seems extremely tioned can be entirely eradicated.

More Sectional Festivals

Personally, I would like to see the festival idea more broadly developed. To my mind, meets and tournaments which will bring together the bands of a certain section in large The money expended to bring together the Even though we admit that the satisfactory bands in some of our state and national consectional festivals and would have given many

I predict that the time will come when mon sense and fair play, as well as a more acute sense of the fitness of things, will conspire to

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A department for young musicians and students - primarily concerned with their own musical activities and interests and conducted by themselves for themselves.

Have you ever riffled through a bunch of vacation snaps on a winter afternoon and smiled over them? It's lots of fun, and that is just what boys and girls of the New England High School Orchestra are doing this month with their letters about the "great event." No matter where you are, I'm sure you'll like to peek over their shoulders into the "memory book" and smile with them. We're planning to include plenty of letters like these from camps and schools all over the country, and our mail basket seems to indicate that the National High School Orchestra Camp is going to hold the center of the stage next month. - A. F. B.



THE Y. S. Editor wishes to apologize to the girls for their lack of pictorial ntation on the page this month. However, that is the way it happened, and no doubt next month things will be reversed. Without any idea of favoritism, we are glad to see so many boys - they are less apt to come across in such matters than the sisterhood.

From Penn Hall

Dear friends of the "Younger Set": I have enjoyed reading the letters in the Younger Set Department so much that I cannot resist the impulse to try my hand with the hope that my letter will "make" the page.

First, regarding Penn Hall and my work here: The school offers a fine course in music, in fact, the two-year Conservatory Course fits a student for any conservatory in the country. The music faculty is of the best, the members having graduated with highest honors from leading conservatories in this country and abroad. Courses

include voice, violin, piano, organ and harp. We hear some very good concerts during the year; as well as faculty and student recitals. On October 30th, Ethel Leginska was here with her Women's Symphony Orchestra from Boston. She gave a very delightful program. For fifteen consecutive years Hans Kindler, the 'cellist, has played here. We have some very fine musical organizations: the Glee Club and Choir, and the Music Club and Orchestra,



FRANK L. NEWCOMB Bellows Falls (Vt.), High School

both of which include residents of Chambersburg as well as students at Penn Hall.

I was asked to play bass drum and cymbals in the Orchestra but as I have no drum here, I'm afraid it will be impossible. It would seem so good to drum again! For three years I was drummer with the Arlington High School Band and for one season with the Community Orchestra in Arlington. On several occasions I have played with the Framingham Rotary Club Boys' Band.

I have also had some experience conducting. For a year I was student-conductor of the Arlington High School Band. Most of my experience, however, has come by substituting, as best I could, for my father (Theron D. Perkins) who has given me all



HAROLD W. JOHNSTON Maynard (Mass.), High School

my training in conducting and drumming. I have taken charge of his bands both at rehearsals and at concerts. I believe my most thrilling experience was when I had to lead the Cambridge Rotary Club Boy Scout Band for three days in the University Theatre in Cambridge. During the second matinée performance, one player skipped a given by the audience gave me such a would give it a try anyway.



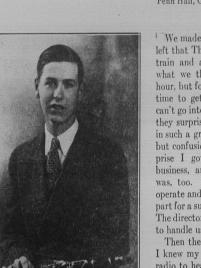
HAROLD GODHUE Burlington (Vt.), High School

always will wonder just what happened!

There are no more "I's" left and I must stop. Am looking for the next magazine and more letters from budding musicians, and I'll admit I will look for this one among

P. S. — I just learned that our Glee Club and Choir will broadcast this year. I am a member of both. Perhaps the choir will broadcast before Christmas from Harris-

He Got What He Wanted Younger Set Department The Jacobs Music Magazines



thrill as I never expect again — but I

Penn Hall., Chambersburg, Pa.

When I first heard of the idea of an All New England Orchestra I said to myself, "Gee, but I wish I could get a chance to go," and it wasn't long before our music instructor, Mrs. Jenkins, received a letter saying that she might send five representatives of our orchestra to the All New England Or- twelve, and the following year our La chestra in Boston. She came to me and Grange troops started a drum and bugle asked me if I wanted to go, and you bet corps. Although my father was not a your life I didn't make any argument whatsoever. I was willing to go from the time I bar and threw the whole section in which he first heard of it. I found out later that an who is now our band director at High was playing completely off! I don't know intimate friend of mine was also going and what happened, but nothing less than a we planned our trip together, but didn't Decoration Day we had taught the boys miracle! Soon everything was going beau- see as we were going to get much recreation six rudiments and three marches. tifully once more. The hearty applause while we were down there. We decided we



RHONA PERKINS

We made the preparations necessary and left that Thursday morning at 5:15 on the train and arrived in Boston in time for what we thought was to be a rehearsal hour, but found it cancelled. This gave us time to get settled for the week-end. I can't go into details of all the rehearsals, but they surprised me very much. I expected, in such a group, that I would hear nothing but confusion of all kinds, but what a surprise I got! Everyone was there for business, and a wonderful social group it was, too. Everybody was willing to cooperate and make friends and do his or her part for a successful concert Saturday night. The directors were fine; and they knew how to handle us, and sure did wonders.

Then the final night came; the concert. I knew my mother was listening in at the radio to hear us and how proud I felt. I did my best, as did all the others, and I guess it was good enough because all of the directors and co-operators thanked us and told us how well we had done. I want right here to thank everybody who had anything to do with the orchestra for my chance of going. It was the most thrilling, wonderful, and helpful thing I have ever experienced, and I want the chance to go

FRANK L. NEWCOMB. Bellows Falls., Vt.

Student-Teacher on Drums

Younger Set Department The Jacobs Music Magazines

Here are some of my personal experiences at drumming, which you may find of enough interest to give the readers of the

Younger Set Department. One Christmas, when I was quite young, my father gave me for a present a large rocking horse and a cheap tin drum. I looked at both toys and then picked up the drumsticks and went to work. From that time on drumming has always been my ambition. When I was old enough to go to school I already knew how to play a piece. This piece was taught me by my father

who played the drum also. I joined the "boy scouts" when I was the bugles were taught by Mr. Dissenger School. We started late in Fall and by

In March, 1925 I started taking lessons and I practiced every day on my pad and Melody for December, 1928

on every other thing in the house that could stand the strain. Later when I was a little more experienced I played in public for different entertainments, political meetings and programs at school. The American Legion Drum Corps at Argo, Illinois, invited me to play for them and later I became their instructor. This was my first experience teaching men who were twice as old as myself. At present I have five pupils and two American Legion drum corps; all going along fine.

One of my pupils had quite a hard time to master the "7 stroke roll," so I told him to say — "Put the nig-ger in the well" as this would help him. But it did not work so well in this case, because their colored maid happened to be in the next room and didn't look so very pleased at this method of teaching the roll.

In 1926 the Kiwanis Club of Chicago sponsored a contest which included all musical instruments, and the finals were held at the Court Theatre, Chicago, December the nineteenth. At this contest I received the first prize; my first medal for

To be a good drummer, one must practice, because drumming does not come overnight. It takes a great deal of practice to limber up the wrists and learn the value of time. Even though I almost drive the family insane, I manage to get my daily practice.

PHILLIP WILLEMS, JR. La Grange, Ill..

A Trip to Boston

Dear Musty: I can see you smile as you read that. I suppose you are prepared to answer me with a very cross letter because I have not written to you for so long but I am going to make up for it by telling you all about my

trip to Boston in May. There was organized this year, in Boston, the All New England High School Orchestra; as you may see, by the name, it was made up of high school students from all over New England. On Thursday, May 24th, ten members of the Attleboro High School Orchestra left to join the orchestra. Our director informed the school, during our absence, that he almost thought we were going to Europe because of the luggage we had with us and because according to him all our relations were at the station to see

us off. When we arrived in Boston it was raining. What a reception! After having left our suitcases and such at the Lenox, we were hurried to the Statler where we registered. In the afternoon we practiced for the first time. Friday there were rehearsals in the morning, afternoon, and evening. Saturday night we broadcast over WEEI. I hear that you tried to get the station, but



L. D. MEYERS Attleboro (Mass.), High School

Boys' Camp Cottages, National High School Orchestra and Band Camp

could not. What's the matter with your of every day is given to the band. The or-

finest things our "grown-ups" have made possible for us. It seemed to me a great thing for so many young musical people to be brought into contact with one another. More than anything else I enjoyed being under the leadership of two such men as Dr. Rebmann and Mr. Findlay - both musicians but of two entirely different types. Besides being a pleasure it was a very great privilege. I liked to watch the different ways they handled us - both obtaining their desired results and winning the admiration and respect of everyone in that orchestra of 216 players.

The second evening we were in Boston, we decided to make use of the telephone in our room so we asked to have six 5c. Hershey bars sent up to us. The voice at the other end of the wire exclaimed: "Why my dear child, do you know what time it is? Half past twelve. I think you'd better go to sleep." Need I say that, snickering and

giggling, we took his advice? I know you will think the same of this wonderful orchestra as I, Musty. Every cent spent on it was well invested — all the work and energy put into it was appreciated to the fullest extent by the young people who were privileged to play in it. Music seems to be playing a great part in American life and I hope that this orchestra will become a fixed organization in the lives of the New England high school students.

Now please don't pay me back by waiting five months before you answer my letter.

Evelyn M. Hoeske 40 Jewel Ave., Attleboro, Mass.

N. H. S. O. and B. Camp

Younger Set Department

The Jacobs Music Magazines The National High School Orchestra Camp was a wonderful place. It meant a lot of hard work for those who went but that is what I was there for, and, to me, it was the most important feature of the camp. If I am lucky enough to go back there next summer I'll be glad to do more,

if possible It wasn't "all work and no play" by any means, however, for there were plenty of sports and athletics to keep us fit for hard practice. We all sure did enjoy the playtime. Our directors, instructors and counselors were splendid to us. Strict? Yes,

Our High School here in Belvidere has their use. 435 students. We have a band of 80 pieces It was a noticeable fact that all who took and an orchestra of 50 and the first period part in the New England Festival Orches-

chestra has two rehearsals a week. Mr. Clar-I think that this orchestra is one of the ence Gates, our director, is idolized by us all and we are willing to do our best for him. Mr. Gates and my parents were pleased with the progress I made on my

bassoon while at camp. Mr. Maddy certainly had wonderful vision in being able to tell what the orchestra camp would mean to the young musicians of America, and he has shown the world that a camp of this kind is worth the effort and expense put into it, and that it can be made a success. Through the instruction and inspiration they received at camp, many students will be started on their way to becoming well-known musicians. I have no criticisms - nothing but praise for the National High School Orchestra Camp — and the pleasant memories of the past summer will stay with me through life.

Her Orchestra a Big 'un

Younger Set Department,

The Jacobs Music Magazines Since I entered our Grammar School Orchestra four years ago, I have been very much interested in orchestral activities. and I considered it quite an honor to be chosen to enter the first New England Festival Orchestra. I am sure that orchestra was worth every penny and every bit of effort put in, both to those of whom it year with a week or more of rehearsing. was composed and those who listened to the concert. I should like to see it made a

permanent organization. I feel that a great benefit was derived from the intensive practice which preceded the coming together of the various members, and I am glad to say that I, myself, learned a number of things from playing with the large orchestra which have helped me greatly in my work with our high school

It may interest you to note that our orchestra is of quite unusual size. On asking a fellow musician if her high school orchestra was very large, she answered. "Yes, it is quite large. How large is yours?" On telling her that we had about seventy-eight pieces she was very much surprised and decided that her orchestra, of about forty pieces, was quite small.

I think the size of our orchestra is due largely to the fact that our music director, Mr. J. L. Gibb, has aroused a love for music but the law and order of the camp had to in many of the children of the grammar grades, and has lent them instruments for

Announcement of Prize Winners

FOR October: Alice Erickson, High School of Commerce, Worcester, Mass.

Two Cushing Baton-Metronomes ("Gravity Practice Batons") are offered for

the two best letters printed each month. Student readers are invited to vote for their preference. SEND IN YOUR VOTES ON THIS MONTH'S LETTERS AND YOUR OWN LETTER FOR NEXT MONTH.

Ferguson, Worcester (Mass.) South High.

tra were lovers of music for itself and were willing to work for the betterment of the orchestra. It was this very thing which made the orchestra a success. MARJORIE D. RHODES. Attleboro, Mass.

Changes His Ideas

Younger Set Department

The Jacobs Music Magazines There is one thing playing in the big New England Festival Orchestra did for me, and that was to give me an entirely different conception of the various compositions played. Before I went to Boston on May 24th, our Sunday School orchestra, in which I play, used the Rakoczy March by Berlioz. Our conductor, Mr. Ralph Stuntzner, is a graduate of the New England Conservatory of Music and he certainly brought out all that was in that orchestra of twelve pieces. However, the tuba and some other necessary instruments were missing, and I frankly tell you that I

hated the piece. When we got to Boston and played that march over for the first time, I cannot tell you the thrill I got out of it. Percussion behind me on the left, a couple of sousaphones and two tubas directly to the rear, seven string basses at the right, the violins, 'cellos, trumpets, trombones and woodwind, all these made a change in that march that

The rest of my family who "tuned in" to the concert on May 26th said that it sounded exactly like a good symphony orchestra (which it was).

When I got home I purchased a Victor record of the Rakoczy March. Until just the other day, when I had the misfortune to HAROLD LUHMAN break the spring on the phonograph, I ran that record over practically every day. It was recorded by the Philadelphia Symphony Orchestra, Leopold Stokowski conducting.

In our high school orchestra this year, Mr. Gibb, the leader, plans to play Nocturne by Mendelssohn ("Midsummer Night's Dream") Surprise Symphony by Haydn, and a good deal of Wagnerian music. In the first piece, I have the celebrated solo in

E Major to play on my French horn. I regard the three days I spent in Boston this year as the three best in my life and I look forward to an approaching concert this L. D. MEYERS

Euphie Speaks Up Younger Set Department, The Jacobs Music Magazines

As long as Slim Handy and Peanut Martin, who were both with me at Camp Wentworth, N. H., last summer, had



PHILLIP WILLEMS, Jr. La Grange (III.), High School

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Beautiful, pulsating tone

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Great for solos Wonderful for obligato effects

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Bars of tempered aluminum mounted Marimba style

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including complete instructions for playing, \$300. Through your Dealer or direct from Factory

of pedal and damper. Player can rest full weight on foot that operates the damper pedal, for it only requires a



that I might as well do my little bit! We surely had a good time — all the boys that drew all of us together and quickly



BLAKESLEE (Euphie) D. WRIGHT Newton (Mass.), High School

There was one thing about the camp

routine that impressed itself on me strongly

- I don't think either Slim or Peanut men-

tioned it in their letters — and that was the

way the day ended at camp. After the boys were in their bunks, the brass quartet

it was mighty impressive.

One of the boys I should like to hear from

is Bernard Rockwood, about whom Slim

Handy told. Bernard was our best baritone player, next to best fiddle player, and sawed on a bull fiddle besides. You will

remember Slim said he was now out in

Ann Arbor, Michigan, at the University

School of Music, taking the supervisor's

and so I will sign off.

I think this is about enough for this time

BLAKESLEE (Euphie) D. WRIGHT

The new Deagan instrument with the beautiful Vibrato or tremolo effect. It has a tone quality that is ethereal in its beauty, the sweet haunting melodies and harmonies leaving a lasting impression on player and listener alike.

A New Sensation

in Musical Tone

For years the musical world has enjoyed the delightfully mellow tones of a low register metal bar instrument with resonators-the Steel Marimba and variations of it. One of the inherent shortcomings of instruments of this type having a long sustained tone is entirely eliminated in the VIBRA-HARP; duration of tone is completely controlled by the player through the use of a very efficient pedal operated damper. This damper (operated like a piano damper) increases the scope of the VIBRA-HARP enormously.

Selections heretofore impossible on an instrument with so sustained a tone are well suited for use with the Deagan VIBRA-HARP. Special instructions written in non-technical style are included with each instrument.

J.C. Deagan Inc. 1772 Berteau Avenue .. CHICAGO

Younger Set Department The Jacobs Music Magazines As far as I am concerned the New England Festival Orchestra was a huge success and worth everything that was put into it

"Clarinet Section" Abashed

time, effort and money.

I, with ten other members of our school orchestra left Burlington at ten o'clock at night and arrived in Boston in the morning. We were on hand for the first rehearsal and I remember how embarrassed I was when Dr. Rebmann, in a certain number, pointed to the first clarinet section to come in on a solo and I happened to be the whole of that section, as the others had not yet arrived. All eyes seemed to be turned in my direction, but I managed to get through it,

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.

very much afraid I would make a mistake written letters to the Younger Set, I thought which, luckily, I didn't.

After we had been in Boston a day, our who attended camp. As Peanut said in orchestra arrived to join in the contest, his letter, there seemed to be something taking seventh place in Class A for which it was entered. We also have a band at school, but as it had only been organized a year, it was not with us.

All the members of our orchestra are looking forward to playing in next year's Festival Orchestra.

HAROLD GODHUE. Burlington, Vt.

Girl Shy

Younger Set Department The Jacobs Music Magazines

When I was chosen to go to Boston and represent my high school orchestra in the New England Festival Orchestra, I considered it a great honor, especially as I was only a freshman. Playing in this orchestra was a great experience to all of us who took part; my parents think that nothing my teachers have ever given me has been of such help.

The most embarrassing moment I remember connected with the affair was at the first rehearsal when I was told to sit beside a girl.

HAROLD W. JOHNSTON. Maynard, Mass.

Cape Cod Again

Younger Set Department The Jacobs Music Magazines

I cannot estimate the value of the experience received by me from playing in the New England Festival Orchestra; perhaps the greatest benefit was that of learning to concentrate as never before. Also under the fine leaders we had, I learned to put a

new expression into the music we played. I think all of the players must have would play "Now the Day Is Over," after which "Taps" was sounded, echoed by another bugler across the field. I tell you learned something from each other. I am sure that I benefited from my fellow players. Having played oboe for a shorter time than the other oboists, these were able to give me many hints which enabled me to improve

I am very much interested in orchestra work. In Falmouth we have a High School and a Junior High School Orchestra; there is also a Community Orchestra which has done excellent work. Five years ago there was only a small High School Orchestra led by the French teacher; however, since Mr. Edward B. Albertin, present Supervisor of Music in the Falmouth schools, has been here, the instrumental

work has gone forward very rapidly.
Our Senior High School Orchestra is working hard this year with the hope that we may compete in the next Festival. ARNOLDA GIFFORD.



JAMES BROWNOLD Tympanist of the Senn High School Band, Chi-cago. He holds three individual 1st prizes won on drums and kettles.

The



Melody for December, 1928

Musical Director of the Anglo-Persians and other well known and successful broadcasts

ETHER CONE Herewith the radio department makes its second appearance. Encouraged by the fact that no untoward happening signalized

to blame. Whatever may be said concerning radio from the literary and dramatic angle-and there is much that we can and in the course of time will say—the musical side presents a more inspiring prospect, and luckily is preponderant.

the advent of our first venture into this field we proceed with

bold and confident mien to say exactly what we think, expressed in the manner which best pleases us. Fortunately, as much for

ourselves no doubt as anyone else, we find more to praise than

THERE are two programs coming over the NBC chain Sunday nights, which we seldom miss. The first of these is that of the Whittall Anglo-Persians, under the

direction of Louis Katzman This broadcast has been on the air a matter of something over two years, and during that time, by reason of its musical excellence, well-balanced programs and lately by the addition of a vocal number or two, has managed to gain and hold the attention of a large and faithful audience.

While it is true (and be it remembered that this opinion in its first half may not and probably is not, shared by all or even, possibly, a majority of listeners) that the affair suffers somewhat from sporadic and feeble attempts at a continuity, and carries the bore of a trade-marked opening and closing, these features are mercifully short and leave the greater part of the thirty minutes on the air at the dis-

posal of Mr. Katzman. restrictive dictum that they should partake almost exclusively of the oriental in character, are well varied and of intrinsic interest. Always a conscientious, and somewhat strict director, these qualities of Mr. Katzman manifest themselves in the Anglo-Persian broadcasts by an evenness of performance gratifying in the extreme. Occasionally, although more rarely of late, the orchestra drops into the popular vernacular and presents a fox-trot generally arranged by the maestro himself.

In the role of arranger Mr. Katzman is fully as adept as when wielding the stick, his arrangements showing the same painstaking care exhibited in his directing. A good broadcast worth a half-hour of anyone's time.

"Fred Stone's first word to the American public since he was injured in an airplane accident several months ago will be broadcast from his room in Lawrence and Memorial

by the Automatic Washing Machine Company of Newton, Iowa. . . . " From the Press Relations Department of the National Broadcasting Company, Inc. Well, there is now left only one virgin field for advertising

 $S {\rm \, EVEN \,\, o'clock \,\, (E.\,\, S.\,\, T.) \,\, on \,\, Sundays, \,\, usually \, finds \,\, us} \\ {\rm \, tuning \, } {\rm in \,\, on \,\, the \, second \, program \,\, referred \,\, to, \,\, \it{The \, Spotlight}} \\$ Hour, which takes the air over the NBC system, with WJZ as the key station. We ourselves, pick up this program from WBZA of Boston although the advance programs of the NBC list it for only two stations, to wit, WJZ and KWK -somebody's error. (One finds the NBC stumbling editorially occasionally as for example on the same week's program listing, where Brown October Ale is credited to Herbert when all the world knows, or at least should know, that it is a product of de Koven's less-inspired pen.)

Somewhere on this page will be found a picture of the

orchestra which functions in this broadcast, surrounding as pointless and futile as the half-mast mittens of Midits leader, Harold Sanford. This gentleman, it will be remembered, for years worked hand in hand with the only consistent producer of worth-while light opera and musical comedy music this country has ever seen; the late Victor Herbert. It is such an experience, vouchsafed to few, that gives Harold Sanford a background of undoubted authenticity in his dealings with this class of music, and the fact that the various broadcasts over which he holds musical supervision, are devoted largely, and in the present instance wholly, to light opera and musical comedy selections, shows that the officials of the NBC fully recognize his peculiar talents in this respect.

To those who, like ourselves, look upon Herbert's work as the perfect expression of an exquisite talent, it is a source of satisfaction that the traditions of its reading should be carried on by one who derives his authority direct from This gentleman well knows how to make good use of his time — his programs, now relieved from the somewhat the composer, himself; an orchestra and band leader of no mean distinction, and one whose interpretations of his own compositions were never during his lifetime, equalled, to say nothing of being excelled — a truth which cannot be uttered concerning numberless wielders of musical pens. It is not surprising that, everything considered, Sanford's programs should contain a large amount of Herbert, and it is a feature that need cause no one regret. The more one hears of Herbert the less one thinks of his contemporaries, to say nothing of those who followed him.

