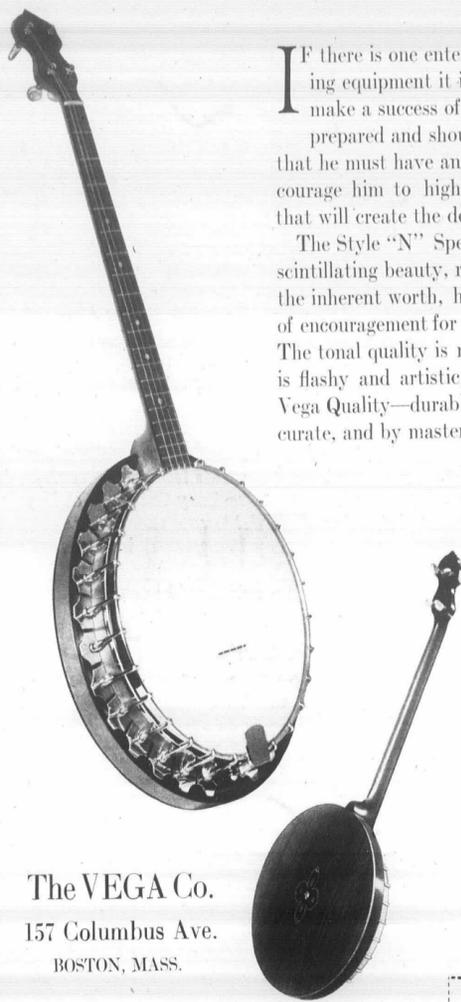


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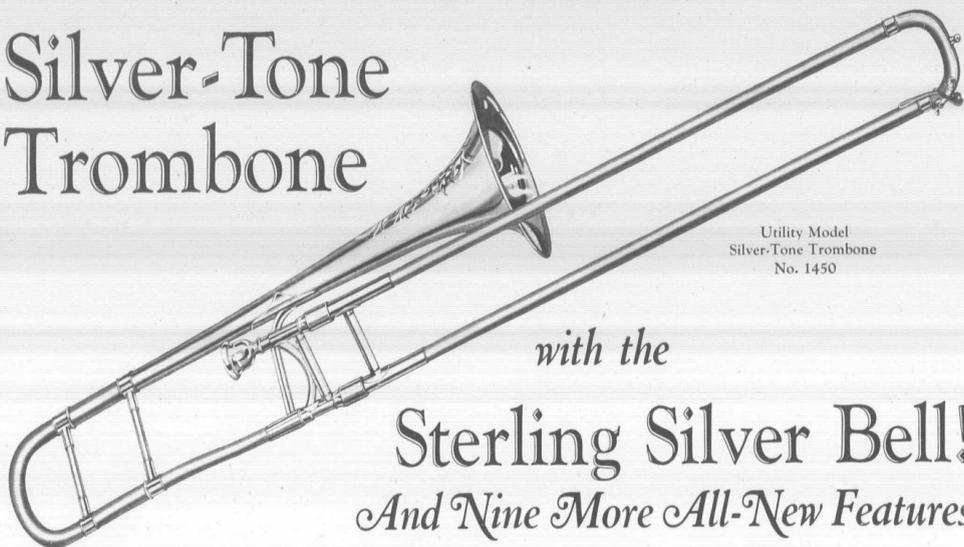
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Our Cover Illustration

THE good-looking young man who appears in such an unconventional photograph on our cover is not the newest "find" out in Hollywood nor a possibility for a Hart Schaffner and Marx advertisement. Though he has "IT" and plenty of it, he is really the Tivoli-Uptown rotation's new solo organist. He has taken Milton Charles' place — Charles having gone to the Capitol Theatre, New York. The insouciance of manner, verve and nonchalance Eddie Hanson conveys in this picture are all his in his musical work. You'll see the same whimsical smile, the same subtle glance and the same wayward — though beautiful — hair at the organ console. Of course, he'll button up his shirt. We meant to have it done before this picture went to press, but overlooked it. And that's that. — H. F. Parks.