Mr. Sanford is seldom guilty of the mistake exhibited by some of the broadcasting leaders — that of attempting to revive an interest in musical comedy music which, even in its own time was of a thoroughly evanescent nature, and today, without a musicianship with which to back it up, is

victoria. A case in point is a typical program, in which out of fourteen selections presented, six are by Herbert, three by Lehar (the only contemporary superior Herbert ever acknowledge as such), two are by that for-once-only collaborated pair — Kreisler-Jacobi, one by Gebest (George M. Cohan's musical handy-man) and one by Norton, the composer of Chu Chin Chow.

In this entire program there is only one number whose musical value, today, we would question, and one which, if not of the best, is at least a thoroughly respectable job. The balance belong to the very aristocracy of their class and represent some of the finest and most permanent things in light opera and musical comedy literature.

A broadcast of this description probably has more universal appeal amongst people of refined musical taste than the production, over the air, of symphonies and such like grandiose enterprises (symphonies need far better reproduction to make them effective than radio has yet to offer). It also hits the middle class musical taste, leaving only the hopelessly dumb and unregenerate "hoofers" outside the pale of its influence.

It is our opinion that such broadcasts are the true road to music appreciation, along which that mule, the lay public, must be coaxed. By sugar, if you so term it, but, it must be admitted by sugar in a highly refined state. One thing is certain - the mule's hide is too thick to react to the blows of Bach. Beethoven, et Cie., no matter how often repeated. The brute must acquire sensitivity to feel these.

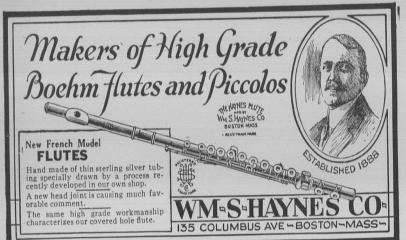
The Spotlight Hour carries two capable singers, Rosalie Wolfe, soprano, and Cyril Pitts, tenor, who operate in both solo and duo capacities.

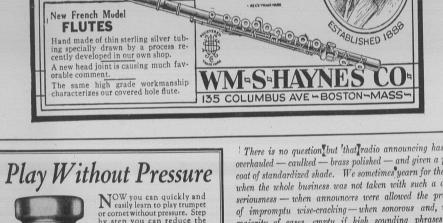


HAROLD SANFORD (standing center) and the orchestra which functions so successfully in "The Spotlight" and "Philco" hours reviewed on this page, as well as a number of others which will receive our attention in the near future.

566 Church St.









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There is no question but that radio announcing has been overhauled — caulked — brass polished — and given a paint-coat of standardized shade. We sometimes yearn for the days when the whole business was not taken with such a deadly seriousness - when announcers were allowed the privilege of impromptu wise-cracking - when sonorous and, in the majority of cases, empty if high sounding phrases were the exception rather than the rule. Of course standardization had to come as soon as radio struck its stride and became the object of big business' solicitous attention. The result as is always the case — was to raise the worst and depress the best to the common mean of a, to many, offensive and uninspiring mediocrity. Radio announcing today is the perfect expression of bourgeois complacency.

MR. SANFORD is musical director of another broadcast than the above mentioned, to which we are less partial: we refer to the Phileo Hour. Now at first blush, it might appear that we had convicted ourselves of inconsistency, because the Philco program also is derived from admitted, the general level of these sources has been reasonably high. There is one fatal defect, at least to us, in the Philco Hour, and, of course, the flaw is inherent to the central idea of the broadcast—that of presenting light opera in tabloid form. The defect is deadly; its name is "Book."

When one considers, in the cold illuminating light of broadcasting, which of a necessity is neither able to offer the supporting eye appeal nor take advantage of the mob psychology which made the thing bearable in its original surroundings — when one considers, we repeat, the utterly known as the brass band.

idiotic, senseless drivel, on which a man such as Herbert for instance, lavished the wealth of his talent, it is not hard to believe the statement of a well-known teacher of musical composition that if put to it, he could make an ardent and soul-searing setting of love-music to a newspaper want ad.

Melody for December, 1928

If Herbert, as a composer, was able to surmount the inanities of librettists, we as a listener are not. Time after time we have tuned in on this broadcast fully intending to stick it out to the end because of the extremely good musical fare it offered, only to be utterly routed by the barrage of boresome plot and dialogue flung at our heads between numbers; a W. S. Gilbert is worthy of the attention of any intelligence but a -. Let us be discreet, however, and indulge in no personalities.

What we have been able to listen to in this broadcast shows the same flair in Mr. Sanford previously mentioned, while Jessica Dragonette and Colin O'More present the vocal portion of the leading roles most satisfactorily. The ensemble singing, too, is worthy of mention. The master of ceremonies, Philco's Old Stager, a sort of Roxy-ized Greek chorus, spins out the futile yarns and requests the encores which the radio audience, with possibly no false optimism on the part of "Old Stager," is supposed to be wildly clamoring for. There is no fault to be found with the musical portion of this entertainment — but the words which enfold and smother it -!

It is curious, but nevertheless true, that the best vocalists of the concert platform or of the stage seldom hit the mark when appearing on the air. Those who have gained for themselves a permanent regard from radio audiences can be counted on the fingers of one hand. The reverse is also true. Singers of indisputable mediocrity when heard in the flesh as it were, seem, when shot into the ether, to take on all those qualities which one would naturally expect in their more gifted fellows, but which the latter, for some mysterious reason, under like circumstances are unable to express.

We present this fact but do not attempt to explain it.

THE Ipana "Tooth Paste" (let us give the advertiser his full meed) Troubadours, is a dance broadcast which meets with our complete approval. The orchestra under the direction of S. C. Lanin has been on the air this many a moon. We remember it back in the days when the Goodrich Silvertown Chord Orchestra (unfortunately a thing of the past) was at the height of its popularity, and the Troubadours, as broadcasters, "were likely young fellows just trying to get along." That they have succeeded in their endeavor is self evident. At the time of which we speak they were broadcasting over a negligible number of stations. Whenever a Bostonian, for instance, wished to listen to the team he was forced to reach out into, many times, unsympathetic space and get New York. Shortly after, six stations were included in the hook-up, and WEEI shot the program on to the air locally. Today their soletickling music is fed to an enormous audience by thirty stations scattered at strategic points the country over the Pacific Coast excepted. The broadcast has been cut during that time from one hour to one-half hour - a tendency noticeable in many programs of a like nature. Let it be said, as an illuminating comment, that probably in no other country in the world would a tooth paste manufacturer be warranted in the expenditure of so much money to advertise his product.

There are points of resemblance in the styles of playing between the late lamented Goodrich organization and the one at present under discussion. Perhaps we should not say "style" - quite possibly the thing is more one of feeling. Whatever it may be, it expresses itself in a rhythmic "liveness" - an indefinable pulse, the result of nuances of accent which lesser dance orchestras do not recognize as existing. Coupled with this is the quite evident belief by Mr. Lanin that a dance orchestra need not produce music which sounds as if delivered by a perfectly, too perfectly to many of us, functioning machine. Although nothing derogatory can be said concerning the precision of attack and smoothness of performance presented by this team, these qualities are never uppermost in the mind of the listener as is the irritating case of so many loudly touted dance orchestras in whose performances one is conscious of a highly oiled technic — and little else.

This organization is something more than an aggregation musical comedy and light opera sources, and, it must be of smoothly functioning units — it is an orchestra with personality, if you will pardon the phrase, and we believe that herein lies the secret of its steadily growing favor with the audiences we have helped to swell, which have followed it through its increasingly successful years on the air.

Ow!

England has that superannuated, beastly, disgusting, noisy, horrid method of making music in superabundance - Sir Thomas Beecham A Cornet Playing Pilgrim's Progress

Number Eleven

HERBERT L. CLARKE

T THIS point of my narrative I want to state that the Walter B. Rogers mentioned in the preceding chapter as a boy-wonder on the cornet, in celebrated cornetists in the country, with the

most remarkable technic of any cornet player ever heard. As we grew up into manhood our two lives became linked together, both of us later on occupying professional positions in America's great Metropolis, New York City. Rogers became cornet soloist in Cappa's Seventh Regiment Band, and I served in a like solo capacity with Gilmore's famous Twentysecond Regiment Band. About ten years afterwards Rogers was my side-partner in John Philip Sousa's Band, at the time when it made its first European tour, playing at the big World's Fair in Paris, France, and throughout all Europe.

To my knowledge, there never has been any great cornet soloist who has not changed his method of playing several times before becoming successful. In other words, each has commenced playing the wrong way at first and then worked out his own salvation by finding the easiest way of playing for himself - adopting it, working with it and, having proved it, sticking to his own idea no matter as to how other players might advise him. When a cornetist can do his work musically and easily and prove results, he certainly must be on the right track regardless of what the "Book" says. Remember, that every cornet Method published is simply an explanation of the way in which its author himself played.

Quite a few fine authors contradict each other regarding the proper way of playing the cornet, i. e., position of the mouthpiece on the lips, holding the instrument, and tonguing correctly. In consequence of these various contradictions, with many struggling players of wind instruments who live in remote parts of the country and cannot have the advantage of personal instructions, the question arises in their minds: "What is the proper position of the lips when placed on the mouthpiece?"

Many beginners, even after purchasing an instrument and instruction book, when working on the theory of the author and finding they are not making the advancement expected, become so discouraged that after playing a year or so they give it all up. Some players have a protruding upper jaw, others an undershot lower jaw; some have thick lips, others thin lips, and yet the "Book" gives only one explanation of how to play. Now I do not mean to find fault with different methods, as began getting acquainted with the different all of them are good in many ways. I simply musicians around town with an eye to business impressed me the most favorably was finding wish to point out that each individual player One day he came home and told me he had an myself placed so unexpectedly in close playing must reason a little with himself, and not take engagement for that night to play with Biesthe text too literally. Remember, we are not all senhertz's Band in a Republican Club parade. whose ease in playing I was striving to imitate

Changing the Basic Foundation

cornet a few years under hard and assiduous "Bert, wouldn't you like to do a parade to- Even though I now was playing one hundred practising, only to reach a point where I could night?" Well, wouldn't I just! It would be a per cent better than ever before, the situation not seem to improve, no matter how long and fine chance to test my change in embouchure. inspired me to still further ambition, so I kept would become so tired that I could hardly be a dear old man and a fine musician — one of engagement and came home in the fall, and

later years became one of the most produce a tone, and was compelled to quit because they were "all in." However, watching me with a march book and then took me to his someone else play with perfect ease all the time without any noticeable strain or facial contortions; hardly ever taking a rest, yet doing the most wonderful stunts as easily as playing marbles, started me thinking. Quite naturally I did a lot of that when I reflected on the way showed me the principal marches that would I was torturing myself; also a great deal of ex- be used and made me feel quite at home. This perimenting in seeking some way whereby to was intensely gratifying, as I was beginning to

the chapter before this.

After succeeding in my efforts by changing my embouchure, I began practising all the same band with Walter Rogers, and thought elementary studies in the first part of the that after we had become better acquainted I "Book," and all the different scales both chrowould apply to him for instructions on the matic and diatonic. I was careful always to cornet and learn his method of playing. I play softly, but surely, so as not to injure the did not have the nerve to do it then on so short sensitive nerves of my lips, and gained the an acquaintance. We made the first parade satisfaction of noticing an improvement each and were immediately engaged by the Demoweek. My earnest efforts were finally re- cratic contingent for the following night, after warded by being able to last longer, produce a which we seemed to alternate every successive smoother tone, and reach the higher notes night between the two political parties. This without any strain. This encouraged me kept the band business mighty good up to

I always played before the mirror, which of rally of some sort. course reflected every movement, in order to note if my playing caused any undue facial contortions. I noticed that sometimes when I tried to hold out a high note my face would be- only two years my senior (the age of my brother come a little red, although there was no visible Ern) we soon became quite intimately acsign of strain. I did not attempt to hold these high notes very often at first, however, fully realizing that my muscular "foundation" had not become quite firm enough in the short time since I had made the change, and I did not want any set-back to further discourage me. to feel like a regular "professional" myself, and You see I was growing older, getting more being an unusually robust, chunky boy for a sense, and using thought.

A Torchlight Test

I forgot to mention that my two brothers who went out with the Baker and Farron Company had finished their season's engagement, with Ed accepting a position in Boston as leader and Ern returning home. It was a Mr. Biessenhertz was leader of English's presidential election year, with the campaign of 1884 just approaching.

Back in those times all bands were in great demand for torchlight processions in Indianapolis, the same as in other cities, and as brother Ern had become a pretty good trombone player from his year's experience on the road, he born alike and fashioned from the same mould! To me it seemed fine that he should get a job and hear him play in such near proximity. so quickly, after having been in town only so This not only proved to be actually instructive, short a time. He had played for quite a num- but afforded me a glorious chance to watch, Well, here was I who had been playing the ber of these parades when one day he asked me: listen and improve my own playing by example.

and plenty of time for practice, as well as the obtain a uniform, and when we arrived there wonderfully and devoting my whole time and spirit to play many hours more, but one hour the men were all ready to start out. He intro-thought to the study of music. with swollen lips was enough. My poor lips duced me to the band leader, whom I found to My brother Ed finished his Boston summer

the old-timers. The leader spoke kindly to me, and asked whether I played first or second cornet. As I did not want to make a fiasco upon my first introduction to the band, I answered that I played second. He supplied solo cornetist, who was none other than Walter B. Rogers! This was the first time for me to meet my "Model" personally, and I found him to be the most affable chap I had ever met in my whole musical career up to date. Rogers better conditions, with the result as stated in feel a bit nervous at being only a strange boy among many experienced bandsmen.

I was mightily pleased to be playing in the election day, as almost every night there was a

I now had made such progress in my playing that I was advanced to first cornet. This of course placed me beside Rogers, and he being quainted. By this time I also had come to know all the bandsmen, the most of whom were regular old-time professionals and old enough to have been my father. Association with these men seemed to so mature me that I soon began seventeen-year-older did not detract from the

From Torchlights to Footlights

The band business of course fell off after the election was over, but the majority of the men played in the different theatres around town. Opera House Orchestra where Rogers played during the winter, and as some of the big shows that required an enlarged orchestra demanding two cornets not infrequently came to the house, Rogers put in a request that I should be engaged and play beside him.

This of course would give me needed experience in the music game, but I think that what juxtaposition with my ideal cornet player,

Melody for December, 1928

AGAIN!

MIL VELAZCO takes pleasure and pride in announcing that as a result of a decision by the CENTURY (SCHWARTZ) CIRCUIT to use only a Velazco-trained organist, Arthur Madison Tower, graduate of the Velazco Organ Studios, has been selected to open and preside as organist, at the beautiful new PATIO THEATRE in Brooklyn -- the latest and greatest of 28 theatres in this circuit with a seating capacity of 3,500.

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being as ambitious as Ern and myself he practiced all day long on his violin while we were doing the same with our instruments. Ed's coming home once more brought we three brothers together in home contact with our father, and living in a fairly large house each had his own room for practising and playing -

- father at the piano, Ed on his violin, Ern on his trombone, and myself on the cornet. The neighbors on each side of us (it was a corner house, by the way, on Alabama and Michigan Streets) most certainly must have gained their full share of noise from four different instruments all going at the same time, for many were the unsigned notes dropped into our letter box, calling us a "nuisance to the community." I guess they were right, but we were too deeply immersed in our music to pay any attention to anonymous letters, and cared little so long as the police didn't interfere and give us warning.

I often have wondered how our good mother ever stood for the frightful din we must have constantly created, but that's a way "good" mothers generally have. With the exception of our father none of us played any too musically, and the continual playing of scales and exercises could not have been very entertaining to a disinterested listener. Of course we kept all our windows closed, but even so the anonymous missives kept coming, only in fewer numbers; some of the neighbors evidently becoming used to the racket, or else moving away from it.

(TO BE CONTINUED)

Bits from Everywhere

Milwaukee, Wis. — Avelyn Kerr, the well-known theatre organist, in addition to broadcasting over station WISN recently made a number of personal appearances at various local theatres. These stage programs were the outcome of a tremendous number of request letters received by Miss Kerr intimating that a personal appearance would be welcome to a large public. The success achieved by Miss Kerr in these appearances has proved the intense regard in which she is held by her radio audiences.

New York. — Denver, Colorado, has been selected as the place for holding the fourth National School Band Contest to take place May 23-25, 1929. It has also been decided to have five classes of school bands participate in the state contests instead of four, as heretofore. The first four will be high school bands graded according to the sizes of the schools and the fifth will be from junior high and grammar schools. Further details may be procured from the National Bureau for the Advancement of Music, 45 West 45th St., New York, N. Y.

Sioux City, Ia. - Hartley musicians, under the directorship of F. O. Griffin, recently made a clean sweep of prizes in the Tribune's second annual Interstate Band Contest and Radio Show. The municipal band won a challenge cup, \$100 in cash and an opportunity to play a concert on the Roof Garden which would net it \$100, while the high school band, in its turn, won a challenge cup and

Marion, Ohio. - It is the intention of Judge Louis B. McNeal to make this, his home town, an outstanding example of band activities within the state. The band in the formation of which he is interesting himself is to be a symphony band, and Mr. F. Field is to be direct Several meetings and preliminary rehearsals have taken place, and forty members have already signed within a period of three weeks. The band is to be equipped with a well-known brand of metal clarinet.

Sydney, Australia — A saxophone band with one hundred members is Australia's record for this type organization Under Les James the band has been organized nearly four years from students of L. and B. James, and is heard often in stage and radio engagements.

Salinas, Calif. - Just recently Henry E. Lingley celebrated his third year as pianist and organist at the California Theatre of this town. During that time Mr. Lingley has made many friends both personally and

Slide, Boy-Slide!

letters each asking me to cover a certain point. The first seeks enlightenment on the treatment of slow motion shots, the second craves explanation of the glissando. James, page Mr. Crawford! Being of a naturally crabbed and contrary nature, I will delve into the last one first, although it should be mentioned that Milton Charles' Organ Interpretation of Popular Songs (Robbins) goes into this matter more thoroughly than I can here. Charles has devoted a good half of his book to consideration of the glissando's mechanism, and has of course demonstrated it with profuse illustrations. In addition, it might be said that, while the general effect is the same, different players show considerable variation in their method of employing it.

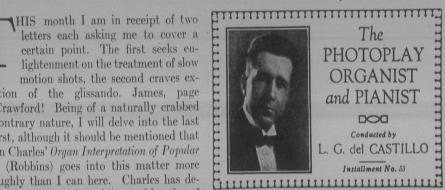
The Glissando

asks for description of the glissando refers to glissando is like a steady diet of syrup, whipped the double roll used in ballad playing, and not cream, and chocolate bon-bons. Even when the long glissando with the single finger or using it on the waltz ballad, which is its natural is what is generally referred to by the term. It interval might be a wise limit to set yourself conviction that they were the first to use it.

cause its origin was still further West, - in Hawaii. The real papa is the steel guitar, and a consideration of this fact is helpful to its intelligent use. Re-create for yourself a mental image of the effect caused by the sliding bar of the instrument as it glides from one interval to another, and you have a starting point possible a complete chromatic progression repeat the starting note as you go up or down. And finally note that the gliding process must be smooth and easy, and if you surge up to your concluding note, the effect will not be as good close to the keys aim at complete legato rather than speed.

When you are able to make a smooth glissando between any two intervals with either hand, you can, then go on to the next step. Armelody alone you now stick to three-note chords. Or, to put it another way, form it into a trio in

Any of the possible combinations is effective,



but it is easier to finger the progressions by using the glissando on the melody in the right and the bottom voice in the left, and dropping the middle or second voice out while the glissandos themselves are in motion.

One caution is essential. Once you have mastered the process, don't become a mono-Of course I assume that the young lady who maniac on the subject. Constant use of the flat of the hand as used for effects or jazz. The habitat, don't make the mistake of using it on latter has its important place, but the former every interval. A maximum of every other was made famous by Jesse Crawford, though I A good many organists, no doubt influenced have heard its invention credited to Oliver somewhat by Crawford records, seem to have Wallace. Probably a dozen organists go to bed gone loco on the subject, and decided that the nights to toss in uneasy slumber under the firm organ is a glissando instrument purely and simply, to be used in that way on everything At any rate there is no doubt that it started from Tschaikowsky to Confrey. Forget it. on its way from the West Coast and gradually The very fact that the glissando is one of the worked east. This is fitting and proper, be- most spectacular of organ tricks is in itself sufficient reason to use it sparingly.

Slow Motion

To a certain extent discussions of glissando and slow motion are somewhat allied, as they both center around the application of the chromatic scale. It is no exaggeration to say to work from. Notice in particular that to that practically all slow motion shots should simulate this effect you should have as far as be cued with descriptive improvising, and that in the majority of cases this improvising is built with no missing notes, and further that in the around the chromatic scale in one direction or gliding process you will spoil the effect if you the other. Such musical figures are then simply a musical curve corresponding to the action curve of the picture itself. A high dive from a springboard, for instance, becomes a short upward chromatic figure reversing itself as if you take your time, and by clinging down to a long downward scale culminating in a final upward scoop at the bottom of the keyboard representing the splash as the diver disappears.

Obviously if such shots appeared at normal speed the synchronization would be through a glissando. Slowing the picture to slow motion, range your piece so that instead of playing the however, slows the music up accordingly so

which the three voices move in parallel progressions. The trick then becomes simply that of playing these successions of three note chords with the two hands, generally taking the melody and second voice with the right, and the third or bottom voice with the left, and applying the glissando simultaneously with both hands on any two of the three voices wherever there is an effective interval.

In Milton Charles' book, which will make this procedure perfectly plain, the glissando is favored on the two under voices. Personally I generally prefer the top and bottom voices. Any of the possible combinations is effective,

that the glissando becomes the chromatic scale. The majority of slow motion shots are those appearing in newsreels of athletic events, and there are many such examples of linear curves translatable to musical curves. The woodblock crack and upward run of the golf, polo or base-ball shot, the descending slow run of of the long golf putt ending with the woodblock as the ball is sunk, the up and down scale of the high jump or pole vault, the double curve of the dive as described above, all are typical examples frequently encountered.

This characteristic reversal of the scale in one direction for the opposite is nowhere more useful than in the trick slow or fast motion shots that some inspired photographer hit upon a year or two ago. This mechanical wit discovered that, by taking any such subject as mentioned above, fantastic results were obtainable by stopping and reversing the film. A horse starts to jump over a hurdle, stops in mid-air, returns to the starting point, tries it again, see-saws back and forth in the air above the hurdle, and finally brings his defiance of the laws of gravity to a close by gently wafting himself down to the other side in slow motion. Obviously the appropriate musical curve will be effected by reversing the direction of the chromatic scale back and forth just as the horse reverses himself.

In general, however, horse racing and foot racing suggest a different treatment. Here you have, at a slow pace, a regular rhythm of updown, up-down, which if treated with simply the appropriate contour of the unvarnished chromatic scale becomes too arid and monotonous. It becomes necessary to invent or choose a tune with that general type of melody, such as Horses or There She Goes, generally in a 6-8 rhythm, and then slow it down and time it to the action. If in addition the melody is then surged, so to speak, by re-enforcing the main accents with the swell shoes and with short glissandos added to the melody, you have done about all the normal manager has any right

Of course no rule can hold good in all cases. There will occasionally be slow motion shots that it would be folly to treat with any of the above suggestions. This will be apt to be true in slow motion scenes occurring in features or comedies, where the importance of suggesting the mood through the right choice of piece will transcend considerations of cuing the musical rhythm or melodic line to the screen action. Then there are shots, such as the racing shots mentioned in the above paragraph, which continue so long that a treatment as suggested above will become monotonous and awkward, and it will be better to simply play a galop slowly and softly without reference to strict

Marching-Slow Motion and Normal

While on the subject a word might be said about all marching sequences, both at normal tempo and at slow motion. As to the former, there is no question but that the 6-8 march furnishes the more incisive rhythm if the pace is anywhere near the standard 120. But if it becomes much faster, as experienced players know it often does, or if it goes into slow motion, the 4-4 march will be found to be more adaptable. For the fantastically fast tempos that

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newsreel photographers seem so addicted to, it will often be found advisable to take a common time march and slow it down with a heavy four chord rhythm to the measure, so that the marchers are stepping four beats to the measure instead of two. And for the slow motion the same 4-4 march will be found equally ready and willing to go to the other extreme, and play a whole measure to each step, with but one strong accent on the first beat of each measure.

We Love the Ladies

Just in time to catch this issue before it goes to press, Mr. Kenneth T. Wright of Lloyd's Theatre, Menominee, Mich., has written in again in justifiable indignation at having been referred to in these columns a couple of months ago as a woman hater. Both Mr. Cate and myself had Mr. Wright figured out all wrong, and I can make no better amends than to print his letter in full:

I notice in the October issue of Melody, that both yourself and my friend in Wichita, Kansas, have sadly misunderstood me. If we expect to win against "Monopedalism," we should have more mutual understanding.

In the first place, I'm not against, nor have I it "in" for lady organists. Always believing in using one's right foot on the pedals at least part of the time, it sorta irked me to hear anyone so wholeheartedly condemn this same proceeding. That caused the explosion, I guess.

Nor do I set the swells partly open and then proceed to attempt the Charleston on the pedals. We used to have a large Austin legit., where I once worked, and as the shutters opened in an entire group, colored lights in the lofts gave a pleasing effect. Honest, the shutters never rusted in one position. We had to quit the lights though, because we tried red bulbs once and darned near caused a panic the people thought the organ had caught fire!

I, too, Mr. Castillo, as a rule, use only one foot on galops and hurries. These don't suffer from lack of tempo either. I like the effect of the lower pedal reeds played staccato, and, in the middle register, when one uses both feet it seems that the notes lose some of their resonating support. On the other hand, in Looms of Fate by Saint-Saëns, following the left-hand theme on the pedals gives a pleasing effect. There are endless places where, to my notion, both feet

are indispensable. Try a good jazz break with 'em once.

I must take issue with another statement made by a young lady. It was to the effect that men play the theatre organ for pastime, or some other obscure reason, while the woman means business and gets more out of her work. I think it quite the opposite, in many cases. I know several women who have taken up organ because they thought it fun; in fact I turned down a student recently who wanted to learn organ for that reason. Many times, the lady organist will get married after a few years of playing, and her music collects dust. A man can't afford to play organ for pleasure only. He learns it with an idea of using it as a means of livelihood for his whole lifetime. He can't write home for money — he has to succeed. Of course it is a pleasurable occupation or he wouldn't have chosen it.

I don't want anyone to believe I'm so against lady organists. While we argue often within the profession, they are, as you say, almost like companions, professionally and

P. S. — We tried something new here. At the showing of Al Jolson in The Singing Fool, we used a Brunswick record of his singing Sonny Boy on the Vitaphone, and I played an accompaniment on the organ. It was a sort of prologue, and it surpassed my most optimistic hopes in the

Mr. Wright's letter certainly sounds fairminded enough, but I am left in doubt as to whether he has wound up the discussion or started something afresh. Personally I can be quite impartial in the matter, for I have never noticed any particular difference between the men's and the women's attitudes in regard to their work. Here in Boston I should say that positions were pretty equally divided between the sexes, and the same thing seems to be true of the ability, persistence, and ethics shown by the two. If any of you have made different observations, now is the time to speak up before our new president is inaugurated and the

Melody for December, 1928

country saved from perdition as per campaign

The postscript on using the Victrola for a theme song with organ accompaniment is all very well unless it encourages the manager to put in a Synchrophone! In the long run Synchrophones and Orchestraphones are going to be the best thing in the world for the profession, because they will hasten the reaction against canned music. But for the nonce there have been several cases which have come to my attention of theatres bucking the Unions with these overgrown Victrolas and then having the janitor run them.

In all such cases where these devices are used they are of course operated through amplifiers just as the genuine sound movies are, and are then advertised as the real thing. This hoax is being developed to such a bare-faced extent that sooner or later the public is going to realize it is being duped. And by that time they are going to be tired of the whole racket, anyhow. Just stick these words away in your memory book and read them over a year from now, and see if I guessed far wrong. "The cloud has a silver lining."

As to the use of records with organs for prologues and in pictures, alert organists will sense here a chance for an innovation. With the flood of theme songs for pictures that are now prevalent, there are numerous chances for this kind of exploitation which, it seems to me, organists in community houses would do well to grasp. I know of several such cases where players have told me of using the idea successfully. One instance was with Laugh, Clown, Laugh and another that of using Jolson records during the course of The Jazz Singer. Organists who at this time demonstrate their value in this or other ways won't have to wait to get to Heaven for their reward.

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- 1764 Paul Revere engraved the music plates Josiah Flagg's Collection of the Best Psalm Tunes.
- 1770. William Billings' New England Psalm Singer published.
- 1783. The Boston Book and Music Store opened at No. 8 State Street by Ebenezer Batelle. This was the predecessor in an unbroken line of the present Oliver Ditson Company.
- 1786. Stoughton Musical Society formed. (This is now the oldest existing singing society in America.)
- The Oratorio Jonah performed in King's Chapel before President Wash-
- 1792. Oliver Holden of Charlestown published
- his world-famous hymn, Coronation. 1792. Dr. Lowell Mason, "Father" of Church and Public School Music in America, and composer of Bethany ("Nearer My God to Thee"), born in Medfield,
- 1798. Adams and Liberty, known as "The Boston Patriotic Song," published.
 (It was set to the melody now identified with "The Star Spangled, Banner.")

In these days it is customary for the composer to outlive - Newman Flower.

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Organists—Good and Bad

technic — bench work and otherwise, with nary an the squawky kinuras, krumets or what-have-you argument in it but just plain "dumb," and along comes Jacobs' Melody for October and roused all my "Irish" — bination for ballads, a waily tibia and vox combination; just like Mrs. O'Leary's cow, a la Denzel Piercy — which second, I set a combination of flutes and strings for light goes to prove how the old world has changed since I was a numbers; third, I set up a strictly flute combination; then girl. Now it is the men who have to have the last word, a combination of strings, flutes, tibias, mixtures and light and we women that haven't husbands who are rich male reeds, and finally a good full one. If you have a fair sized organists to support us must stick to the ship anyhow.

course) couldn't support a canary. It's too bad, but I suppose it's because women are holding down the only jobs for which they can qualify. The only way I can see out of it, boys, is to take the ladies by storm ('tis said they all have their weak moments) and turn some of these amateur make a public appearance, and heard the worst grunts and organists into cooks and housekeepers. It is better to be a good housekeeper than a poor musician, for the Lord loveth the sick and ill-fed, but the world hateth poor music. Selah! (Application blanks sent upon request.)

Well, I might not have stirred the world, but I sure roused grows up! I was thinking of taking him to raise, only Clark Fiers is closer at hand. Anyway, I'm just tickled pink that so many good organists read Melody, even if they don't think much of the ladies. I wonder why Jesse Crawford doesn't join in the argument? He is a "good"

We teachers have to exercise a tremendous amount of young man or boy tem lessons on the pipe organ and he knows more than the teacher ever dreamed of knowing. going to settle this double foot-pedal stuff on a unit organ. Everyone knows that the pedal stops on a unit organ are the same as on the manuals. For instance, when we are playing a two-four galop or march (say in the key of F major) we pedal two beats to the measure. One uses considerable organ in playing marches and galops. If we pedal left foot on F and right foot on C above, and are using practically every pedal stop that we also are using on the manuals, especially in the eight-foot register, the pipes will manuals in the eight-foot register. Consequently nothing but the sixteen-foot stops will be heard for bass unless one ises the trumpet on the pedal.

Now, then, if you use horns on the pedals you must increase your registration on your manuals, and of course your trumpet will be used on the accompaniment second touch. It is then a dollar to a doughnut that the C in question will be the counter melody, and if held on the trumpet double touch, the pipe will not speak again on the pedal, and here again we have lost the bass quality. Now pedal with the left foot down to low C, trumpet or anything, and always an octave lower, but if you are going to use your right foot up into the eight register you have no bass to your music, consequently you are not getting four-voice harmony. By this I don't means that you never use middle C or notes above it on the pedal. When you use pedal passages on a unit organ you must use pipes you are not needed a lot of organ.

Prone to Misconceptions

The trouble with most organists is that they confuse the bass parts with trumpet or trombone or even 'cello parts. Every day I get students from the old school of teaching who go through more contortions in playing a simple two-four old photographs, — and — Oh, gosh! a woman is only as intermezzo than I would in dancing the Charleston, and still there always is something lacking in their music. I but to come back to my subject. I want to tell you about am mighty glad that del Castillo is with me on the galops, another girl organist who plays down town here. I couldn't even if he does insist upon bringing Peer Gynt home on the pedals — the main point is to get him home.

If one handles a pipe organ much the same as they place an orchestra it would be very clear. For instance, on a dances when she plays. I have seen many organists who three-manual unit organ set your accompaniment and counter melody combination in your lower or accompaniment manual. Usually the second manual on a unit organ is the orchestral manual; put all your brilliant combina-

HAD a wonderful highbrow article all written on organ tions on this manual, and by brilliant I do not mean all

On the average sized organ I usually set my first comorgan and the builder hasn't snitched on the third manual, That sounds funny to me — have a husband to support you! All the husbands of whom I know (other women's of but put them on the third manual. I seldom put freak-

A few nights ago I went into a theatre where I was to groans I think it ever was my misfortune to hear. It was a beautiful large house with a big organ, but the organist used sixteen-foot stops all the time and played in the middle register with chords. All you could hear in the back of the Ye editors say that you're not a writer until you stir the house was a roar. Now I am not given to headaches, but world with some new idea which rouses a lot of opposition. when I came out of there I was dizzy. The organist (a girl) played a good grade of music, but you never would recogthe ire of a few men musicians — oh, yes, and theatre nize it because she didn't know anything regarding organ managers too, but I'll reserve story about the managers for registration; bass solos or piccolo passages didn't make a another time; right now what I would like to know is the bit of difference, they were all played on sixteen-foot shortest route to Alaska. Somewhere I read that my new tibias. Business was bad, and no wonder! The people friend Denzel Piercy still lacked a few months of being old were just starving for good music. It was too bad because enough to vote. What a "wow" that boy'll be when he the girl really is a wonderful pianist, but someone has given her a wrong steer on the pipe organ.

Both Sexes Hit Impartially

Another theatre that I visited also had a girl organist, and here I heard identically the same registration used all during the show. I heard Angela Mia played for a slapstick comedy, and, think of it- My Heart at Thy Sweet patience with the youthful students of today. Give a Voice (Samson and Delilah) played in a jazz swing for the same comedy, while a bulldog had a death grip on the posterior part of a pair of trousers (with someone in them The girl students are more modest, and I mean "more modest," not dumber. Just the same, once and for all, I'm funny, else she would have made the dog bark. I simply of course). I don't think the girl realized she was being cannot forgive a musician for jazzing that kind of number, although I know it is being done by the best of orchestras and organists. When there is so much material at hand for just such comedies I cannot see any reason for making some classic (or near classic) composer turn over in his

Now I am going to tell you about a man organist. He was playing a dramatic picture, with one really pathetic scene where a boy was confessing to his mother the part only speak once and you are sure to be using that C on the he had taken in certain crimes, and what do you think this organist of the male species played? Nothing else but That's My Weakness Now. It reminded me of one of my own experiences in the days of one- and two-reel Biographs with Mary Pickford in bustles, and the regular "Just a Moment Please" slide between rainstorms. It was a tiny little theatre in a tiny little town in Michigan. The piano was flat against the wall, and the only way that I could see the picture was by risking a kink in the neck. Once when I was playing the then popular In the Shade of the Old Apple Tree I indulged in one of those risks, and lo and behold, when I looked at the screen it was a hanging scene! I you are in a different register; the bass register. Bass is think that was my first awakening to the fact that music should fit the pictures. The next day the piano was turned 'round, and "yours truly" was filled with an insane desire to make the screen characters step around to her music.

I believe, too, it was there that I learned to improvise My library was so limited that when I ran short of music for a scene I would compose something, and after playing using on the manuals, and it can't be done on the average it all night and getting it thoroughly worked out I would six-stop or eight-stop unit organ for numbers on which is spend days trying to put it in manuscript. What brought this back to mind was that a few days ago when my mother was superintending the annual fall housecleaning she insisted upon my clearing out an old trunk. There I found all those manuscripts, and there I sat for hours thinking of everything I had done through my life and all I expect to do, and wondering if I ever showed them to anyone could they guess how old I was. And then I found some

> get interested in the picture to save my soul, because of watching her go through so many gyrations on the bench. She handles her keys and stops wonderfully well, but fairly had a peculiar way of throwing the left arm to the side, which is bad enough, but dancing on the bench is worse, There is nothing more distracting to an audience than to see any unnecessary moving around in the orchestra pit.

An organist should sit perfectly at ease, not stiff, and show no effort at all. The real trick is to coax every conceivable kind of a tone from the instrument without allowing the

Melody for December, 1928

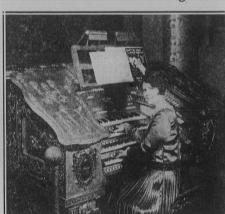
audience to see that you are working.

I find this especially good logic in my teaching, because the students think it looks so easy that they want to take up pipe organ immediately. I have met many organists of late who claim that they learned to play all by themselves with nary a lesson from anyone. It is wonderful to be so smart, but generally their playing doesn't sound so good. You can count the feature organists in Milwaukee on one hand, and by feature organists I don't mean those holding down first organ positions with their names on the program; I mean the kind of organists that people will go to hear in spite of the picture; the kind that really mean something to the box office.

Of course in Milwaukee it is the fault of the managers because they do not give the public credit for knowing anything. More than once I have heard them remark that the music didn't make any difference, that the biggest percentage of theatre goers didn't know what it was all about anyhow. There are a great many people who attend a theatre and know they are uncomfortable even if they don't know the cause, yet that is enough to keep them from patronizing regularly, and here is where the topic of "Organists Good and Bad" comes in. Last night I attended a party at the Musicians' Club and there they all were - good, bad and indifferent. Now I know why all the organists in this territory are developing excess avoirdupois. The gathering looked like an old-fashioned Bohemian party, and it didn't matter whether you were the world's greatest artist or a piccolo player; nobody knew the difference.

These musicians are a great bunch. All of them would rather be musicians and starve than be anything else, so we voted for a home for broken-down organists. Altogether the party was a howling success, but somehow it didn't seem so good when I had to turn out and be down to teach at eight bells. Well, anyway, here's for bigger and better organists!

Prima Donna Turns Organist



JESSICA CLEMENT

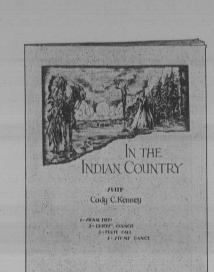
THERE can be no question but that experience in dramatic work should be an asset to a theatre organist. Granted adequate technic, the most important job facing this class of theatre musician is that of cuing, and what is cuing but grasping the dramatic essence of a scene and clothing it with suitable music? If the organist has a feeling for dramatic values, the chances are that he or she will be a successful cuer - lacking this feeling, a failure at the art.

Jessica Clement, organist at the Highland Theatre, Chicago (one of the Windy City's largest houses) and head of her own organ school, is fortunate enough to possess this dramatic background, having been on the road playing prima donna roles in light opera as well as coaching for grand opera under Vittorio Arimondi, formerly of the Chicago Civic Opera. Her vocal teachers were Charles Cease, of Kansas City, Mme Anne Janzer of Milwaukee, and Herbert Miller of Chicago; all of them names well

known in the field of voice pedagogy. A pupil of Claude B. Ball, in theatre organ, and Clarence Sears and Frank Van Dusen in concert organ, Miss Clement, for the past seven years has been a successful teacher of both styles, at the same time playing in some of the largest houses in Chicago.

As outlined in the first paragraph, dramatic sense is the sine qua non of an accomplished theatre organist: Miss Clement not only possessed it naturally but cultivated it professionally. To this fact, no doubt, she can give thanks for much of her present success in her chosen work.

Ludlow, Mass. - Ignacy Gorczyca is organist at the Immaculate Conception School.



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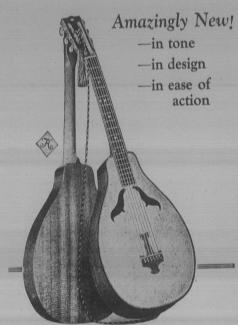
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Amazingly New! Here and There in New York

THE Metropolitan Opera opened brilliantly with $L^{Amore\,de\,Tre\,Re}$ followed the next week by the première of Strauss's Egyptian Helen, a gorgeous work phony orchestras are busy, this season, with a number of novelties including a suite from Handel's Alcina. A "Five

City" program by the combined Philharmonic Symphony under Walter Damrosch offered selections aria from Charpentier's Louise, New York by John Alden Carpenter's Skyscrapers, and Vienna by Strauss's Tales of the Vienna Woods. It was novel and effective. Mr. Damrosch's educational con-

ALANSON WELLER certs over the radio, which are broadcast to thousands of listeners in public schools in remote sections of the land are meeting with gratifying success. The veteran conductor's individual personality and interesting talks on the music and the instruments invariably arouse interest among the newer and younger music lovers, and the possibilities of his scheme, in thus creating an interest in music, are limitless.

The Roxy has been offering some unusual choral presentations of late including two Mascagni excerpts, the familiar church scene from Cavalleria, and a less often heard scene from Iris. A choral version of the Rachmaninoff Prelude in C# Minor was also heard. The stage presentations included Autumn Leaves. At the Paramount, Eddie Peabody continues to please as master of ceremonies. In a very short time now the new Paramount will be open in Brooklyn.

Vitaphone presentations continue to improve and the scores for the "talkies" are frequently effective. The recordings of some of the well-known concert artists have also turned out well. Mischa Levitzki's playing of the Sixth Hungarian Rhapsody and Albert Spalding's, of the familier Gypsy Airs, proved pleasant. The worst feature of the Vitaphone however is the attempt of certain theatres to do away with their own orchestras and offer in place of the customary revue a series of Vitaphone vaudeville presentations. Some of the comedy (?) teams and so-called revues which have been offered are really very bad. The players who make these recordings would not be engaged in a first-class house in the flesh, so why should the fact that they are on a record improve their line any? If the backers of the Vitaphone want to see it succeed, they had better "can" this sort of presentation early in the proceedings. All the leading New York houses are now Vitaphoned, as well as the Loew and Fox circuits, with Keith soon to follow. Just what becomes or will become of the many musicians thrown out of work in this way is hard to tell.

Some beautiful foreign offerings reached us this month. Three Comrades and One Invention, the first Soviet comedy to reach these shores, proved thoroughly captivating with its broad, spontaneous humor and its attractive delineation of Russian life. Two Swedish films, Jerusalem and The Legend of Gosta Berling, also were shown. Both these offerings starred players who are now in American films. They were both based on stories by Selma Lagerlof, and the second offering had a special score composed by Alfred Antonini of New York.

theatre proper, a ballroom, art gallery, coffee room, card room, and ping-pong court. Queen Elizabeth, an ancient especially when occupied by Payne's devoted mother and family. offering in which Sarah Bernhardt and Lou Tellegen starred, was shown as the opening film.

The most enjoyable features of the organ recitals at commonplace, the verses not extraordinary, but the mes-Brooklyn Institute by Edwin Grasse are the "different" programs which he offers. Recent numbers played were the seldom heard Overture to the Occasional Oratorio of Handel, Weber's Euryanthe overture and Mr. Grasse's own Organ and in many languages the world over, and its message is Sonata, a very beautiful work indeed.

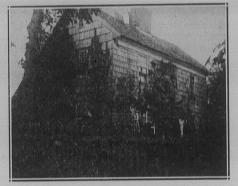
Two unusual forms of entertainment visited New York recently; the Theatre Exposition, in which relics associated with the theatre, past and present, and with some of its stars, and the Tex Rickard Rodeo, an entirely different type of entertainment.

John Gart of the Metropolitan is soon to make an organ recording for the Movietone from the console of the Metropolitan's Moller. This will be to the best of our brilliantly presented. The other opening operas of the season included Aida and Halévy's La Juive. The symshold prove most interesting. Incidentally it may open up a new channel for Movietone presentations.

> The air is filled with organ music these days, and oddly enough most of the players are S. T. O. folk, though it really is not so odd after all when one considers the many suggestive of the various cities, fine players which the society boasts. Marsh McCurdy London was represented by the of the Capitol, John Gart of the Metropolitan, and Henri-London Symphony by Vaughn etta Kamern of the Rio, are all heard via WHN. Lew Williams, Rome by Respighi's White and Emil Velazco broadcast from their respective Fountains of Rome, Paris by an studios. The Capitol is soon to install a new four manual Wurlitzer in place of its present Estey. Some church or concert hall will get a splendid instrument in the old Estey.