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KEEPING POSTED

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

THE editor of the Keeping Posted page does not qualify as a trombone expert. In fact the only thing he knows about them is that in the hands of good players they sound very, very good, and in the hands of bad ones they ARE AWFUL! Of course in this respect they do not differ in the least from all other musical instruments. However, if the writer were to become personally interested in the trombone, either professionally or just as a surcease from life's harsher aspects, the King Silver-tone Trombone, with its sterling silver bell, would be very likely to attract his notice. There is something honest about silver—a certain rugged gentility too—that sets it apart from other metals. We can think of nothing that would please us more, if we were lusting after a trombone, than one with a bell of this description, particularly as it is claimed to have a gratifying effect upon the tone. And besides, we would have entire confidence in the ability of the manufacturer of the King Silver-tone Trombone to build an instrument musically and otherwise, above reproach. Of course, no one needs to be told that the name of the said manufacturer is the H. N. White Company, who profess, and rightly, to be Builders of Good Instruments at their factory, 5225 Superior Avenue, Cleveland, Ohio. The circular announcing this new trombone and which, striking our eye, was responsible for the thoughts recorded above, can be received by anyone wishing to send their name to the H. N. White Company.

We have been handed, for review, the *V-E Polish Dance Orchestra Collection No. 4*, compiled and arranged by Louis Vitak. We were immediately thankful that music is a universal language and not subject to the orthographic whims of various nationalities. If it had been otherwise, we would have been obliged to bow our head in shame and admit that the whole business was a mystery to us, and apt to stay so. We were saved that embarrassment, however, as we can read music as readily as the Poles can assemble consonants. These latter appear in formidable juxtaposition in the table of contents and we are unable to tell you what it is all about, but we can say that the music pages which follow are full of rollicking tunes which we, without a Polish consciousness, find extremely tonic in their effect upon our pedal extremities. The collection includes *Krakowiaks, Mazurkas, Mazurs, Kujawiaks, Mazurka, Obereks, Obertases, Polkas, Schottisches, Sztajereks, and Walces*. We hope we have not been guilty either of redundancy or gross error. The instrumentation is for violin (or C Melody Saxophone) second violin, flute, clarinet in A, Bb tenor saxophone, Eb alto saxophone, Bb soprano saxophone (or Bb clarinet), tenor banjo, first and second cornet in A, concertina, cello, trombone, drums, and bass. A feature to be noted is that the first violin parts are all playable in the first position. The collection is published by the Vitak-Elsnic Co., Chicago, Illinois.

One of the most useful of the reference books which have made a place on the editor's desk the past year is *Pierre Key's Music Year Book for 1926-27*. The method of presentation used in this volume is by now familiar to all, and it is not our intention, at this late date, to review the book but simply (and to our mind more cogently) give our testimony concerning its general usefulness and convenience. This we do with a clear conscience and a free will. Of special assistance has been the classification of material according to the countries concerned. We will keep an eye on this publication and see to it that future editions lend their aid to the, at times, flagging editorial omniscience.

One of the features shot into the air on the recent coast to coast Victory broadcast was the playing of the genial Paul Whiteman and his 38 piece team. It is significant to note that above the general volume of sound produced by this ensemble was clearly heard the rhythmic plunking of Michael Pingitore on his lone Paramount banjo. This would appear to indicate that in the matter of *multum in parvo* a good banjo is the ultimate whisikerino. When one considers the relative bulk of one of these former denizens of the cotton belt with that of the portly bull fiddle, the relative obtuseness of their respective tones is made even more striking. Contrary to the teachings of the inspired authors of mottoes here, is proof that it is not always the big things in life that count the most.