> > 滥

"Home Sweet Home"



JOHN HOWARD PAYNE HOUSE

EPRODUCED above is a picture of the little house at Easthampton, L. I., said to have been the home of John Howard Payne author of Home Sweet Home, and the inspiration for the famous verse. Payne spent much of his childhood and youth in the pleasant Long Island town, and it was this little house which really stood as home for him, though his wanderings took him to many

parts of the world. He was a brilliant man with a striking personality, who, like many another brilliant man, failed to achieve the success in life which should have been his. He was at different times editor, writer, actor and dramatist, and it was while acting in the last capacity that he came to write the familiar lines. He was in Paris at the time, alone and lonely, and had written the drama Clari, or the Maid of Milan in which the song first appeared. The melody is not by Payne, who was not a composer, but the verses are his

and strike the deepest note of sentiment in listeners. Henry Bishop, some of whose quaint coloratura songs are

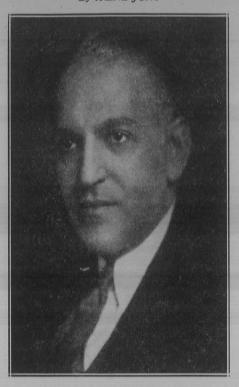
still heard, is said to be the composer. The drama for which the song was written was an immense success both in London and New York but Payne, who was a poor business man, made little from it. However the immediate and lasting popularity of the song may have been some compensation to him, and it is certain that he must have felt the thrill which comes with all self expression, after he had penned the lines so expressive of his own lonely life. It is small wonder that the little house brought pleasant memories to him, with its beautiful trees, The new Carnegie Playhouse opened Nov. 3rd, the last word in "little theatre" ventures. It has in addition to the might well symbolize "home" in its most ideal state,

> It is only because it expresses so well the love of home which is in everyone's heart, that the song has held the affections of people for so many years. The melody is sage beneath the verses and the tune reaches every heart. Jenny Lind and Adelina Patti sang it at all their concerts, it has been played and sung in every possible arrangement as strong and appealing today as it was a hundred years ago. The "home" urge is a universal emotion.

The old landmark is to be preserved as a permanent memorial to the "homeless bard of home," and those to whom the song has brought memories of their own homes may now visit the house which inspired the original verses that have lived so long in the hearts of the world. -A.W.

Melody for December, 1928

Music Chat from Washington By IRENE JUNO



JACK STEBBINS

JACK STEBBINS, former managing director of the Fox Theatre has left Washington and his loss is keenly felt by all who followed his work.

In the comparatively short time Mr. Stebbins has been here he has given Washington some of the most artistic presentations ever staged in the city. He is a thorough showman, raised in the business, and familiar with every detail of the theatre from the front to the back of the house. He is an excellent music critic, can appreciate good projection, is an expert on lighting effects, and uses in many ways the vast lighting system in each theatre.

During the time he was in Washington he journeyed to Philadelphia each week to stage there the presentation at the Fox Theatre. He had about ten different sets of scenery to work with, but each one was changed and arranged so that at no time during his stay here was it apparent that a

previously shown stage setting was being used.

Mr. Stebbins featured his music, and the fifty piece orchestra under the direction of Leon Brusiloff was one of the delights of the city. He used both a conductor and an associate conductor; two performances each in a day. One of the most artistic and unusual things done in a long time was his presentation of Rhapsody in Blue. He imported a feature pianist for the solo interludes, and had the piano elevated above and to the rear of the stage. This was in a white spot. On left stage were ten ballet girls doing an airy, entrancing toe dance with a soft rose pink spot on them. To the right were ten girls in a blue spot and they were pickin' 'em up and layin' 'em down. One didn't know which set to watch. Two sets of dancers, each doing a different kind of dance on the same stage to the same music. It pleased everyone, each choosing his own style of entertainment, and incidentally served, as nothing else could, to show us that Rhapsody in Blue is really an exquisite classic in modern tempo.

Mr. Stebbins was a whiz when it came to thinking up new things to do, and had two Government tie-ups that were remarkable as atmospheric prologs. The first was the tieup with the Amaryllis Show which was transferred from the greenhouses of the Department of Agriculture to the stage of the Fox. Thousands of the fresh flowers were on the stage daily and made a most imposing spectacle. He also had a tie-up with the manufacturers of Amaryllis perfume, and it was advertised and sold at the local stores during Amaryllis week. Several thousand small vials were given to the audience, and as an extra touch, this genius had it put through the ventilation system so that the audience started sniffing at the delicate odor as soon as they reached the lobby, and by the time they had reached their seats were looking forward to the Amaryllis display.

His second Governmental scoop was when the United States Coast Guard ordered a detachment of fifty men sent here from Norfolk, Virginia, to participate in the atmospheric prologue to A Girl in Every Port. This idea carried with it the first public presentation of Semper Paratus recently adopted as the official anthem of the Coast Guard, a service older than the Marines. The men were detailed to Mr. Stebbins with an Ensign in charge.

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His presentation of The Tally Ho in which five live horses appeared on the stage, was a success from the start to the startling finish. Said horses did not interfere in the least with the large company of singers who were dressed in hunting costume.

Mr. Stebbins is a man of culture and refinement; this reflects itself in his work. All applicants for positions are personally interviewed, and when he put on his singing ensemble, he heard every one who applied. The singers were largely Washington talent, but the ballet came from

Mr. Stebbins is finishing his twentieth year of active work with the Fox Corporation and is detailed to open the ace houses on the circuit. At present he is taking up his duties opening the new St. Louis and Detroit houses.

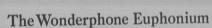
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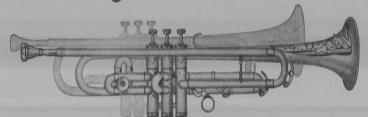
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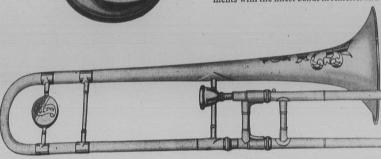
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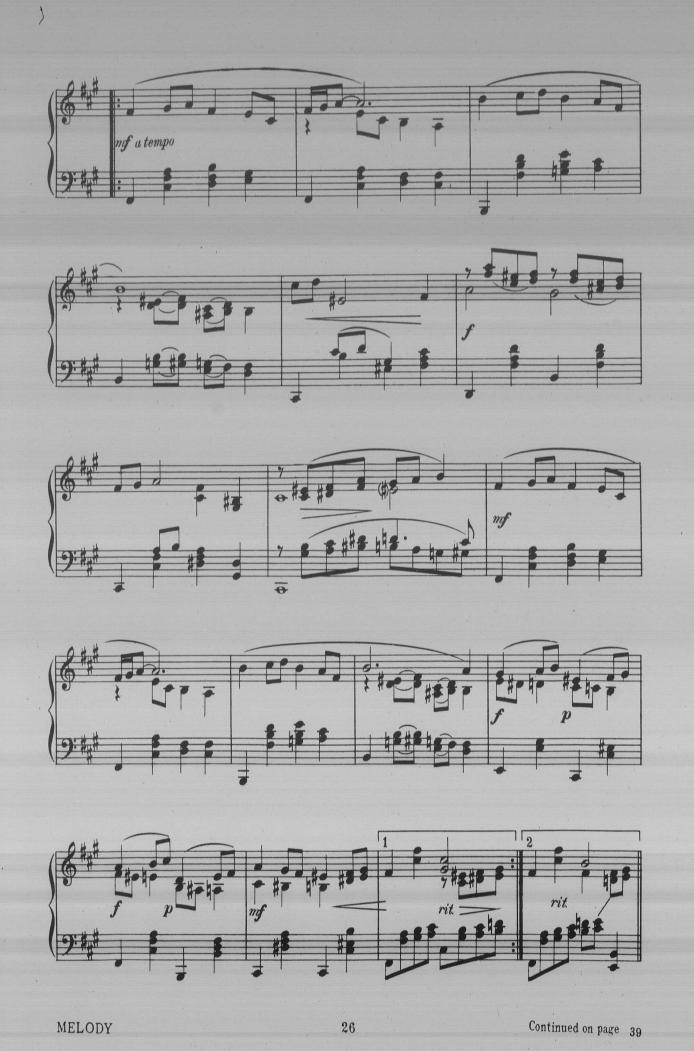


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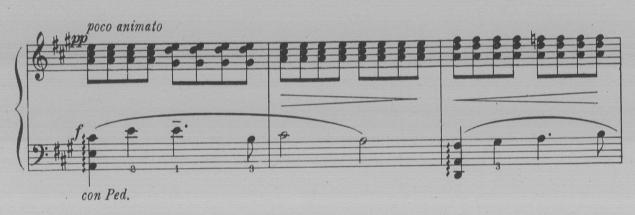


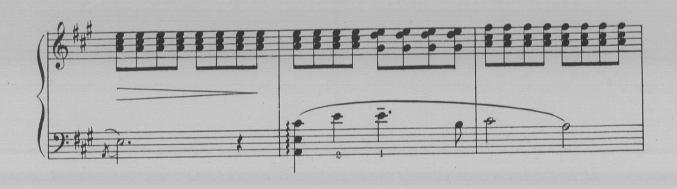
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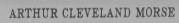
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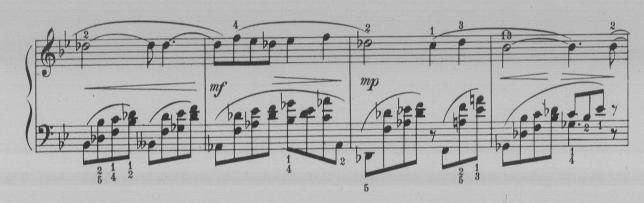
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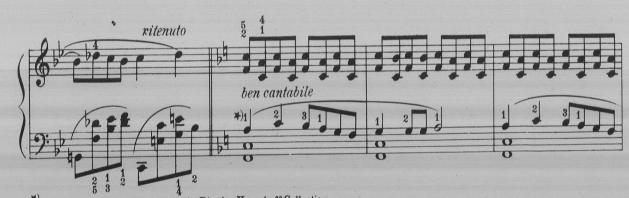
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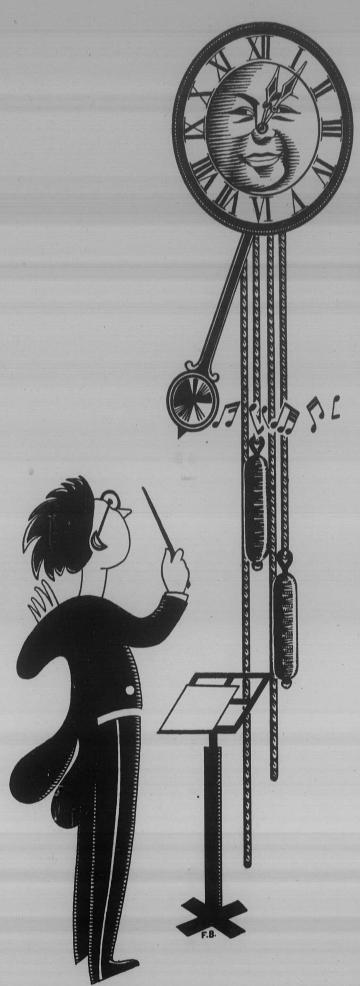
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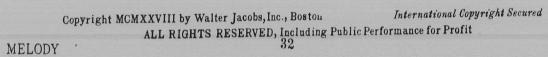
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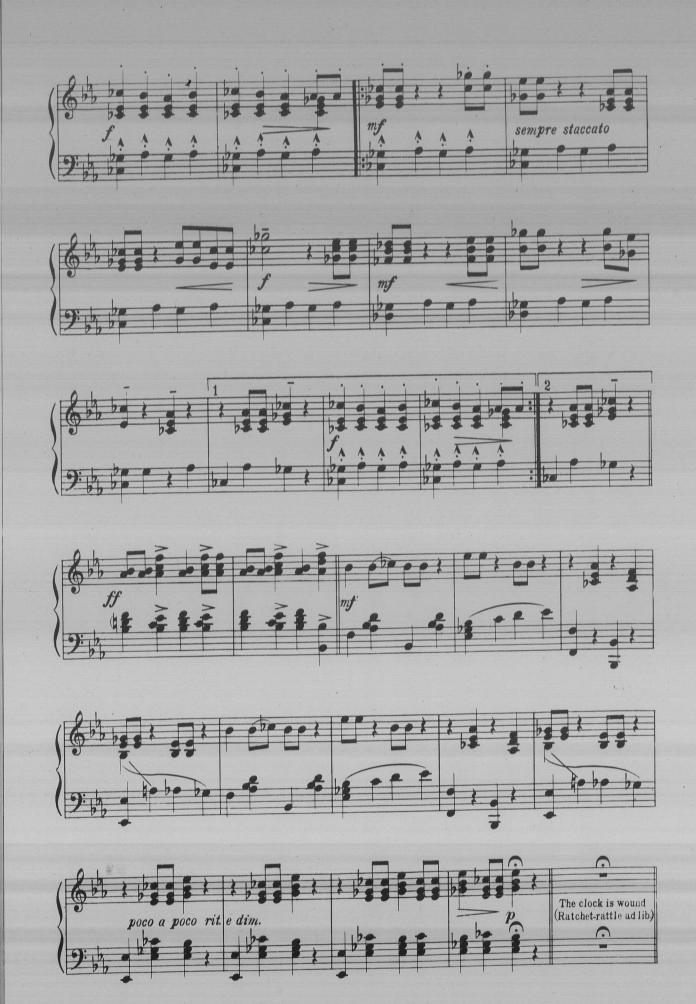
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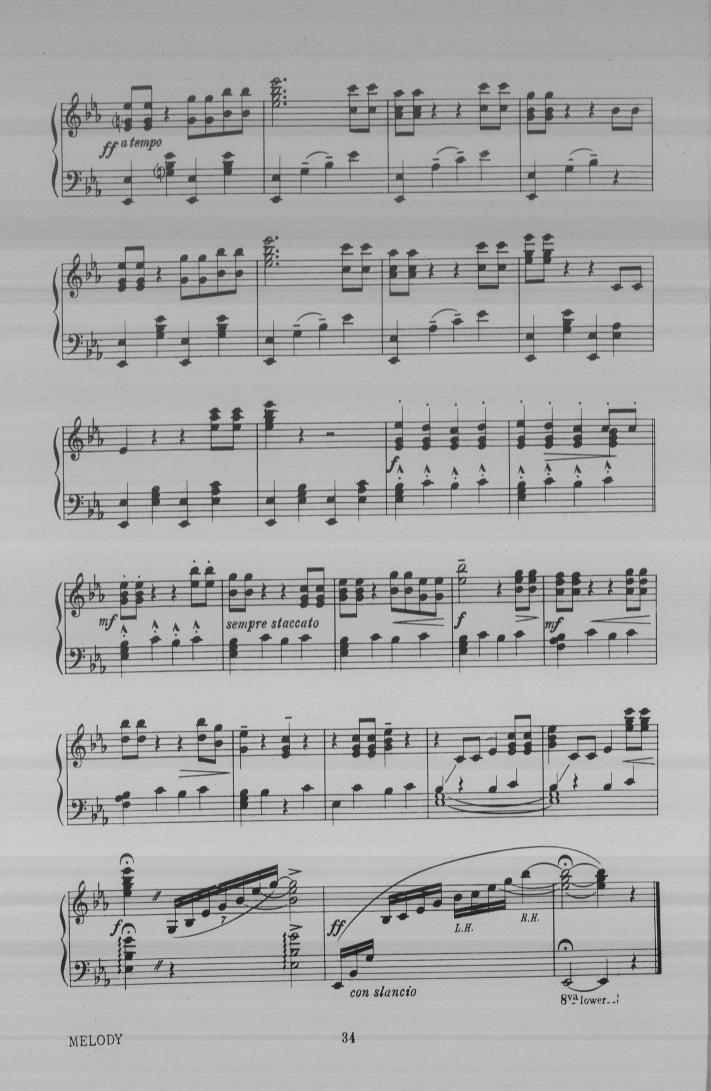






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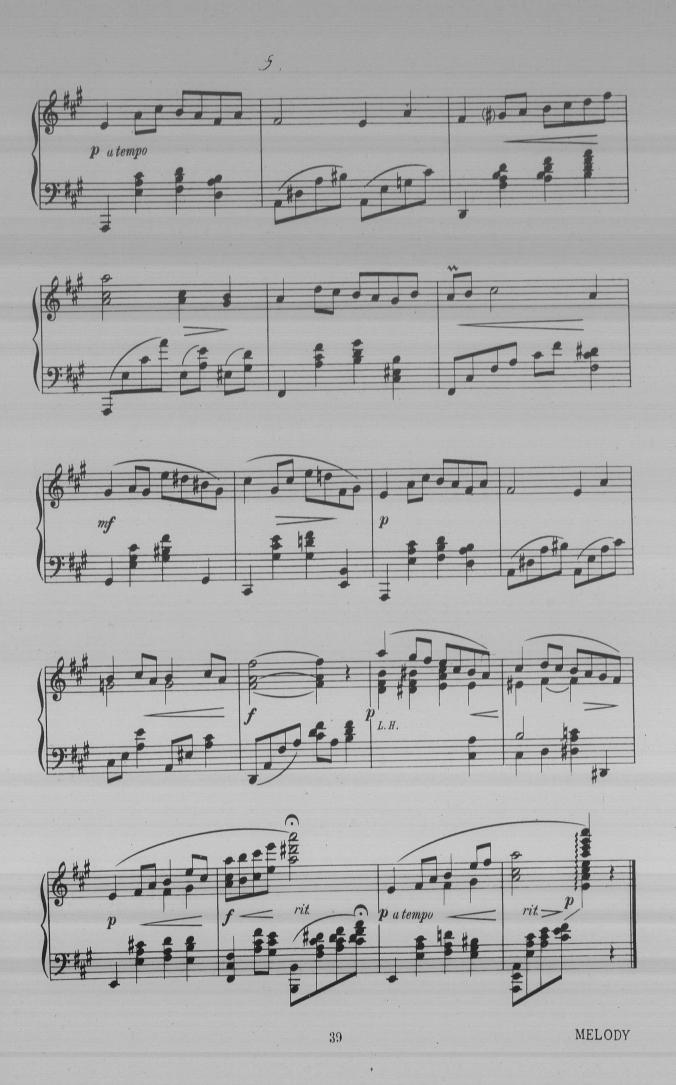
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ever since, and have believed that there was no better. It has seemed practical, helpful and conducive to results in all my personal work, and (except to a very limited extent) I have done nothing all these years but play and teach the violin.

Now I would like to ask if you are of the same opinion regarding this matter of holding the bow as you were then, or have you changed your views in any respect? I use a direct right-angle position of the hand and fingers relative to the stick EDWIN A. SABIN and teach it. The flesh at the right-

hand corner of the thumb may get sore, even form a callous in time, and with much playing may hurt some, but a soft thumb grip will counteract this considerably I think.

You also referred me to Courvoisier's booklet. Now, certain violinists tell me that Courvoisier does not teach the Joachim bowing correctly, and also say that on account of a little play of the first finger back and forth on the stick (which not be played too fast, and in any case the student should I do not deny) the exact right-angle position is not good. I am sure of one thing, which is that short bows (short notes, requiring broad style) cannot be executed by a good hand movement without a side movement, the which requires a right-angle position of the hand and fingers. Furthermore, I do not think that any other position is as good for the silent drop and raise of the hand necessary for the change of string between two adjacent, or even three, strings.

never in classes. I do not know much about how this is done, worst of it. The violin never broke, but our bow-arm did, but am going to take up class teaching. Perhaps you can give me some suggestions, or refer me to certain books which will be these encounters helpful, either as instruction for the teacher or as teaching material. I enjoy your articles in the Jacobs Monthly. I believe that two other Boston teachers with whom I studied instrumentation and arranging, Julius Ackeroid and George L. Tracy, have passed on; also my old friend E. N. Catlin.

A reply to Mr. S'.s letter well permits a wider application than merely an answer to a technical point about holding the bow, although this point may be very important. Mr. S. asks intelligently about a possibility that I have changed my views regarding a technicality. Remembering well the time of which Mr. S. writes, and the so-called methods of Berlin and Paris as handed on by me with both pain and pride, and without intending to cast any reflections on these methods, I will say at once that my views have changed. I think that after years of experience I understand the instructions received in Berlin and Paris better now than during the time of my studying there.
If I could have had (let me say as an indefinite background) a little of my present understanding then, the lessons received at both the Hochschule in Berlin and from Léonard in Paris, to a larger extent would have reformed my playing at that

Too Eager for Results

As I look back to the early years of violin lessons in Fitchburg and Boston, and the kind of violin lessons which prevailed among pupils at the time, I now can see quite clearly why my own performance on the violin did not overwhelm Joachim, Wirth or DeAnna — the famous teachers of the Hochschule faculty, who with others heard the shivering applicants. I do not blame the violin teachers of Boston in that period for the ultimate failure of an occasional pupil. These violin teachers (with very few exceptions) were men who had come up in their profession under European conditions. Had they been engaged in teaching children in Germany, neither parents nor friends would have expected them to bring pupils before the public unless they were well and solidly grounded, but in teaching here at the time they found a stimulus in lively interest, enthusiasm and incautious approval. They likewise found that some of their best work with pupils was not appreciated (we still find it so) - parents and pupils had to have results. It was not uncommon for the teacher to be asked: "How long will it take Johnny to learn to play as well as Mr. and Mrs. So-and-So's boy?"

The general lack of understanding of violin playing as an art, and the common view of it as a means of winning Muskegon, Michigan personal admiration, with perhaps a worthy second object Edwin A. Sabin

from you many years ago when you used to come to teachers who, under better conditions, might have saved a Worcester from Boston to teach in the Worcester Con- larger number of pupils from falling by the wayside. An servatory. I well recollect, however, that one lesson from you illustration may be made by comparing two pupils of about on holding the bow was worth more than all I had had previously, and it is principally concerning that subject about planned. The first pupil has been given very little technical which I am writing. I adopted your suggestions and have used that method (which you described as the Joachim method) which the teacher (yielding to the influence of the time) permits him to attempt. Neither the teacher nor pupil discriminate thoughtfully, and very often they have something in hand much too difficult for the pupil, but on which he works as well as he can.

After the pupil gets so that he can play this all too difficult piece, and not without a struggle, he continues to practice it while keeping in mind a quotation given him by the teacher that "repetition makes the master." He practices, he repeats, he gives himself forty chances to play a short passage — always failing because he plays too fast a passage that is too difficult for him anyway. So he fails to finish this piece and takes another, perhaps still harder, on the theory that if he can conquer difficult violin music the less difficult will be all the easier.

Shooting at Stars

This is a dangerous theory for most violin students. Music which is not technically complicated should be played a great deal, thereby giving the player a chance to cultivate ease and skill. It should be music which need not attempt or be permitted to speed his playing beyond his skill. This is continually done, however, and instead of studying intelligently, peacefully and easily in technical difficulties, the player is too often in a belligerent mood and starts a battle with his violin which suggests Don Quixote's famous fight with the windmill; or, emulating our great military chieftain, he says to himself, "I will fight it out on this line if it takes all summer!" We admit that we our-I always have taught by private, individual method and selves have engaged in many such battles and always got the and we suspect that it never has completely recovered from

Shortly after I had returned to Boston from my studies in Berlin and in Paris, I heard a young lady friend of mine play who had pronounced talent, and who as a very young girl was successful and in demand for concerts. During the time that I was away she had continued her studies, but I wondered as to the result of two years more study on the plan that in my own case had brought me to a point from which I could not advance. I am sure I did not misjudge her when deciding in my own mind that she did not play as well as she did — I will say, three years before. A young man who played at the same concert attempted a composition which five years of the best kind of study would not have prepared him for. Why the recklessness of that period, and why does it still persist, here and there, now that the standard has become higher and generally truer, with the steps which lead to it better understood?

I now will say something about the other pupil we have taken as an illustration. The influences surrounding this second one are quite different from those indicated by what has been said regarding the first. His teacher would be



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called a good, average violin player of little talent, who had worked hard to become a professional musician. He had taken only a few lessons from a teacher of high standing and derived but little benefit from them, as they were beyond his understanding which was limited by what he already had struggled to attain, namely: recognition as a fairly good orchestra player. The concertos, fantasias,

Melody for December, 1928

arias, et cetera of the violin virtuosi composers did not concern him; he admitted they were all beyond him. Under such conditions, a pupil trusting to his guidance was not threatened with that sort of danger which at some future time might arrest the progress of a person being led to study too ambitiously. The teacher's own experience as an orchestra player had

taught him the importance of scale and arpeggio practice as a well established means of learning the fingerboard, improving intonation, and helping very much in sight reading. He also knew that the various bowings required in orchestra playing may be developed by scale practice. So, as with all conscientious teachers, he passed on that which he had found most helpful in his own study. He used the standard studies of course, teaching them as well as he could, which was not well enough.

As a teacher this man was safe up to a certain point, but dangerous beyond that point. He had no imagination, and if he ever thought of music as a series of tonal pictures to charm the mind and warm the heart, it was but a fleeting thought which never returned. For common time he believed in exactly four beats to a measure and (if there happened to be any) in holding dots to their full value, which was worthy and which everybody believes. The more inspirational teacher of the first pupil also believed in it, but as I stated before he allowed his judgment to be sidetracked with the apparent need of making a showing with his pupils, helped by their naive willingness to tackle anything which ever has been written for the violin.

Mr. S. will understand that I am not using my illustrations as instances of the large majority who are taking violin lessons at the present time. I am supposing these to be fairly talented, good and ambitious workers. Why I started all this, which must seem but an indirect answer to his questions, was to indicate the need of change in many instances in the course of violin study. The ideal teacher will change his plans with pupils when he thinks it is wise

But let me hasten to a conclusion as regards the two violin pupils. There is but little doubt that the first one would not only find himself unable to finish the concertos and fantasias he was so eager to play, but also find himself at sea with much comparatively easy music; he had tied himself up technically. The second one, through playing nothing but scales and standard studies with only the technical as objective, was likely to dry up musically and no one would care to hear him play. The ideal plan is to have music the real objective, this to be served by every legitimate resource.

I have now written so much to show that a change in plans in many instances is advisable, and in defense of the admission that I myself have changed, that I can only briefly reply to some of the direct questions of Mr. S. I may say more about them in a later issue.

1. The direct right-angle position of the hand and fingers for the full stroke of the bow may surely be modified. For example, it will be noticed that many skillful players raise the wrist and extend the fingers downward when playing pianissimo at the point of the bow.

2. The flesh at the right-hand corner of the thumb should not get sore unless the player grips the bow between the thumb and fingers, a thing to be tabu

3. I would advise the study of Carl Flesch's book on Violin Technic. Courvoisier's booklet served the purpose at the time Mr. S. and myself worked together in Worcester, but Flesch's deals with the subject far more extensively. I will have something to say regarding class teaching in a future number of the J. O. M. Both your old teacher, George L. Tracy, and your friend, E. N. Catlin, have passed on. The latter retained his remarkable vitality until past ninety years of age.

Concerning the Brothers Amati

Can you give me information about dates which will include the brothers Amati? —M. E. S., Collingswood, N. J. Andrea Amati (born in Cremona about 1520) was the first of the Amati violin makers. He had a brother Nicolo whose instruments are but very little known. Andrea's sons, Antonio and Girolamo, worked together. There is no record of the birth or death of the former, but from the parish register it is known that Girolamo died of the plague on November 2, 1630.

— William Lyon Phelps.





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The following observations are offered with the idea that some of the readers of your column in the JACOBS MUSIC MAGAZINES may be interested.

In playing the Bochm clarinet, advantage may be taken of two fingerings which are not given the attention they merit. The note "B" in example A, when fingered as shown in example B, will give a softer quality of tone that is less prominent than when fingered in the regular manner. In passages where it is desirable to subdue the tone, this fingering should not be forgotten (see examples C and E). The tone of the high "D" note (example F, fingered as in example G), is a trifle uncertain, in that a higher harmonic may sound unless lipped carefully. However, as the tone is without harshness and partakes of the quality of the flute, the fingering as given may be used to great advantage in passages where this quality is desirable. Furthermore, the note is sharper than when fingered in the regular way, which is an advantage when, because of the reed being soft, the tone would be flat unless compensated for by increased pressure of the lips (see ex-— Correspondent, Alameda, California



The Clarinetist is pleased to use your offering in the columns of the magazine, and wishes that his readers would send in more examples of this nature. It is my belief, however, that the fingerings referred to are known to the leading professional players, and that the advantage (if any) is purely personal. I for one do not have to resort to these fingerings, because I imitate the flute quality with the lips rather than with the fingering. As for the high D fingering (example H), an experienced and learned clarinetist would not take a chance on this particular fingering, on account of the uncertainty of its response and the sharper tonality. As stated before, the flute quality can be produced with the regular fingering. I do not approve of the two fingerings for B, as given in example E. I wish to add an example as at D, which I think is an advantage and not at all confusing, making use of your fingering as shown in examples C and F. In this instance I use this fingering invariably because of its facility. Errata: In Example C the fingering symbol should appear below "B." In Example D the "C" should be trilled.

Clarinet not a Screeching Instrument

Since reading your article on "The Abuse of the Clarinet," I feel impelled to offer a few remarks on the subject. I have played and taught clarinet for thirty years, hence can appreciate the difficulties under which a teacher struggles in his efforts to instruct pupils to bring forth the beauties of the instrument. After many years of experience, it is my belief that without the proper material it is impossible to develop a beautiful singing tone. Pupils who are unmusical never develop into anything but "screechers," and unless a pupil has the true artistic spark inherent within him it cannot be done.



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I have trained many boys (and some girls) to play clarinet, and while some developed into beautiful performers, others, with just as high technic, had no tone whatever. My old German leader used to say of the clarinet that "it is the soul of the orchestra," and if the clarinetist plays in a way to prove it the saying is true - if not, you are almost better off without him.

I have had pupils who played in tune, but with only a mechanical tone; then I have had others who always played out of tune at high C and on the lower notes. When I play I work for the beautiful tone that is possible and is required; also blending, which is an art overlooked by many players. The popularity of the clarinet has been almost ruined by the use which the jazz orchestras make of it. They only use the instrument to make high, screech-owl tones, rooster-crows, blue notes, etc., and this to such an extent that a real clarinet player today stands very little show against any player in a modern dance orchestra. I enjoy your articles in the magazine very much, finding many helpful hints besides many things which coincide with my views on the instruments.

— M. G. M., Edmundston, New Brunswick.

I quite agree with you on the points mentioned. There are too many pupils who do not realize the importance of studying with a well-schooled musician. By the last is not meant merely a technician of the clarinet, as I know a great many such who have wonderful technic and can play "a thousand notes a minute," but who possess little or no understanding as to how to phrase the simplest kind of a tune; further, the schooled musician should know the theory of music.

Wishes To Become a Professional

Perhaps you can help me out. I am a little puzzled just how to go about becoming a professional clarinetist. At the present time I am playing the saxophone and have made remarkable progress on the instrument. I am wondering if it is possible for me to take lessons on the clarinet without it becoming a hindrance to me while studing the saxophone. I have played the saxophone for two years but have never tried to play in a band. My teacher told me that it takes years of study to become a good clarinetist. Is there a big difference between the metal and wood clarinets? - A. M. B., New York City.

In the instrumental, as well as any other field of endeavor, one must be proficient in performing the required work. A saxophone or clarinet player must be able to play band and orchestra music in order to become a professional, therefore I would advise you to study such parts in various overtures, standard selections, popular and modern jazz tunes, etc. When you can handle these I am sure there will be a place for you in both hand and orchestra fields. There are many saxophone players who double on the clarinet; in fact, I know some very excellent players who are proficient on both instruments. The clarinet will require a great deal of study under a good, experienced teacher. The tone of the metal clarinet is the same as that of the wood, but the metal instrument seems to respond more easily; also, and a very important factor, the metal clarinet will not crack.

A Question of Fingering

How is the F# to D# to E fingered in the first measure of the solo clarinet part of "Semper Fidelis"? (Give numbers of fingering as in C. B. Klose Method Chart.)

- F. L. P., Port-au-Prince, Haiti F# according to No. 109; D# according to No. 98; E according to No. 102 of the chart.

Conductors Have Privileges

In the enclosed example, would you cease to play after the hold in the first measure or hold right over into the next measure? The conductor will always "break" at the end of the hold — but why the tie? -F. L. P., Port-au-Prince, Haiti.



According to the music it should be held over into the following measure, but it is the privilege of the conductor to "break" the tie if he so desires. The only explanation of the tie is that probably the composer wished it; the difference of opinion is between the conductor and the composer.

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passage, which usually begins, and ends, with a chord interval. Example No. 1 shows the intervals of the G with No. 11, and you will at once hear why the whole tone at kk is wrong. (To hold the group as one of four notes,

chord intervals, and the small, pass- passing note preceding.

When two passing notes occur between the root and the third, the half tone should always occur beween the last passing note

and the second chord interval A. J. WEIDT tone occurs at dd, at the point where the half-tone should

fifth, as the movement is strictly chromatic. See Nos. 6 scale passage of three notes, the required arpeggio effect is and 7. As the distance from the fifth to the root above is missing more than a third, a diatonic passage is necessary. See No. 8. Notice that a half tone again occurs between the both 17 and 18. After a skip in one direction, the movelast passing note and the root at gg. A better effect, providing a chord interval precedes, is obtained by raising the fifth. See hh in No. 9. However, when three passing



HEN "filling in" or improvising, a knowledge of chord intervals is important, as certain rules must the half tone must again occur before the second chord be followed when playing a partly chromatic interval. See jj in No. 11. Compare No. 12, (by playing), (tonic) chord arranged as an arpeggio. The letter (R) this whole tone step at kk forces a half tone step just preindicates the root; the figure 3, the third, and the figure 5, the fifth. instead of G). No. 13 shows the intervals of the G7 chord. The root is repeated 8va. The As the distance between the fifth and the seventh, is a harmony in all the examples is to be minor third, the passages in Nos. 14 and 15 are strictly considered as the G major chord, chromatic. Compare these with Nos. 6 and 7. Rule: with the exception of Nos. 13, 14 When a partly chromatic scale passage occurs between any and 15, in which the G7 chord is two chords intervals, moving either upward or downward, indicated. The large notes are for the half tone must occur between the last interval and the

Use of the Sixth in Arpeggio Passages

When "filling in" chordwise (arpeggio style), it is often necessary to add a passing note, in order to retain a certain (third) as shown at aa in No. 2. The progression in No. 3 rhythmic design. For example: In No. 16, appears a group of four eighth notes (beginning with the root) followed by a quarter note; five notes to reach the root. the last intervals at cc. Compare this example with No. 2. below. For this purpose, the sixth of the scale (E) is used, The wrong progression again occurs in No. 5, as a whole for the possible reason that it occurs between the largest chord interval, in the series i. e., from the fifth to the root above, a distance of a fourth. In No. 17, I have used the Compare examples No. 2 with No. 3, and No. 4 with seventh (F#) as the added passing note, but the bad effect No. 5 by playing them, and you will at once hear which contains the right progression. There is no possible chance in which, the fourth of the scale is used as the added passing note, but the bad enect will be heard at once if compared with No. 16. No. 18, in which, the fourth of the scale is used as the added passing note, but the bad enect will be heard at once if compared with No. 16. No. 18, in which, the fourth of the scale is used as the added passing note, but the bad enect will be heard at once if compared with No. 16. No. 18, in which, the fourth of the scale is used as the added passing note, but the bad enect will be heard at once if compared with No. 16. of making an error in the progression between the third and ing note, is also bad progression, and in addition by using a

One of the primary rules of melodic writing is broken in ment immediately following should generally be contrary (note that after the skip denoted by connecting lines in these examples, the movement is in the same direction). One reason for this rule is that the extra pull on the melodic line caused by the skip needs counteracting by contrary motion — otherwise there is a feeling of dissatisfaction due to a lack of balance. When the sixth is used as a passing note in a descending passage (see No. 16) this rule does not apply, largely because the natural tendency of the sixth is to move downward and the pull is so strong that it overcomes the working of the rule. In the case of an ascending, passage with a skip to the sixth the rule would hold, and such a skip should be followed immediately by a downward movement.

In No. 19, I have omitted the important sixth, with the result, that I end below the distance of an octave. No. 20 shows the use of the sixth when movement begins and ends with the third (B). On account of the omission of the sixth, in No. 21, the arpeggio ends with the root instead of the third. Review installments of this series, in the April, May and September issues, for other details on chromatic passages, and the use of the sixth.

The Banjo — Instrument Serieux

 $\mathbf{M}^{\text{R. HORACE L. LA MANDO, a teacher of violin and fretted instruments located in Toledo, Ohio, has the$ following to say concerning a subject which this magazine has closely to heart:

"The tenor banjo has made wonderful strides in the past few years, and not only myself, but others have predicted that in the near future, the instrument will have a section in our symphony orchestras. Musical instrument manufacturers have seen in advance the popularity of the instrument and are now building it with a perfect scale and easy action. They have also increased the volume of tone. Only a few years ago, one hundred dollars was considered a very high price to pay for a banjo, but they are now being built to cost four and five hundred dollars.

"Were the tenor-banjo limited to 'accompaniment style' (the usage in all dance orchestras today) I could not be enthusiastic for its inclusion in symphony orchestras; with the basses, cellos, violas and percussion there is no place for banjo accompaniment. If the tenor banjo ever takes its place in our real orchestras, which I believe it will, that place is to be back of the violas. The musicians who play it will have to be real artists, able to produce a smooth velvety tone, or they will mar the fine obligato parts of the

section. There is much in what Mr. La Mando puts forward. We have always believed that the artistic future of the tenor banjo lay otherwise than in the direction of its use as a rhythm instrument.

THE DRUMMER

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More About Sousa

OTE to the readers: The letters of Frank Holt—drummer with Sousa's Band drummer with Sousa's Band — describing some of the highlights of a Sousa trip, and which were published in this column last season, met with such favorable comment that The Drummer is here publishing

another letter just received; there is a possibility of still another one in the near future. It is evident that Holt keeps more or less of a diary, in which he jots down the interesting features of the various cities and towns visited by the band. Several other members of the organization, who apparently do not keep a diary or any record, have written to this column recently for copies of the J. O. M. containing Holt's former letters, in order to refresh their own memories on the places they have visited

with the Sousa aggregation. Mr. Holt's last letter is as follows:

October 10, 1928.

My Dear Lawrence: I received your letter some time ago, but have kept putting off answering it. We have been real busy on this

tour, which so far has turned out to be much harder than the others. Somehow just missed seeing Tommy Hawkins at Atlantic City. One of the boys said Tommy was asking about me, so thought I would drop him a card to let him know that I had not forgotten him and had received his message. Give him my best when you see him again.

Mr. Zettleman, the Chicago tympanist, paid us a visit at Green Bay one Sunday P. M. Believe he has a summer home near here, and so came over to hear the concert. Our bass clarinet had trouped with him many years ago, also got stranded as they used to in those times; we heard some funny tales about the "good ol' days," etc. At Evanstown, Illinois, a suburb of Chicago, Bill Ludwig paid us a short visit. He and our big bass player, Jack Richardson, trouped together thirty years ago.

It is surprising how some of our best high school bands,

and also other bands, neglect their drum sections. Some-times they have very fair drummers, but their drums are absolutely out, while others have drummers with no idea of what is right. It seems as if when there are kids that can't be placed they put them into the drum section. The La Salle High School (I think it was) seemed to me to have the best drum section yet. They played Morning, Noon and Night Overture at the Chicago Auditorium and did a good job, except in one place where I have heard good professional bands go wrong. The drummers were snappy, played the part, and had their drums tensioned so they sounded like drums and not like tubs.

I heard another exceptionally well rated high school band, but it had tubs for snare drums and I never could see their bass drum. However, they had plenty of nerve and came up as if it were nothing at all to use our drums. In a way I didn't care, although their nerve did not please me, but Gus was really put out about it. They played in their own city, and again on a Sunday afternoon at the Chicago Auditorium. In Davenport, Illinois, we had an "artist" drummer come up, and the reason I knew he was an "artist" was because he introduced himself as such and did most of the talking. None of us took any lessons from him though. I find that most of the true artists are like Lawrence Stone, Bill Ludwig, Mr. Zettleman, and others. These other

birds can fly right by so far as I am concerned. I am entering into the most interesting part of the tour, as from now on it will be nearly all new territory to me and my eyes will be wide open all the time. Arnold Chick, who is now at Waldron's, wrote me about conditions around Boston, and it seems to be the same everywhere else. Well, I hope this finds you folks rushed to death. Best regards to yourself, Malony, and Bob.

Sincerely yours,

Drum News

The Drummer had a recent and very interesting visit from "Vic" Burton, whose hot beats on the Brunswick records with "Red" Nichols and his "Five Pennies" have made history; that is, in so far as history may be made by sheepskin thumpers. It will be remembered that Burton has played with Paul Whiteman and many other firstclass jazz teams — so many, in fact, that I cannot begin to



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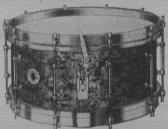


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enumerate them. His Boston visit was with Roger Wolfe Kahn's comedy-drama Americana, which has been showing at the Colonial Theatre. Mr. Burton is a most interesting man to meet, full of pep and a clever talker. His manner of playing bespeaks the originality for which he is famous, and the way in which he snapped out a series of hand-to-hand short rolls for the edification of The Drummer demonstrated that he is not lacking in rudimental foundation.

"Vic" Burton is enthusiastic over the possibilities of machine tympani in connection with modern jazz, and demonstrated to *The Drummer* that he is a past-master in the art of producing intriguing rhythms and "hot breaks" on these instruments. As an interesting sidelight, Burton told of a short season engagement he did in New York City with a concert and dance band, in which he played pedal tympani, reading from string bass parts. "Some Job!" says *The Drummer*.

Good News

While The Drummer was sitting at his desk in a quandary as to what else he should write for J. O. M., in comes a drummer who is passing out cigars in honor of getting back his job. The cigar comes at an inopportune time as we have just quit smoking (yes, again), but the news that came with the cigar is good news, inasmuch as it seems to be one of the straws that show which way the business wind is blowing.

wind is blowing.

This drummer, "Mac," lost his job a couple of weeks ago, together with the rest of the orchestra in a local suburban theatre, the manager of which had decided to try mechanical means of producing music. The m. m. lasted two weeks, during which time the audience dwindled to such an extent that the manager had to recall the orchestra or shut up shop. The Drummer prophesies that there will be more drummers with like stories to relate.

What Weight Mallets?

Will you kindly give me your idea of what weight mallets are best suited for xylophone playing in a radio station? I have been using three-quarter hard but they do not seem to give satisfaction in every way. The tone produced by them is rather muddy and thick. —W. L. W., New York City.

The acoustics in different radio stations vary so much that it is almost impossible for me to advise you correctly as to the proper weight of xylophone mallets to use. For instance, there are four or five radio stations in Boston, and in each of these stations a different weight of xylophone mallet is necessary if the best results are desired. In station WEEI, three-quarters hard mallets give best results and the xylophone should be placed in a position clear across the room from the microphone. In station WBZ, hard mallets are better and the xylophone should be very near to the microphone, Hence, you will see that I am unable to advise you on this point. I think however a little experimenting on your own hook will probably help you out.

Snitched from "Tuneful Topics"

IT IS a universal custom for fiddlers to tune up after every number. The end of a piece, it seems, is played on instruments out of tune. It is probably for this reason that the longer the number the more *vivace* and *fff* the finale. What master mind thought of that?

Underneath the storm and tumult of sound of the average band there is some hidden melody, but, boy, how deep. The leader's job is to keep that melody in the forefront with the accompanying instruments playing under it, but do leaders do their duty? Altogether now, in a loud voice, "NO." Who are the noisiest offenders? The brasses, of course. Who is so bold as to compare the roaring, raging brasses with the quiet, rich, cloister-like tones of the low-voiced clarinet? What can be so jolly as the rollicking saxophone, with its bid to "Eat, drink and be merry?" Say when!

Say when:

Someone asked "Deef" Latt how long reeds should be used and he said, "Just the same as short ones." When "Eph" Latt sees a tympani player tuning he always asks him to sound his A. "Beef" Latt says they are called accidentals because it is an accident if you play them. Clever fellows, these Latt boys. "Eph" is naturally gloomy as is to be expected from a man who has wasted his life playing bull fiddle. "Beef" is playing tuba now, but he is a good man. He could drive a boat with the wind he puts in the big horn, and kill a wild narcissus with the sounds that come out of it. "Beef" is still a permanent alto player, a man you would easily forget. Even the taxi drivers keep up the "vacant" sign when he is inside. How brave are the inexperienced! A wise musician said

taxi drivers keep up the "vacant" sign when he is inside.

How brave are the inexperienced! A wise musician said that a brilliant violin student would go forth in all his egotism and play a Paganini concerto for Toscanini, but after a few years of symphony playing would tremble in fear and dread if the great maestro asked him to play a scale.

— M. F. Beal.