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KEEPING POSTED

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

THE editor of the Keeping Posted page does not qualify as a trombone expert. In fact the only thing he knows about them is that in the hands of good players they sound very, very good, and in the hands of bad ones they ARE AWFUL! Of course in this respect they do not differ in the least from all other musical instruments. However, if the writer were to become personally interested in the trombone, either professionally or just as a surcease from life's harsher aspects, the King Silver-tone Trombone, with its sterling silver bell, would be very likely to attract his notice. There is something honest about silver—a certain rugged gentility too—that sets it apart from other metals. We can think of nothing that would please us more, if we were lusting after a trombone, than one with a bell of this description, particularly as it is claimed to have a gratifying effect upon the tone. And besides, we would have entire confidence in the ability of the manufacturer of the King Silver-tone Trombone to build an instrument musically and otherwise, above reproach. Of course, no one needs to be told that the name of the said manufacturer is the H. N. White Company, who profess, and rightly, to be Builders of Good Instruments at their factory, 5225 Superior Avenue, Cleveland, Ohio. The circular announcing this new trombone and which, striking our eye, was responsible for the thoughts recorded above, can be received by anyone wishing to send their name to the H. N. White Company.

We have been handed, for review, the *V-E Polish Dance Orchestra Collection No. 4*, compiled and arranged by Louis Vitak. We were immediately thankful that music is a universal language and not subject to the orthographic whims of various nationalities. If it had been otherwise, we would have been obliged to bow our head in shame and admit that the whole business was a mystery to us, and apt to stay so. We were saved that embarrassment, however, as we can read music as readily as the Poles can assemble consonants. These latter appear in formidable juxtaposition in the table of contents and we are unable to tell you what it is all about, but we can say that the music pages which follow are full of rollicking tunes which we, without a Polish consciousness, find extremely tonic in their effect upon our pedal extremities. The collection includes *Krakowiaks, Mazurkas, Mazurs, Kujawiaks, Mazurkas, Obereks, Oberlases, Polkas, Schottisches, Satajereks, and Walces*. We hope we have not been guilty either of redundancy or gross error. The instrumentation is for violin (or C Melody Saxophone) second violin, flute, clarinet in A, Bb tenor saxophone, Eb alto saxophone, Bb soprano saxophone (or Bb clarinet), tenor banjo, first and second cornet in A, concertina, cello, trombone, drums, and bass. A feature to be noted is that the first violin parts are all playable in the first position. The collection is published by the Vitak-Elsnic Co., Chicago, Illinois.

One of the most useful of the reference books which have made a place on the editor's desk the past year is *Pierre Key's Music Year Book for 1926-27*. The method of presentation used in this volume is by now familiar to all, and it is not our intention, at this late date, to review the book but simply (and to our mind more cogently) give our testimony concerning its general usefulness and convenience. This we do with a clear conscience and a free will. Of special assistance has been the classification of material according to the countries concerned. We will keep an eye on this publication and see to it that future editions lend their aid to the, at times, flagging editorial omniscience.

One of the features shot into the air on the recent coast to coast Victory broadcast was the playing of the genial Paul Whiteman and his 38 piece team. It is significant to note that above the general volume of sound produced by this ensemble was clearly heard the rhythmic plunking of Michael Pingitore on his lone Paramount banjo. This would appear to indicate that in the matter of *multum in parvo* a good banjo is the ultimate whiskerino. When one considers the relative bulk of one of these former denizens of the cotton belt with that of the portly bull fiddle, the relative obtuseness of their respective tones is made even more striking. Contrary to the teachings of the inspired authors of mottoes here, is proof that it is not always the big things in life that count the most.

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A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

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Missiles and the Muscovite

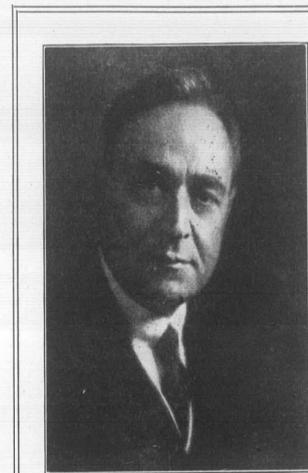
ONCE again has a critical brick been bounced off the head of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, this time by Irving Weil, music critic of *Musical America*. Mr. Weil's brick, in common with many previous specimens hurled by the bad boys of the press, has to do with the matter of interpretation or reading—whichever term you prefer.