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Melody for December, 1928

Toronto Band Notes

THE Toronto Concert Band, Capt. R. B. Hayward, R. M. S. M., is busy filling its many engagements with well-selected programs. The cornet solos of Mr. W. Wilson are exceedingly fine, as the man is an artist on his instrument. . . . The Toronto Police Band played at the funeral services of Inspector Wallace, assisted by their Pipe Band. There is room here for improvement. There is no reason why this should not be a fine band, even if it is not that at present. Buck up, everybody, and practice. It is needed. . . . The 48th Highlanders' Band, under Capt. John Slatter, is having quite a busy time. It certainly attracts wherever it appears. The band has been on tour in the United States and was well received. . . . I have no present news to report. of the Governor General's Bodyguard Band . . The Grenadier's Band, under the direction of Bandmaster Evans, R. M. S. M., is getting into better shape with improvement noticeable all round. Keep at it! The 75th Toronto Scottish Band, under Bandmaster G. Holden, is in fine trim. I would like to hear this band on the concert stage, as I am sure it would give a good account of itself. . . . The Queen's Own Band is improving wonderfully under Bandmaster J. J. Buckle, R. M. S. M. We may expect fine things of this band if the improvement can be kept up. . . . The Toronto Regiment Band, under Lieut. Walter Murdock, has had

Exhibition for two years in succession, and won the title of the "Best Band in Canada," along with a gold medal and shield. Of course there was no competition or things might have been different. . . . — — — — a music journal here, asks why Canada should rely on an American music paper for Canadian news? I say in reply that I have more news concerning Canadian bands in one month, in my column, than the Canadian journal has in three months. . . . The dispute between the Salvation Army and the Winnipeg Labor Council concerning

quite a number of engagements this year that have kept it

busy. This is the band that played in Class A at the

bands is getting nasty. As it will result in nothing and cause bitter feeling, it would be wise to drop it at once. . . . The Queen's Rangers, under Bandmaster Cox, is making headway nicely, if it can stick together. You have a good man in Bandmaster Cox, boys, so give him your hearty support. . . . The Western Boys' Band, under Bandmaster George Sainsbury, is always pleasing to listen to; a copy of this band's tone might be attempted to the advantage and good effect of many senior bands. The tone reminds me of that of a great organ, and Bandmaster Sainsbury is to be congratulated. . . . The Lippincott Salvation Army Band recently played for the veterans at the Christie Street Hospital. It was a kind service rendered, but why play fff in a building that is not suited to a band at all? And why the heavy drums? Leave them at home next time! . . . The Artillery Band, the Irish Regiment Band and the Machine Gun Corps Band are not doing much at present, having eased off a -Jack Holland.

Pa. Local No. 1, M. U. A. Concert

An orchestra of twenty-



eight men of the Pennsylvania Local No. 1, Musicians Union of America, under the direction of Elmer M. Yarnall, was heard in concert at Mercantile Hall, Philadelphia, on October 24. The event was in celebration of the Local's twenty-sixth anniversary About 1600 persons attended.

sons attended.

Mr. Yarnall, who is a prominent composer and arranger, as well as director of the orchestra, began the study of music under his father, Elmer

ELMER M. YARNALL V. Yarnall, a popular orchestra leader of West Chester. He studied the violin at the age of nine and after years of training continued his career with Edwin A. Brill, a pupil of the famous Henri Schradieck. In addition he studied piano, 'cello and the art of drumming, later studying saxophone under Arthur Rosander, and trumpet under the capable Harold Rehrig of the Philadelphia Orchestra.

Mr. Yarnall teaches several instruments, composes and arranges for band and orchestra, conducts a very successful conservatory, and is prominent in the affairs of the Local.

— Alfred Sprissler.



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ROM the large number of inquiries constantly re-

all knowledge which I may be able to impart has been example of an after-beat part: gained only through study, hard work, and plenty of practical experience; I have coached and directed saxophone

groups ranging from four to eighty-five instruments. Naturally, I must concede that the professional and experienced player knows his business, and so will direct my humble efforts to the student and amateur.

If asked what constitutes the real labor in coaching and directing saxophone bands, I could truthfully answer that trying to keep every member of the band from playing melody is the hardest job of



W. A. ERNST

all. Members will come to the director quite confidentially and tell him that their individual part has no "tune" to it, and will he please give them a part that plays the melody. This condition naturally would prevail in a large band where there are as many as twenty or thirty alto saxophones, but the parts must be so divided that the band will be well bal-

Obviously, only a few of these dissatisfied ones can be assigned to play the melody or lead, but each one thinks that privilege should be his. Of course the point concerns only students and amateurs, but as before stated this entire article is for their benefit alone, and when it is considered that saxophone bands are a comparatively new venture, it is evident that even the best of leaders and players need experience in order to avoid producing a jumble of harmony and eventual failure. It is for such reasons that I am that everyone would enjoy playing on any kind or with any offering a few technical suggestions, beginning with the matter of instrumentation.

players. Some are complete failures when assigned to the melody part because of the poor quality of their tone, but are well fitted for secondary parts on account of possessing good rhythm and being good sight-readers.

The Soprano

Soprano saxophones should not play melody throughout an entire number, as they have a very shrill, high tone that easily can be heard above a thirty-five piece band. Nevertheless they are of very important use when desiring to vary the tone coloring, and that is exactly the purpose for which they are used in the regular dance orchestra. When the soprano plays the melody the altos need not play, unless on an ensemble chorus or when volume is required in a forte passage, as at the finish of an overture or symphonic number. Sopranos playing in such places will produce variety, as well as lend greater volume. Saxophones in saxophone bands cannot be treated the same as in a band or orchestral score.

Altos and Tenors

For the first, second and third saxophones the regular dance instrumentation is better, namely; first alto, second tenor and third alto. Many leaders use the tenor for the third part, but the second part should be a little heavier than the third, and besides, the tenor blends better when playing

The After-Beat Section

When playing any number in which after-beats are employed, the leader has to make a nice little speech and tell the boys what a noble deed the afterbeat section is doing for the band; yet even so these think their musical intelligence is being questioned, if not insulted. If they only could be made to realize that only a good saxophonist can play after-beats properly, and that a leader cannot risk giving these important parts to a saxophonist who does not read well or whose time and rhythm is bad! However,

ROM the large number of inquiries constantly received, I know that many inexperienced leaders and players would appreciate a little help on the question band is simply impossible. I can scarcely blame him when of saxophone bands. But first let me say that any and the part is to be taken home for practice, for here is an



With a part like the above running all the way through a number, the poor after-beat player is hardly blameworthy, in not clamoring for it, and yet without these parts there can be no saxophone band. Consider this, dear students and amateurs, and the next time your leader asks you to play such a part do not think it is because he ranks you as the worst cluck in the band. Alto saxophones should play these parts to get the best effect. Some leaders use tenors, but unless the parts are written quite high, tenor saxophones are not well adapted to play the after-beats. A low tone detracts from the snap or pep required of them, especially in popular numbers.

The Baritone

In a small combination where a bass saxophone is not used, the baritone can play the bass part very successfully; in some arrangements the bass part is cued-in that of the baritone. The latter will be found sufficiently heavy in an ensemble up to seven or eight pieces. The bass, of course, will sound better on account of its low, deep quality of tone, but, when none can be secured, the baritone suffices.

The Bass

In a school band, or almost any amateur organization, it is hard to find someone to play the bass saxophone; not because it is so difficult to play, but for the reason that it is so heavy to carry around. The price of bass saxophones also may have something to do with the matter.

It may seem odd to the many saxophonists who crave to play melody, but the basses generally get a real thrill when playing their part; there is something about that big, booming first beat they really enjoy. I am sure, however, number of saxophones — from duet, quartet, sextet up to a band. Every home where there are two or three children To start with, care must be exercised, and the ability of could have a saxophone trio or quartet, with "Ma" and the players taken into consideration when assigning parts "Pa" helping out. Children today are getting so much to the band. If it is being newly organized, the best results more music in the public schools than ever before, that will be obtained by experimenting. Try changing the parts and see which ones are best fitted for the different individual study. It isn't so difficult to get them to study saxophone anyway, and if their school has a band or orchestra in which they can play, there will be no difficulty at all in getting them to practice.

Gray hair is no bar to saxophone band enthusiasms. Men and women who never had the opportunity in their youth to learn how to play any instrument, now welcome the saxophone as an instrument they can learn to play sufficiently well to amuse themselves and their friends without having to work too hard or too long.

Next month I am going to tell you something about playing over the radio.

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Being built in the key of F, this instrument plays from the same music as the mezzo soprano saxophone. For this same reason, in bands and orchestras where an English horn player is unprocurable, a saxophonist can fill the breach by playing the part. [This magazine looks upon such substitutions solely as emergency measures, however.

THE PIANO ACCORDION

By CHARLES EDGAR HARPER



CHARLES EDGAR HARPER

THE Piano Accordion has made rapid strides in popularity during the last few months, and is coming into prominence in the same way as did the banjo and. saxophone, a comparatively few years ago. Orchestra leaders are realizing more and more the immense value of the accordion in the modern orchestra, both as a fill-in and solo instrument. The quality and flexibility of its tone makes it particularly valuable. The loudest forte or the softest pianissimo can instantly be produced at the will of the player; the mellow tones of the organ or the brilliant tones of the brass section are equally and immediately available. The instrument may be used for those sustained chords so necessary as the foundation for certain effects and on the other hand is just as suitable for "hot" novelty

choruses either in solo or accompaniment parts. The ease with which the accordion may be learned, especially by those having some knowledge of the piano or organ, is making it very popular with professional players of these instruments who are studying it for use as a doubling instrument; I, personally, have also a large number of banjoists among my pupils who are studying it for this very reason. The chord systems which teach the definition of chords and their modulation are of great help, as the bass section of the accordion is played almost entirely by this method in modern orchestral and popular music. be mentioned that special music is not needed for the accordion; anyone learning the instrument by modern methods can play from the regular orchestral score or from piano, violin, melody saxophone, 2nd violin, and banjo parts. I do not wish to give the impression that the accordion is becoming popular among professional musicians only. Fully one half of my pupils are people without the slightest desire to play professionally, but are studying for the pleasure they receive from so doing.

This is the first of a series of occasional articles on the piano accordion which will be published in this magazine. In the following issues I will go into more detail concerning its use, both in orchestra and band ensembles, as well as a solo instrument. Questions pertaining to the accordion will be answered if sent to me in care of this magazine.

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Havanese News By ENRIQUE RAYMAT, Jr.

A LLOW me to introduce myself. I am Enrique Raymat, Jr., Havana representative of the Jacobs Music Magazines. Although I make no pretence to fine writing I hope that you will find my notes interesting and useful. This month I present the

Palau Brothers' Orchestra. which is one of the finest in Havana. Although small in number this orchestra is a giant musically. Considering size, the symphonic character of its playing is quite remarkable. The Orchestra is in great demand and plays regularly at the Havana Yacht Club. Mr. Felipe Palau, the leader, is a thoroughly experienced and accomplished musician; a very fine

composer and arranger also. The balance of the orchestra are brothers of Mr. Palau, each one of whom play several instruments.



PALAU BROTHERS ORCHESTRA

A short while ago the Spanish War Veterans were visitors of Havana and their bands played several concerts in the city. A Veterans' Band Contest was given, the prizes offered consisting of silver cups donated by the Cuban government. These prizes were won by the Connecticut State Band and the Dixie Peaches Girls.

Because of certain unavoidable circumstances, my news this month is rather brief but on my next appearance in these pages I will give more detailed news of music happenings in Havana.

MEET MY FRIEND By Milton G. Wolf, "The Banjo Man"



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The Tenor Banjoist Conducted by A. J. Weidt

Violin and Tenor Banjo Fingers

Do you think it feasible for a violin player to take up the tenor banjo as a second instrument? Will a player's fingers be so injured by the tenor banjo strings as to interfere with his violin practice?

— W. K. J., Nashua, N. H.

I played the violin a great many years before the tenor banjo came into existence, and you may take my experience as a guide. A few hours practice on the banjo will not only strengthen the fingers, but also give then flexibility. I found the banjo a help rather than a hindrance in my violin playing. Every experienced banjoist knows that when playing chords it requires considerable strength to hold down the strings firmly enough to bring out each note clearly, distinctly, and evenly, but it may surprise some of my readers to know that it also demands strength to produce a clear tone on the violing

Banjo Head Idiosyncracies

If a banjo head has a transparent spot on one side, how should the head be adjusted to the instrument in order to bring the transparent spot into a position where the best results will be achieved? When buying a new banjo head, what points are best to observe in trying to secure the best one?

— W. K. J., Nashua, N. H.

A transparent spot in a banjo head does not necessarily affect the tone, but an uneven thickness of the head may affect the vibration and, therefore, the tone. When a head is of uneven thickness it is better to have the thickest part come under the bridge. In buying a new head, first of all, select one of the best quality; second, one of reliable make; and, third, one of medium thickness that shall be as even throughout as possible. Avoid a very thin head. Most players prefer an all-white head. Remember, however, that a cheap-grade head on a high-grade banjo is "penny wise and pound foolish." On the other hand, a good quality head on a cheap-grade banjo will often improve its tonal quality.

Resting the Little Finger

In picking a tenor or plectrum banjo, is it better to let the little finger rest lightly on the banjo head at the finish of a down stroke, or to use a well-arched wrist and NOT let the finger touch at all? I have noticed that many professionals let the finger touch the head in playing single note passages, but do not allow it to touch when doing chord work. Do
you advise the beginner to use this method? Is it possible
to become a finished performer without having the little
finger touch the head in either style of playing?

— E. L. G., St. Louis, Missouri.

In answering your triple question, let me first say that when playing the banjo in the good old finger-style, it is necessary to rest the little finger on the head, and I probably acquired the habit of doing so through many years of playing the old five-string banjo (which, by the way, is "Daddy" to them all). I personally believe it steadies the hand to let this finger touch at the end of a down stroke of the plectrum, particularly when playing single note melody passages; or when playing a chord on the three lower strings, which often is necessary in solo playing with

I do not doubt that nearly all professional players, as well as amateurs, touch the head with the little finger when playing scale passages. In playing four-string chords, however, it is unnecessary to let the finger touch, as the player does not have to avod striking one or more strings; but it is necessary in playing a scale passage, or a chord on the three lower strings. You doubtless have used the "figure eight" stroke, which is practical only when fourstring chords are played. If so, you may have noticed there is a combined arm and wrist motion that is only possible when four-string chords are played.

I have heard many clever banjoists play who did not at any time rest the little finger on the head, so after all it may be merely a matter of usage. However, in my opinion it is better and easier for a beginner to acquire the habit of letting the finger touch at the end of a down stroke at all times. The wrist should always be well-arched, whether the little finger touches the head or not.

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WHEN Fred Bacon first began to appear before the public as an exponent of the banjo, little did he think that one day he would see the instrument widely used in orchestras and bands; much less did he dream he would be the head of a factory devoted solely to the building of fine banjos, with the world as a market.

Indeed the rise of the banjo to prominence as a "professional" instrument is a matter of recent history. Always since first it became known, it has been an instrument of popular appeal, and in later years there has been an alluring and growing atmosphere of romance surrounding it because of its early American associations. It was not, however, until almost within the past decade that the banjo and its modern offspring, the tenor banjo, gained recognition as orchestral instruments — at first in the music of the dance. The same characteristic tone that appealed to people of past generations, adds pleasing color and pungency and perhaps a touch of fantasy — to the music of band or orchestra, providing effects when and as desired that can be attained through no other medium.

The evolution of the banjo has been decidedly an American achievement, and we are rather proud of the part we have been able to take in this development — a development which is continuing through more and more general use by composers and conductors of the varied and distinctive tonal resources of the instruments under the hands of the many skilled players now available. We shall carry on by continuing to build the very finest possible instruments of the banjo family, designed and voiced to meet the growing range of requirements for orchestra and band

David L. Day, General Manager, Bacon Banjo Co., Inc.

IMPORTANT: We want to send every reader of this magazine a copy of the new issue of "Silver Bell News," a 48-page booklet, mostly pictures, but including an article concerning the past, present and future status of the banjo, which will interest every music lover. Clip off this corner and mail to us with your name and address.

N. B. ""Silver, Bell News" is not a catalog. If you wish to receive descriptions and prices of "B & D" Silver Bell Banjos and accessories, check this paragraph.

o better commentary on the universal regard in hich the banjo is held by people of all ages and asses can be found than in the remarkable record Mr. Bacon's concert tours, which began in the trly nineties. The paragraphs below, taken from tters written by Mr. Bacon when on his last trip, er printed for their interest in connection with ur adjoining remarks anent the banjo.—D. L. D.

Denver, Colo. — Played for a big audience at one of the Denver Public Schools, where I played just a year ago. The supervisor of music was very flattering; invited me to play for another school tomorrow. . . . Played in the evening at a musicale in Hotel Alvin. . . . Played some duos with Dick Roberts-Second Hungarian Rhapsody, Poet and Peasant, etc. . . . Just learned I am to play at a college for young women tomorrow — didn't get the name of the college. . . . Recital in store of Denver Music Co. tomorrow.

Sioux City, Iowa. - Broadcast from Journal station. Everybody excited over the big band contest next week. Des Moines, Iowa, - Just finished broadcasting from Station WHO. Played for 200 Rotarians at noon, and also at the Chamber of Commerce luncheon. Tonight will give a program at the Campfire Headquarters.

Ames, Iowa. - Played for the students at the State College. Fine crowd of lively young people; they made me think they liked my banjo. Many encores.

Davenport, Iowa. - Busy day. Played a fifteen-minute program at Davenport High School; another program at Moline High School. These enthusiastic audiences of boys and girls are very inspiring. Played for the Kiwanis Club at noon and enjoyed the fine meeting. A group of numbers at the Coliseum, an informal recital at Petit's Music House, and a half-hour broadcast from station WOC finished the day.

Omaha, Neb. - Played a radio recital from Station WOR. They have a fine studio - glass enclosed stage and good sized auditorium, so that one actually plays before an audience. Informal recital at Mickel Music Company's store in the afternoon.

Minneapolis, Minn. — Concert arranged by B. A. Rose was very successful. Gould's Silver Bell Banjo Club (30 members) went over big; a fine band.

St. Paul, Minn. — Radio program last night, another to-night (Dixie Hour). A. L. Brown, General Manager of W. J. Dyer & Bro. gave a dinner for me at the athletic club. About thirty present. Frank Dunn says he will organize a banjo club.

Rockford, Ill. - Played for 3,000 boys and girls at the High School, and at a business men's luncheon — several encores required at both places. . . The High School sent a photographer to take my picture in front of the store (where Mr. Swanson had arranged a recital). They want the picture for the school paper.

Richmond, Ill. - Played before 2000 High School students and thought I would never get away from them. Recital in ballroom of the hotel at 3.30 - good audience; also played at the fine Crum & Son Music store - one of the nicest stores I have seen. Played at the big radio show in the evening.

Evansville, Ind. - Played for Kiwanis Club and [at] the University. Leave for Richmond to-night. Getting along fine everywhere, but making early trains is no joke for a young man of my age. 4.00 A. M. Tuesday; 5.00 A. M. Wednesday; 2.30 this morning!

St. Louis, Mo. — Great time at the High School. Could say a "hot" time; weather almost unbearable. But I forgot the heat while I was playing for nearly 3,000 boys and girls. Ira M. Wasson arranged this engagement.

Detroit, Mich. - Will play for students of Cass Technical High School again in their fine auditorium. Have played there several times. Lively crowd and fine to play for. They have one of the finest music departments I have ever seen in a High School; Clarence Byrn is head of the department. . . . Mr. Cummings has me booked for Toledo tomorrow.

Youngstown, Ohio. - Played four High Schools this morning; 12.00 o'clock at Lions Club; 1.00 o'clock, Exchange Club; 3.00 P. M., broadcast.

Pittsburgh, Pa. - Everything "went over" well at the High School. Great reception by about 5,000 boys, and girls and I don't know how many teachers, supervisors and principals. Mr. Scheidlmeier was called on the stage

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You Can Take It or Leave It

What I Do Not Like in the New Music

"SUITE SYNTHÉTIQUE." an orchestral suite in four

Melody for December, 1928

that it is the first composition yet to be reviewed in which only the common instruments of the orchestra were utilized. Moreover, data on Constantine Heffelwanger are scarce and at best of doubtful authenticity, the supposition being that the composer's relatives, after hearing the Suite Synthétique, or Synthetic Suite, as one would say in English, destroyed all documents concerning Heffelwanger, and perhaps even destroyed Heffelwanger himself. But these are matters for the police, and not for the music

From what scanty evidences there are, it would seem that Constantine Heffelwanger (né John Smith*) came of a family of poor but respectable millionaires at Matasquan, New Jersey. His father, a celebrated clam digger of that region, and his mother, the former Petronella Tremperynska, the Irish diva of the Imperial Opera in Papeete, both gave the young man an uncommon common school education. His early association with clams, however, flavored the entire course of his later life and is particularly manifest in his miraculous treatment of thirty-two measure rests in the composition under discussion.

Up to his twenty-fifth year Heffelwanger was a beachcomber, going over the beach with a fine-toothed comb every morning and arranging the seaweed in tasteful bows, bangs and braids. The Suite Synthétique must therefore have been written sometime before he left this business. If this supposition is not correct, then it was composed later. At any rate, sources of information here cease, and we have nothing remaining to us other than his matchless suite, which is quite sufficient.

The Suite Synthétique is roughly, and rather roughly at that, divided into four movements, low, second, high and reverse. The first movement is based on a Bach theme from the Hirnfieberkantate, entitled Wer Hat Das Bier Ausgetrunken? The theme (§) has all the typical Bach placidity of expression. At times, however, it arises to a high pitch of passion similar to that which inspired the lines:

> We are lost! the Captain shouted, As he staggered down the stairs.

In the development, the theme is taken boldly in hand, ripped up the seams with a sharp knife, and turned inside out. Overlaid against a solid background of tonality afforded by the string choir tinctured with a dash of oboe and English horn quantum sufficit, a single double bass repeats the theme in broken chords of the fourth dimension, interspersed with spasmodic splashes of cymbal. This figure then weaves, in a not disagreeable manner, into a suspended chord by the orchestra with all valves open, thence proceeding to the second restatement of the original purpose of the composition by the clarinets divided against themselves. In this they are joined by the bassoons and the oboes di caccia, with the basset horns in the immediate offing. The flutes make Immelmann turns, and the movement is brought to a conclusion on a question mark.

The second movement is the theme of Beethoven's Moonlight Sonata, played in all tonalities, by the 'cellos and basses, against "harp" bass effects by the brasses. The movement presents no improvement over Beethoven. The third movement, however, takes the less obscure parts of an unknown Brahms work, gives them to the violas, takes them away and gives them to the octavin, and terminates with ascending runs played by two harps and C melody saxophone. Just what Heffelwanger was attempting to do at this point is doubtful, for the magnitude of the materials with which he was working apparently confused him.

It is on the merits of the last movement that the interest of the work devolves. Heffelwanger has taken the themes while a war theme is hate and matrimony, and so on. of the preceding movements, written them on a clean sheet of paper, turned the paper upside down, and then composed the movement backwards. It is played by the entire orchestra in unison, and the conductor in a frenzy.

Only one copy of the Suite Synthétique is in existence. It is in the incinerator of the Institute of Pyrotechnics at Trenton, N. J. (†)

(*) John Smith: The origin of this name is a matter of controversy. Walpurgisnacht, in his monumental Technologiewörterbuch (pp. 847 et seq.), says that Smith is derived from Smintheus, Greek Σμινθεύς, an epithet applied to Apollo because he was alleged to have freed the city of Sminthia By ALFRED SPRISSLER

(§) Bach's Hirnfieberkantate: This Brain Fever Cantata, This work was greeted with great joy by the conductor alleged to have been written by J. S. Bach, is not in the catalogue of the Bach Gesellschaft. Their suggestion is that it of this department, the reason for such transport being is the composition of one of the disreputable members of the

> "Wer Hat Das Bier Ausgetrunken" freely translated, means Who Has Drunk Up All the Beer? The words remind one of the Plattdeutsch poem beginning:

Je meer ik dhu im Wein, Deschto besser is mein Maage, Deschto besser is mein Aage. Weil 'k ben een Kin vom Rhein.

†Trenton: It is a matter of record that an attempt was made to steal this priceless manuscript by a notorious band of gas meter thieves. The robbers, discovering the value of the invaluable manuscript, returned it the following evening.

The Amateur's Guide to Musical Instruments

12. THE HARP

SAXOPHONES may come, and sarrusophones may go, but the harp, like the poor, we have with us always. High spirited individuals who desire to wreak revenge on the memories of the inventors of certain other musical instruments can find just who the offending persons were. Not so with the harp. The instrument is so old that even the nationality of the inventor is shrouded in the dim mists of antiquity. And being as old as it is, the harp ought to

It is a triangular form of wood, one side of which is made the sound box, the flat surface thereof serving as the sounding board and anchorage for the strings. The front post of the harp is hollow, and hides the rods which connect the pedals with the machinery that makes the accidentals. These rods, with very little encouragement, rattle like a xylophone with the croup. The beam connecting the front post with the upper end of the sound box holds the machinery and the wrest pins, the former usually refusing to move when needed, and the latter never staying put.

The harp is supposed to have forty-five strings. It usually has considerably less, according to the climate. All of the strings except one octave are gut and seem to have the fiendish propensity for breaking in the midst of a solo. During a long number half the strings will break with much gusto. The harpists of America were the men who encouraged America to wind its own harp strings. They couldn't import them fast enough.

Men and Methods

complimentary copy of Aristopheles Au's Motion Picture Organism; a work for which we predict unhesitantly a future the nature of which we haven't decided. Mr. Au has evolved a new system, among other things, of fitting the studying the Bohemian zither. She tried various employmusic to the picture, or in the words of the *Mikado*, making the punishment fit the crime." This system is ingenious telegraph operator through the injustice of an official, if nothing else, and indeed it is not, and every theatre whose sole reason for removing her from the payroll was

Mr. Au, after long investigation of the subject from his up and up." vantage point as captain of a canal boat on the Delaware and Raritan Canal, has made the interesting and unnecessary discovery that the types of situations possible in story Salami Building. There she found that the express pictures number five: love, hate, joy, despair and matri- elevators were so narrow that women of her own petite mony. He contends that all situations can be reduced to and dainty stature were the only ones wanted. these or combinations of two or more each. Thus, a love

With this promise as a basis, Mr. Au gives five fundamental melodies to be expanded, according to the footage of the film, in the form of a fugue, for which he gives definite and wholly unintelligible rules. In the case of a seen them go up, and I've seen them come down." mixed motif the theme that is the greater stressed is in the that may mean anything. According to the inventor these motifs may be inverted depending on the nuances and shades in the development of the plot. He goes further in saying that the five themes may be played in all keys, thus yielding an unlimited range of combinations only terminated by a note from the management stating that the organist's services are no longer required after the first

Intimate Glimpses of the Unknown Great

NOT everyone can attain a high position in life before he or she is qualified to vote. But that is what Pearl Button, a sweet and charming young woman of twenty, has done. And not only has she attained the heights but there is a possibility that she will, because of the merited recognition she is receiving, shortly rise to even greater heights. "It is true," Miss Button is reported to have said, at a recent interview, "that I have gone far. It is a difficult job, and there are daily depressions, times when I descend to the very depths. But immediately the occasion is past, and I rise again."

Pearl Button was born in 1776, in the little town of Pattalochi, Florida. Her father, a prominent real estate dealer, was apprehended by the chief of the Seminole Indian Police, Pete Nebo, who later became a pugilist, for alleged misrepresentation of facts when he attempted to sell to the budget committee of the Seminole Nation the entire state of Florida with movie and riparian rights.

At an early age Pearl displayed great musical talent. Her voice was phenomenal, and she was in great demand by the settlers when they needed someone to call home the alligators, herds of which every Florida family kept for their wool, turning the gentle animals out to pasture in the nearby steppes, fjords and veldts. The alligators were of a wandering tendency, and often strayed as far as twenty miles away. Hence, it was Pearl's duty to call home the alligators every evening.

Singing as a profession was first suggested to Miss Button by the village blacksmith, who was about to start a movement among the public spirited citizenry of the village to collect funds towards Pearl's musical education when tragedy entered her life. Her father was given forty-eight hours in which to leave town, the judge refusing an appeal for a new trial. The family, deciding Florida too narrow-minded to appreciate them, removed to New

In the meantime Pearl Button had been unremitting in her practice. By the age of eighteen she was the possessor of the most magnificent mixed voice ever heard in this country. She studied with Mme. Eustasia Dudelsack von Blassbalg, whose since famous studio, later known as the place wherein the notorious MacWhiney cancelled stamp thieves had their rendezvous, was over Nick's Light Lunch, where, it was alleged, the earliest example of the restaurant Greek language was spoken in New York City, if not in the world.

After ten years of practice with Mme. Dudelsack von Blassbalg, Miss Button's money was exhausted, although her patience was not. Mme. von Blassbalg, receiving a flattering offer to go into the delicatessen business, said to her promising pupil: "Go! I can teach you nothing!" Of this Pearl Button says with some pride: "It took her ten years to find that out."

Difficulties arose concerning Miss Button's joining the Metropolitan Opera Company. Her height (she was at THERE has come to our hands via express (collect) a this time seven feet three inches) prevented her from singing Italian operas, while her weight (ninety-seven pounds) kept her from starring in the German works.

Undismayed she resolved to turn to other work while ments in vain. She was discharged from a position as organist should give it his attention if for nothing better than to know what to avoid.

that she knew nothing of telegraphy. But she had resolved, she said, "to let nothing hinder her from going

By luck she read an advertisement in the paper for women elevator operators in the new hundred and thirty

"Yes," she said, as the car made a sickening plunge down unrequited theme is played as love mixed with despair, forty-two stories, "it is really true that music exalts life. I looked that word up in the dictionary, and it means 'to

> "We have a lot of musician tenants in the building. Some of them are quite famous. I don't envy them. I've

Miss Button is 107 years old, and is a member of the treble, the subordinate theme in the bass, and the whole is Chronological Church. She wears her own hair bobbed accompanied with indistinct mutterings in the pedals a la meunière, and has never swum the English Channel.

Weep bitter tears for the tragic end Of flutist Ernest Blatz, Who took a breath for a lengthy run, And breathed in forty gnats

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IN BOSTON

THE other night I dropped into the Capitol Theatre, Allston (a neighborhood house), for the express purpose of listening to Hy Fine's enlarged orchestra, Henry Kalis, assistant conductor. In these days when theatre orchestras in general are waning, a team of increased girth is enough of a rarity to travel miles to see. However, although a natural curiosity may have had something to do with my visit it was not the entire motivating force, nor even the greater. In times past I have had the pleasure of listening to the smaller organization which preceded this season's orchestra and have never failed to be impressed with the fact that it constituted one of the best, if not the best ensemble of its type to impinge its sounds on my aural cavity. I had reason to believe, having been told that the augmentation had used the old team as a base, that the orchestra would be even better than formerly, and I was not at all disappointed in this regard. The Capitol Theatre orchestra has al-

ways been a feature at this house. To those who believe that synchronized films will eventually, entirely, and definitely displace theatre musicians, my only answer can be, that if such should prove to be the case, past poor judgment and lack of initiative on the part of the leaders and musicians themselves will have played its Hy Fine and his players as an example of what might have been done to make the services of an orchestra in a motion picture house of such value that they never could have been dispensed with. In this connection let me say it as quite possible, with the present landslide of mechanized music, that even the Capitol orchestra may be buried in the silt, but also let me hasten to add that if all motion picture house orchestras were of the calibre of this would have reached its present threaten-

ing proportions. There have been, and are, people traveling from places distinctly out of the neighborhood district just to hear this orchestra scores, the former with an individuality and polish pleasing in the extreme, the "superlative." My friend Del Castillo, whose opinion I hestitate to challenge and do so with appropriate and modest blushes, subtle picture scoring, as is the New England peasant incapable of truly evaluating the succulency of a French snail.

of saying that possibly the appreciation is lacking, but I cannot admit that the effect with overgrown phonographs in houses not yet blessed with Movietone or Vitaphone of good, careful, illuminative scoring is not felt, even if dimly, by the dumbest yokel of the realm. And once again I can point to the following built up by the Capitol orchestra, which surely would not strength of an overture alone, no matter how skillfully presented.



HY FINE

To Hy Fine himself, and to no other, must go the credit for this matter of scoring. I personally can say, that for my part, I find Fine's talent in this respect ranking with that of the impressive names, Rapée and Riesenfeld. In the first place Mr. Fine has an uncanny ability to grasp the atmospheric essence of a given scene and part in the catastrophe, and I will point to to translate it into music of impeccable suitability. I have seldom known him to fail in this respect - I cannot recall an instance where his judgment was at fault. He never allows himself to be distracted by the trappings of a "shot," an error common to inferior minds, but goes immediately to the meaning of what is being presented. Consequently his scores are not a swiftly changing kaleidoscope of jumbled material - a patchwork of unrelated bits - they are raised to the dignity one, it is questionable whether the upheaval of a unified work. For this reason they are restful scores and for this reason, again, effective - unobtrusively heightening the emotional content of whatever film they

I hear murmurs to the effect that that is play both concert selections and picture the proper function of all scores and in reply I whisper, "How many times is the effect achieved?" adding that with Mr. Fine latter in a manner worthy of the term the matter is generally a bull's-eye shot. The timing, exquisitely pat, in its turn adds tremendously to the smoothness and effectiveness of the whole. That Mr. Fine's talents makes claim that the average audience is in the respect noted are recognized by the as antipathetic to workmanlike, not to say distant and fearsome Publix Olympiades is proven by the fact that he is in charge, in this district, of the work, now being vigorously pushed forward, of synchronizing talk-I go hand in hand with him to the extent ing machine records into scores for use installation. To me a sorry business, but

one that, apparently, needs must.

I cannot leave the subject of the Capitol Orchestra without a word about the house itself. It is the friendliest place imaginable have reached its present proportions on the and this feeling subtly re-acts on the audience — placing them in a frame of mind to be pleased with whatever fare is offered -



The Capitol Theatre (Allston), Orchestra: Front row, left to right, Wilcox, Silin, G. Mazzocca, Batch. Centre: Sooy, Farmiglietti, Goldberg, Kalis, Silberman, Siragusa. Rear: Liehr, Sordillo, Jacobson, Gebhart, De Yeso, Whitcher, J. Mazzocca, Lindner.

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Merrie Christmas! See page 2

at least it does so in my case, and I do not believe myself much different from the average person. I have witnessed pictures at this house which in some of the gaudier and more impressive tombs of pleasure in the down town district, would have caused my common sense to rise in a wave of righteous indignation and drive me to the open spaces, but which at the Capitol have caused me to chortle gleefully, or drop a sentimental tear on my porte-cochère. I verily believe that in this house, even the cardboard tragedies of a Pickford could wring from me a sigh of sympathy. When it comes to witnessing Lillian Gish, the aisles gush with my woe and I have to be assisted from the scene.

A large part of the friendliness which so pleases me, is a heritage left by the former manager, Mr. Berg, and bequeathed to Walter League the present incumbent. This latter, by a cheerfulness and urbanity reflected throughout the staff, makes one feel that one's presence is not a matter merely to be tolerated, as is the case in many a house whereof I wot.

The Capitol Theatre and its orchestra are institutions of a type altogether too rarely met with. Long may they prosper.

 $\mathbf{A}^{\mathrm{T}}_{\mathit{March}}$, fourteen reels of a twenty-eight reel feature, the second half of which is to appear under the title of The Honeymoon, with Eric von Stroheim as director and principal actor, supported by an excellent cast, including Fay Wray

Within the limits imposed on him by the low average intelligence of a motion picture audience. Mr. von Stroheim has given us a film commanding respect and admiration. The story, as so far divulged (and for that screen. I could be genuinely enthusiastic matter an entity by itself), has nothing new to offer. It is Old Heidelberg in a new dress - less sentimental, as a whole, than its prototype and with the scene set in the Vienna of 1914. The film is somewhat marred by two low comedy characters (the largest and most offensive sop to low-brow patronage) but these undeniable blots are fortunately offset by a praiseworthy lack of stickiness in the handling of the theme in its entirety.

Mr. von Stroheim as a director, so it appears to me, has everything of the subtlety possessed by David Wark Griffith in his prime, and, in addition, a decent restraint in the presentation of emotional scenes never attained by the older director. There are moments in The Wedding March at which one shudders to think what would have been done by Griffith with the opportunity presented, but which the better balanced von Stroheim handles with a nice sense of just how far to squeeze the tear duct or ripple the spine.

Like Griffith's, the German director's work is essentially a compound of poesy and realism — a realism which, unlike that of the false prophet Belasco, has more to do with human action than with mere settings. although no fault can be found with The Wedding March on that score, as might be expected from a characteristic Teutonic thoroughness possessed by its director. For the matter of realism, what could be more natural and true in the smallest detail likely, the latter explanation is the true than the awakening, in his bed, of the prince, one. These be parlous times! -N. L. after what had evidently been a rather boisterous night before? True to the last gesture this bit, albeit open to the charge of vulgarism if it had not carried the touch of a consummate artist such as Mr. von Stroheim is. On the other hand what more poetic in feeling than the garden scene with its falling apple-blossoms, its age old story of emotional betrayal, and the subtle indication of what had transpired during a convenient interim by means of the slightest re-adjustment of a disarranged skirt?

intelligent persons, and the death blow Modern Theatres, Boston. She began with Vitaphone productions, organ, and fine

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such moments, handled by a director of Mr. von Stroheim's capabilities, point to what might be accomplished under more favorable circumstances.

In addition to his talent as a director this gentleman is an actor of impeccable taste, playing his part with a dignity and veracity of characterization found rarely on the concerning cinema entertainment if there were more timber of the soundness of Eric von Stroheim used in its construction.

The much touted Zamecnik vitaphoned score, lacking somewhat in finesse at certain spots, resembled an orchestra in just the degree an harmonica resembles a church

The rest of the bill at this house need not detain us long; the most arresting feature being a rather lovely ballet sandwiched in the middle of the presentation, accompanied by the stage jazz band (mercifully concealed) and David Rubinoff, fulsomely referred to by the master of ceremonies a "eminent." The eminent Mr. Rubinoff's performance was, to my possibly faulty ear, painfully out of tune, and added nothing to the affair. After the ballet was over Mr. Rubinoff sawed his way conscientiously through an opus of his own carpentering and then it was announced that he would descend from his eminence to play some lowly jazz tunes, a rare occurrence (the announcer proceeded) in one of his artistic standing. In the guise of a hip wriggling, eye-rolling exponent of violin artistry, Mr. Rubinoff, strangley enough, appeared much more at home, which leads me to believe that the master of ceremonies was either poorly informed as to the eminent artist's musical background, or was simply engaged in the doubtful business of stuffing false values down ignorant throats — more

In Lynn

Both the Strand Theatre and the Waldorf, under the same management, have of this theatre since its opening, and who installed new organs; in the first theatre a has now begun study with Mr. Lloyd G. Wurlitzer, played by Mrs. Angus Macdonald and her assistant Miss Eva Corliss. Mrs. Macdonald, a very striking woman with personality plus, came to Lynn with the intention of staying three months - she Trainor about the time that the Strand has been here at the Strand now nine years. discontinued theirs. Of course it remains Regardless of the disrepute in which motion pictures are held in the minds of cluded theatre work at the Fenway and it is evident that in running the best of cluded theatre work at the Fenway and it is evident that in running the best of

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Refer to Our Advertisement, Page 14

You Can Get It in Boston

Jessie Gunn, lately of the State Theatre New Bedford, where she was heard via the radio, is principal organist. Her assistant is Miss Louise Horn, who has been pianist del Castillo.

The Oylimpia Theatre resumed its old orchestra under the direction of "Joe" dealt by talking sequences to the hope of ever evolving an art form from the craft,

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What I Like in New Music

By LLOYD G. DEL CASTILLO

stuff in on time this month, and the result is there isn't as much stuff in for review as when I am permitted to be a few weeks late. But of course you don't want to buy so much music around Christmas time, anyways.

Orchestral Music

MORNING IN THE MOUNTAINS No. 1 from Woodland Fancies Suite), by Herbert (Schirmer Orch. Misc. 147). Medium; quiet pastoral 3/4 Andante in Bb major. A long sylvan idyl with a couple of grandiose climaxes and a rather quicker middle section in a 6/8 allegro. The idiom seems to me slightly Scandinavian and just a bit labored, if the word can justly be applied to one of Victor Herbert's graceful facility at writing. There are apparently other numbers of the suite which may be published separately

Happiness, by Schad (Schirmer Gal. 348). Easy; quiet emotional 3/4 Lento espressivo in Bb major. The initial theme bears resemblance to Dvorak's Valse Gracieuse. There is a sort of development section which leads through modulations to the first theme f and Largamento with a triplet accompaniment. This heavy treatment lasts through the repetition, and then dies away to a soft coda.

ANDANTE (from First Symphony), by Kalinnikow (Schirmer Gal. 349). Difficult; heavy emotional 3/4 Andante in Eb major. The movement starts very quietly, but once past the first strain it makes a new home in five sharps, and initiates excursions from it which lead to innumerable double sharps and profuse accidentals. And that's no way to treat a hard working theatre musician.

Photoplay Music

THE BURNING OF ROME, by Leuschren (Schaper-Belwin Atmospheric Symphony No. 8). Difficult; furioso 6/4 Allegro molto in G minor. The eighth of this series of large scale almost symphonic incidentals. Well worth having, if you want something more impressive than the ordinary stock furioso.

HEBREW COMEDIAN, by Teitelbaum (Belwin Pop. St. 89). Easy; Jewish characteristic cut-time Moderato in E minor. A fresh and breezy minor characteristic which is all that the title claims. Well worth adding to your library.

DESERT LOVE EPISODE, by Borch (Belwin Con. Ed. 125). Medium; quiet Oriental 4/4 Andante in Eb major. A Sheik reverie (not the American lounge lizard species) in Borch's able idiom. The motif is a sort of slow revised theme from the "Merry Widow" number, Girls,

Danse Poupette (Little Dolly), by Rosenthal (Hawkes 6611). Medium; light 4/4 Allegro moderato in G major. No doubt about it, the English certainly have the knack of writing tuneful music. This slides along in an easy little dotted rhythm, just as cute!

Rose of Spring, by Bicchieri (PhotoPlay). Easy; light quiet 2/4 Giocoso Tempo di Gavotta in D major. An Entr'acte Gavotte much like other entr'acte gavottes, if that helps you any. A sprightly tune, very usable.

PARADE OF THE MUMMERS (Carnival Episode), by Schoenfeld (PhotoPlay). Easy; characteristic 6/8 march in D major. The composer, obviously with an eye on the annual newsreel feature of the Mummer's Parade in Philadelphia, has attempted to combine certain grotesque characteristics with a street march. The attempt is in the main successful, but I still find myself retaining a preference for numbers like the Carnival March of the Gnomes or The Triumphal Entry of the Bojars for scenes of this kind.

A CUBAN SUNSET, by Costa (PhotoPlay). Medium; quiet emotional 3/4 Andante in A minor. There may be a suggestion of Spanish idiom, but the main stride of the number is in its emotional appeal. Long sweeping phrases of seductive contour mount to impassioned and surging climaxes.

Improvisation, by Beghon (PhotoPlay). Easy; quiet emotional 3/4 Andante cantabile in D major. Out of simple melodic material this talented composer has constructed a well rounded out number in adaptable rubato rhythms which make it valuable for scenes of shifting emotional values.

TS BOYS on the staff has orders to get the Symphonic Color-Classics No. 9 (A Gypsy Romance), arr. by Marquardt (Music Buyers). Easy; there are five Gypsy melodies whipped into shape for the well known Luz color spectrum, here appearing in order as Purple, White, Brown, Yellow and Green. With the exception of the Czardas I don't recognize any of them, but all are very charactristic of the idiom by which they

STANDARD SCREEN SERIES, 9 loose leaf numbers (Sonnemann). Most of these have been previously reviewed in these columnes. The folio, which is listed at 75c. for piano, includes: (1) Dramatic Prelude, by Schad. A strong 4/4 Andante for tense dramatic action. (2) In the Depths, by Herkan. A 4/4 storm furioso in triplet rhythms. (3) The Plotters, by Carrezzini. A 4/4 dramatic misterioso. (4) Garden Whispers, by Herkan. A 4/4 stock novellette. (5) Rodeo Love, by Raymond. In type about as much like an old-fashioned cake-walk as anything. (6) SOS, by Herkan. A 12/8 storm furioso (7) At Dawn, by Delie. A 4/4 Moderato reverie. (8) Cupid's Surprise, by Gross. Well, what does it sound like? (9) An Arcadian Romance, by McElwain.

Modern Movie Moods, Vol. 7 (Sonnemann). 5 loose leaf numbers for 75c. most of which have been previously reviewed herein. (1) Warriors Bold, by Joels. An unusual and effective martial agitato of incisive rhythm. (2) Appassionato, by Carrabotta. The main phrase is of ponderous smashing chords somewhat unlike the typical legato in such numbers. (3) Toyland Fantasie, by Kahn. A long concert 4/4 martial number of various modulations. (4) Rosemary, by Wheeler. Typical love theme. (5) Bacchanalian Dance, by Ferrarro. Conventional bacchanale, suitable for orgies.

Modern Movie Moods, Vol. 8 (Sonnemann). 5 loose leaf numbers for 75c. (1) Reverie d'Amour, by D'Aquin. A straightforward romantic melody. (2) Pleureuse, by Brunelli. Title indicates weeps not borne out by the straight sentiment of the major strain. (3) Wedding Morn, by Luscomb. A romantic instrumental duet in which the cornet seems to be the bride, and the trombone the bridgeroom. (4) Pangs of Love, by Carrozzini. Still another intermezzo of quiet sentiment. (5) The Storm in the Descrt, by David. Storm furioso.

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Melody for December, 1928

Piano Music

DANCE OF THE CANNIBALS, by Stevens (J. Fischer). Easy; light active 2/4 Allegro con brio in D minor. The main section is a sort of bacchanale rhythm, but there is a short middle section which interrupts with alternate measures of 4/4 and 5/4 cantabile in nature. The whole number is brief, totalling 3 pages.

BALLADE HONGROISE, by Terry (J. Fischer). Medium; 6/8 Appassionato in A minor. A show piece of brilliant coda and Hungarian texture. Starts simply with successions of thirds and sixths in the melody, and develops them toward the climax.

ETUDE FANTASTIQUE, by Carr (J. Fischer). Difficult: 3/4 Tempo di valse in D major. A brilliant valse etude which lies easily under the hands, despite the florid

Time Was, by Comins (Schirmer). Easy; 4/4 Moderato in Db major. Simple and quaint, as befits the title, in unadorned ABA form without introduction or coda.

Humoresque Negre, by Grunn (Schirmer). Medium; cut-time Con spirito in C major. Negro cadences and negro rhythms sophisticated.

Organ Music

A SLAVIC ROMANCE (The Flower Seller), by Matthews (Schirmer). Easy; 2/4 Moderato in F. major. An unconventional little organ piece of charm and simplicity. There is no particular Slavic suggestion outside of the title, but the number has character and individuality,

Fantasy (on an Old English Air), by Matthews (Schirmer), Medium; 3/4 Andante grazioso in F major. The old English air I don't recognize, but there is no doubt about the fantasy. Short phrases are given broken treatment as interludes to the free handling of the main theme. The piece is effective to a degree, if almost too fragmen-

THE SHEPHERD'S PIPES AND THE STAR, by Stcherbatcheff, arr. by Clough-Leighter (Ditson). Medium; 9/8 Andantino in E minor. The main body of the piece is an effective Pastorale. There is a brief middle section of chorale-like nature. The composer's name is the most ideal for sneezing I have ever tried.

JOY TO THE WORLD (Christmas Fantasy on Antioch), by Lemare (Ditson). A serious and diffuse work, richly counterpointed, obviously for Christmas use. Hark, the Herald Angels Sing is cleverly counterpointed against Antioch, during the development.

Popular Music

SWEETHEART OF ALL MY DREAMS, by Lowe (Shapiro, Bernstein). A smooth melodic fox-trot by a Boston orchestra leader. It's swept itself into the hit class

This is so much like a production fox-trot popular not so long ago, and whose name has slipped my memory, that it should be a success on the strength of it.

I'LL GET By, by Ahlert (Berlin). Another one of those unusual rhythms like Just a Memory. Odd enough to be intriguing. The chorus numbers just 28 measures.

I STILL KEEP DREAMING OF YOU, by Burke (Berlin). Very smooth and quiet, and nicely set. Rhythmic, and yet purely melodic, if you know what I mean. I LOVED YOU THEN, by MacDonald (Berlin). A waltz

that just drips with sentiment, and was the theme song of the synchronized score to Dancing Daughters. Doctored up by the Capitol duo, Axt and Mendoza. The lift of the final cadence is just, "Oh, I can't bear it."

Marion, by Rapée (DeSylva, Brown and Henderson). A new theme waltz by the Roxy maestro. The cadences are very unusual, but the accidentals come mostly in the verse, which nobody ever listens to anyway. It's the old team of Pollock and Rapée again. They never miss, boys.

GLORIANNA, by Clare (DeSylva, Brown and Henderson). Still another Lew Pollack lyric. Another one of those hot Boy! Is-my-baby-there tunes. Real pep and the usual

Are We Downhearted, by Gottler (DeSylva, Brown and Henderson). Another of these catch-line choruses, but above the ordinary. There is a lift to the music and words that just radiates Coué and Guest, and all the other professional optimists. A good deal like the old, Ain't We Got Fun.

Sally of My Dreams, by Kernell (DeSylva, Brown and Henderson). This theme song business is certainly the racket. Here's one from a Fox picture. A very nice legato melodic fox-trot, several notches better than the average Sally hokum.

ROUND EVENING, by Coots (Remick). Another one of those long sweeping phrases in dotted rhythm, like Babbling Brook, that Remick seems to like so well. I'm strong for the Remick office. They do pick corking



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HALF WAY TO HEAVEN, by Robinson (Waterson). All about one of these cottages small, half-way down the lane. Only there's no brook beside this one. Nice straightforward tune without frills.

EVERYBODY LOVES YOU, by Little (Waterson). Still another one of those plain home songs about the butterflies and the birds and the trees and Oh Gee! A nice swinging tune, and the whole thing is kind of refreshing after an overdose of smarty songs.

AVALON TOWN, by Brown (Sherman, Clay). Sherman, Clay has a couple of nice Spanish rhythms here. This is the first one, by the composer of the *Doll Dance* and the Rag Doll. Here he's apparently just as deft in a quieter more langurous mood.

Tu Sais (You Know), by Ervande (Sherman, Clay). Here's an even more subtle Spanish idiom. The tune sounds like authentic stuff, perhaps too truly Spanish to

LONELINESS, by Clare (Sherman, Clay). Still another of these Clare-Pollack numbers. It's a distinctive ballad waltz of considerable appeal, but I'm not sure that Lew isn't beginning to show signs of brain fag. Listen to this verse: "My life is lonely as can be, there's nothing to enjoy; I know that you're meant for me, without you I'm a broken toy!" Oh, Bertram, you break my heart! I'm Sorry, Sally, by Fiorito (Feist). Here's one with a

tear in the voice. Gosh, the heart-aches that there gal Sally has caused. Broken the heart of every lyric writer on Broadway. Just the same, the song is there.

I ALWAYS THINK OF YOU, by Leach (Spotlight). A local waltz by one of the boys. Nice easy swing, and it ought to appeal to you if you like smooth waltz rhythms. Dusky Stevedore, by Johnson (Triangle). Just a little bit different, as the ads say. An off-beat one-step rhythm that sets it apart from the slower jazz preva-

My Varsity Girl, by Harling (Harms). This F. Harling must be the composer of The Light of St. Agnes, the opera the Chicago company produced a couple of seasons back. The boy's versatile. This isn't a bad fox-trot.

BLUE NIGHT, by Rollins (Harms). Harms has the reputation of being the class publisher of The Alley, and when they depart from productions to market an independent fox-trot it's generally worth looking at. Thus with this smooth, unctuous melody, which rolls along just like

Dolores, by Ward (Harms). A neat waltz dedicated to the Del Rio. Again we have an inspired lyric. "I miss you, Dolores, when you are not nigh; Clouds 'way up high, rumble and cry." Now I ask you!

KEEPING POSTED Additional items on pages 3 and 67

THE Vega Co., 155 Columbus Avenue, Boston, have just issued an attractive brochure devoted to the Vega line of Banjos — Special, Vegaphone, and Vegavox. The slogan of this house is "The Artists' Choice" and, as a species of pictorial amplification of this statement, the cover bears a picture of Paul Specht, the famous leader, and Louis Calabrese, banjoist and assistant-conductor at the Capitol Theatre, New York, equally well known. The Vega Co. will be glad to send one of these booklets to anyone interested.

 $T^{HE\ Silver\ Bell}$ Banjo series of broadcasts sponsored by the Bacon Banjo Co., Groton, Conn., which took the air from Station WTIC, Hartford, has just been brought to a successful close. Numerous letters testified to the interest taken by the armchair audience in the programs offered, and the Bacon company express themselves as more than satisfied with the results attained. Over Station WAFD, Detroit, Mich., Wolfe's Silver Bell Banjo Club is at present broadcasting a series of similar programs every Tuesday night which, in its turn, is producing favorable

BROADSIDE circular just issued by Ludwig & A Ludwig, of 1611-27 North Lincoln St., Chicago, Ill., lists six new models of the Ludwig line of banjos — the Dixie, Capitol, and Kingston, all tenor models, the Riviera and Kenmore, plectrum, and the Artist-Model which comes in either the tenor or plectrum style of instrument. The prices range from \$50 to \$100 including case. On the matter of banjo heads, a thing of concern to every banjoist, the circular has this to say: "A good banjo head is essential for good tone. Ludwig is the world's largest maker of heads. The Ludwig Banjo is equipped with the pick of the best heads we process for banjos. We select and grade them for our instruments. Ludwig Banjos are equipped with 'Wm. F. Ludwig Selected' brand heads, being white, clear, firm and close-grained."

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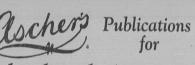
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Educational Music A Review Column Conducted by

FRANCIS FINDLAY Head of the Public School Music Department

New England Conservatory of Music

THE Editor tells me that the limitations of space will necessitate a choice of one of two policies for this department: (1) To give a fairly lengthy discussion to a few representative publications, or (2) to condense what I have to say about each publication in order to include mention of as many worthy publications as possible.

Because of the large amount of material deserving attention, perhaps it would be advisable, for the time being at least, to follow the latter course, and so hereafter my introductory remarks will be very brief, or absent entirely, and I will try to condense my comments on each publication to the minimum space that will allow a fair estimate of its purpose and outstanding features.

Let me repeat again that the paragraphs in this column are not conclusive, in that most of the publications mentioned are in more or less constant use or consideration, and from time to time, as new points for criticism or commendation develop, we shall feel free to refer to them

VOICES OF THE ORCHESTRA, a Complete Training Course for Elementary Orchestra, Designed for Class Instruction by Louis M. and Edgar B. Gordon. (C. C. Birchard, Boston).

Altogether a valuable contribution to the literature of class instrumental instruction. It is carefully graded and each exercise, or piece, prepares for and leads naturally to the next. The quality of the music material used is

The authors have emphasized the harmonic side of orchestra playing and in their method aim to train the beginner to be independent — a purpose which I should judge to be quite well attained. Intonation is developed through diatonic approach, making possible the use of singing as a basis. The classified finger position drills, not unlike Wilson's in Orchestral Training (J. Fischer & Bro.), are also helpful on mechanics of intonation.

PROJECT LESSONS IN ORCHESTRATION, A. E. Heacox (Oliver Ditson Company, Boston).

A valuable test for classes in orchestration, so simple and direct in method as to be almost a self-instruction manual for the musician who has missed the opportunity to study instrumentation and who finds himself confronted with the privilege, or necessity, of arranging for orchestra. Many teachers of instrumentation have long employed the "Project Method" in teaching the subject. The author of this book has organized the material for a thorough and practical course in orchestration somewhat as White has done in band instrumentation - and I would say, more effectively.

Mr. Heacox presents to the student first what he calls a "bird's-eye view of the field." This includes a list of the instruments of the symphony orchestra and a portion of an orchestral score, and introduces the short lessons in arranging which lead to the successive projects by which the student demonstrates his ability to grasp the lessons. One group of lessons leads to string treatment of simple four-part writing, doubling of parts, addition of filler parts, etc. Others, to string interpretation of piano accompan to bowing, to the use of winds, combinations, substitutes, etc. With a view to the practicable requirements of present day arranging the author has avoided controversial matter, has made his directions as simple as possible, and omits much of the usual discussion of crooks, disabilities of natural horns, unusual instruments and the like.
The book calls for whole-hearted endorsement.

FIRST YEAR MUSIC HISTORY, Thomas Tapper (A. P. Schmidt Co., Boston).

Although this work does not come under the head of new publications, I confess that it is new to me, and I must say that it appears to be far too worthy a book to be thus long held in secret by its publishers.

The author's purpose "to present the story of music in compact yet interesting manner," seems well achieved. The book is divided into short chapters devoted to single topics - advantageous to effective use in high school music history classes. The test questions at the end of each art, giving brief resumés of the work and lives of outstandchapter are also useful for this purpose. As a central text ing figures in relation to these events and developments. it should be valuable; collateral reading would be re- The comprehensive index is a valuable feature. The book quired to make it a full year's course. Mr. Tapper sketches the main events and important

tendencies of each period of the development of musical music history.

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THE TRUMPET PLAYER

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Ouestions and Answers

I have seriously studied violin and cornet, with a view to becoming a well trained professional musican. There are, at this time, many rumors that musicians are being discharged from leading theatre orchestras, and being replaced by mechanical music. Do you think I should go ahead with my musical career, or will it be useless for me to devote my efforts to an art which may not carn me a livelihood?

You probably recall that when the phonograph and radio came into prominence, similar rumors were popular. Musicians playing in dance orchestras expected to become unemployed. Contrarily, however, there are today more orchestras than ever before. Even people who never before thought of playing musical instruments became interested in studying the saxophone and other band instruments due to hearing musicians performing on these instruments over the radio.

"Canned music" will undoubtedly upset conditions for a time. Small orchestras and mediocre musicians will have to get out of line. On the other hand, the best musicians will be called to play for the Vitaphone and sound pictures, For this type of work, musicians must be well trained. Musicians capable of doing this work can depend on steady employment and high salaries. At the present time, real artist-musicians are scarce. If you are talented, and serious in your studies, you have excellent opportunities before you. Get the best musical instruction within your reach as well as the best equipment, and play only with organizations of the better class. If you strive diligently for success, you will achieve it, for good music is here to stay.

Why are C trumpets and E5 trumpets used in symphony orchestras? I have always been under the impression that symphony musicians are well trained, and capable of transposing. Why don't these trumpet players use instruments

If you glance through the folio of a symphony trumpeter, you will note very few parts written for Bb trumpet. The keys used are almost evenly distributed over the entire scale. Some parts are written for trumpet in C, D, Eb, etc. The old masters such as Beethoven, Bach, Mozart, etc. did not have valve trumpets at their disposal. The trumpet players used a natural trumpet, similar to a long model bugle, built in the particular key prescribed in the music. Modern composers do continue to write for trumpet in various keys, but not for the purpose of having the musicians use instruments without valves. The science of instrumentation has progressed so tremendously during the past fifty years, that composers nowadays intentionally write for C trumpet, high E b trumpet (also called piccolo trumpet in Eb), high F trumpet, etc. These particular instruments are used when a certain color of tone is desired. The tone of the high Eb trumpet is brilliant and penetrating, while the tone of the Bb trumpet is more mellow in

A large majority of symphony trumpeters do not pay sufficient attention to the special instruments requested by the composers and do transpose. However, the compositions are not given justice. Especially in the modern works of Stravinsky, Vincent D'Indy, Respighi or Richard Strauss, the desired effects are absolutely lost if the trumpet player tries to perform brilliant solo parts or high notes on a trumpet built in Bb. Trumpeters performing such music should have at their disposal instruments in the keys specified by the composers. The New York Philharmonic Orchestra, Boston Symphony Orchestra, Philadelphia Symphony Orchestra and Metropolitan Opera House Orchestra, New York, use instruments in the particular keys needed. If you ever have an opportunity to hear one of these orchestras perform, you will instantly notice the peculiar effect and brilliancy should have equipment consisting of Bb trumpet, C trumpet and high Eb (with change to D) trumpet. He should also have a cornet in Bb.

Los Angeles, Cal.—F. E. Olds, founder of the well-known firm of F. E. Olds & Son, manufacturers of musical instruments, died at sea October 9th while on a cruise around South America. The death is attributed to heart trouble Mr. Olds, who was 67 years of age, founded the first musica instrument factory to make its appearance west of Chicago. He was a member of the Al Malaikah Shrine and the Golden West Commandery, Knights Templar. In addition to his widow and his son, he leaves a sister and a brother in Toledo.



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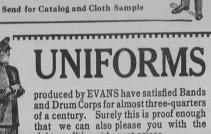
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IWO volumes have just been received from the Oliver Ditson Company of Boston, a Manual of Harmonic Technic, by Donald Tweedy, A. M. (Harvard), based on the practice of J. S. Bach, and a History of Public School Music 'n the United States, by Edward Bailey Birge, Professor of Music, Indiana University.

On the slip cover of the former, which by the way, is published as a textbook for use in the Eastman School of Music and carries a foreword by Howard Hanson, Director of the school, we find the following listed as features of the work: "1. A Harmony-book without rules and without abstract discussion of theory. 2. The student is taught to observe possible ways of chord connection, to criticize the models before him, to perceive analytically the essentials of smooth four-voice writing, and through these means to form habits of good craftsmanship rather than writing by rule. 3. The musical models are all taken from the masterly four-voiced chorale-settings of J. S. Bach which form a 'school' of part-writing as yet unsurpassed. 4. Chordintervals are presented in the form of Vocalises, to be sung at sight. 5. The technic of chord-connection is illustrated by Tables of chord-successions. 6. Every problem of technic is included in the Keyboard Harmony Exercises. 7. Taking up the subject-matter through the ear, the student is asked to listen and then write down what he hears, using a simple system of symbols, thus is he trained in Musical Dictation. 8. After singing the chord-intervals, learning their arrangement in harmony, and playing them at the piano, the pupil applies his knowledge in harmonizing given melodies. This rather novel method of gaining harmonic technic through analysis and practical application of each item of knowledge gained, is based throughout on the most solid, most permanent, most musical foundation possible — the practice of Johann Sebastian Bach." The volume is dedicated to Percy Goetschius.

The Ditson Co. claim for the second of the two books mentioned that it is "authoritative, readable, and the pioneer book on the subject". It was felt by the publishers that certain aspects of the school music movement which were fast becoming legendary, should be rescued before they became lost in oblivion. To trace the history of school music from the "days of the country singing-school with its tallow dip to the present era of high school orchestras playing symphonies and high school choruses singing the great oratorios" was the task set himself by the author. The volume is illustrated with music quotations and over seventy illustrations.

Both of these books will be reviewed in our School Music

Department in an early issue. This house has also just published a new catalog of Vocal Music — Songs, Duets, Trios, Song Cycles, Collections, Albums, Vocalises and Methods. Attractively printed and

bound, it reflects the dignity and ideals of this oldest of American music publishers.

T HAS just been announced by Emil Velazco, the wellknown theatre organist, president of the Velazco Organ Studios in New York, that he has entered into the publication and sale of music under the name of the Velazco Music Center, Inc. Mr. Velazco's compositions, up to this time, have been published by Irving Berlin and other publishers, but in the future Velazco will publish and distribute them himself. In addition to handling its publishing program, the Velazco Music Center, Inc., will supply any and all music for musicians specializing in organ work. We are told that Mr. Velazco for some time past has been accommodating students and former students in this matter, and the success of the plan was such that he decided to enlarge its scope and include all who wished to take advantage of the service. The announcement has also been received that a new organ folio by Velazco, Komedy Tid Bits (for theatre organists' use) is about to appear, with the imprint of the new company.

I SSUED by the Rhode Island Music Co., Mathewson St., Providence, and just recently off the press is Part II of Pettine's Saxophone Method "The Book That Creates Saxophone Artists." According to its publishers, this book can be used in conjunction with any method. Among the subjects treated we find: How to transpose from 'cello parts in bass and tenor clef; how to read from parts written for C instruments, or voice; and how to produce the "artificial notes" above high F. In addition there are various studies for specialized purposes and thirty-two pages of grand opera melodies, arranged as duets for artist performers. Of these latter, the publisher says: "worth the

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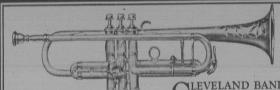
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Not what might be called that of a 1928 model, this picture shows, however, that attractiveness cannot be smothered even by such weird sartorial fancies as held during the period. It suggests also that nice arms are a'decided advantage to any girl cornetist. Mrs. Browne Greaton Cole of Ocala, Florida, at a time when, as Brownie Greaton, she was cornet soloist in the Clara Shumann Orchestra, the first woman's orchestra to successfully tour the country.



Emma Nilson, surrounded by all the strange impedimenta native to a drummer's habitat. This picture was made in the pit of the Oakland Square Theatre, Chicago. Miss Nilson, besides being drummer at this house, is tympanist of the Women's Symphony Orchestra of Chicago, and manager and owner of Pat Harrington and Her Girl Friends Orchestra. She was formerly connected with the Russlan Art Club's organization. (Courtesy of Ludwig & Ludwig.)



Bernardino Molinari of Rome, Italy. This eminent musician made country wide appearances last season as guest conductor of some of our most prominent symphonic organizations. He is permanent artistic director of the Augusteum (part of the R. Accademia di S. Cecilia) and under his baton the Augusteo Orchestra gave, for the first time in Italy, Berlioz' Requiem Mass.





Robert Mulliken who, although still a boy, has achieved technical results to be envied by "old timers." On occasions he uses as many as six hammers in belaboring his instrument. To give you an idea as to just how good he is, we mention that he has appeared with the United States Army Band. (Courtesy White Entertainment Bureau).



Clarinet section of the St. Louis Symphony Orchestra, of which this organization is justly proud. From left to right; Rocco Zattarelle, principal; Charles Camacho, third; and Clarence L. Gesner, second. (Courtesy of Selmer, Inc.)



滥

These chaps are members of Syria's Younger Set. They belong to the band of the Near East Relief Trade School at Antilyas. According to the caption which came with the picture they blow "with hearts as well as lungs." This phenomenon must be accompanied by a severe disarrangement of their internal machinery. Whatever may be said of the unfortunate caption writer, the boys are quite all right and so is the Near East Relief. They both need your financial support.

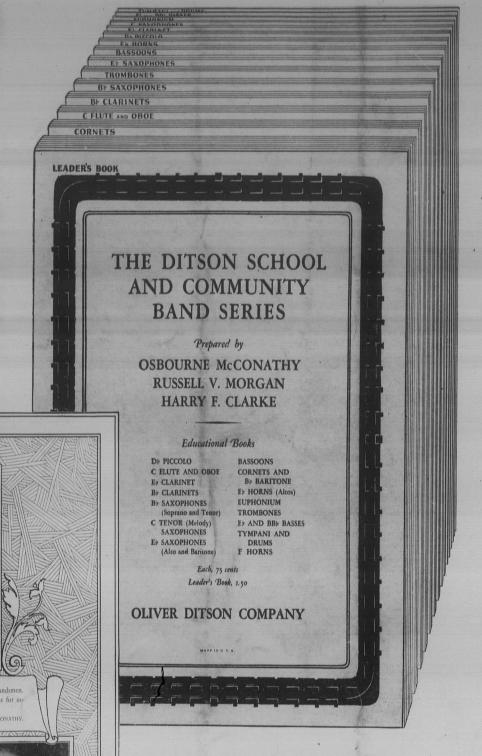


Montana, the Cowboy banjoist needs no introduction to our readers interested in the instrument. They will, no doubt, recall the amusing article "\$18 a Week and Gakes" (describing his experiences with a wagon show), which appeared, not so long ago, in this magazine. This picture was made last summer on the gentleman's farm at Meredith, New Hampshire, and he is to be found in the centre, flanked on the left by Dave Day, known to all plectrumists, and on the right by George Peate, of Montreal (Courtesy The Bacon Banjo Company)



Ruby Ernst, in private life Mrs. W. A. Ernst. Mrs. Ernst is not only an accomplished performer on the saxophone but in addition, is a composer and writer of methods for this instrument. She has headed many women's organizations, and has appeared in such prominent Broadway productions as Irving Berlin's Music Box Reviews.

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