It has been customary for those who have found themselves at odds with Mr. Koussevitzky on this matter, to explain things greatly to the disadvantage of the latter, while coyly suggesting the superiority of their own musical taste. Mr. Weil does not appear to be an exception to the rule. He admits that for a long time the Rooshan has puzzled and bedeviled him, but believes that at last he has succeeded in producing a key to the mystery. This key bears in large letters the word "melodrama," according to Mr. Weil "false drama," but for which the Oxford dictionary reserves a much harsher definition, at least when taken in conjunction with the present application of the word. It is the belief of our critic that the Hon. Serge looks upon all scores falling beneath his eye as so much musical ten-twenty-and-thirty, and he objects strenuously thereto. The unkindest cut of all is the proposition advanced that Mr. Koussevitzky's true environment is in an opera house conducting "Trovatore," "Tosca," et al. Ah, brother, that is a bit thick!

Old Dame Tradition

To give Mr. Weil his due, he does not in the least hold with those who maintain that Mr. Koussevitzky's "distortion" of the classics results from a lack of understanding of the same, because he admits that some of these interpretations have pleased him immensely. But then, the only one he mentions as having hit the gong, as far as he is concerned, is an opus of one Jacob Ludwig Felix Mendelssohn-Bartholdy! Neither does he raise his voice in the sacred name of tradition. This latter, to us the softest as well as least effective of critical bricks, is the one most often launched at the Koussevitzky caput.

The entire matter of the liberties that may be allowed a conductor in his interpretation of major works is puzzling in the extreme. It is all very well to point to the fact that tradition says "this should be thus" and "that should be so," but then one might well ask in what soil does this tradition root? The answer would probably be found, if the question were followed down the corridors of time, in some premiere of a distant past; or again it might be a composite of the various touches added by conductors of note over a given period, which process must, however, have stopped before contemporary times or it would not constitute a tradition. In either case, we see no



MR. SERGE KOUSSEVITZKY
Conductor of the Boston Symphony Orchestra
The cause of more critical anguish and likewise eye-rolling than, possibly, any former conductor having held this post in chaste Symphony Hall. To his admirers he can do no wrong, and to his detractors the right is not in him. A musical personality which has puzzled as well as charmed.

reason for presuming that there should be anything in the nature of sacredness attaching to these interpretative formulae. A virtuosity is no more to be deplored, it would seem to us, in conducting than in fiddling, or piano thumping or any other of the non-creative expressions of the art impulse. Why greater latitude should be allowed a Paderewski or a Kreisler in such matters than is granted to a Koussevitzky is something of which we cannot quite appreciate the justice.

It is commonly supposed that a conductor should, to the best of his ability, extract the meaning of the composer from the welter of notes in which the latter has smothered it. Can any one man, or group, or series of men, honestly claim that he or they has or have accomplished the task definitely? Or for that matter can the composer himself put forward any such pretension? Music is not an exact language, regardless of the increasingly frenzied attempts to make it so, and the things it has to say are said in very general terms. It can be, as far as any definite message is concerned, all things to all men. For this reason, if a Brahms symphony delivers its story to Mr. Koussevitzky couched in somewhat

more passionate language than it had vouchsafed to the rank and file of previous conductors (or even whispered to old Johannes, himself—children do not tell all their secrets to their parents) what is the poor conductor to do? Deliver the message as it has come to him or substitute therefor the same old greetings in the same old way?

Composer Versus Conductor

The reference to the late Mr. Brahms may shock some. It is conceded by almost everyone except those in the know, that a composer, quite naturally, is the best interpreter of his own works. There is a very nice little story (for whose authenticity we cannot of course vouch) which neatly exposes this fallacy. It is told that at one of the rehearsals of a Puccini premiere, conducted by Toscanini, the successful Giacomo was seated in the auditorium. At a certain spot something violently displeased him. Rushing down the aisle he expostulated: "But Mr. Toscanini, that passage should go thus and so." The great conductor turned and in freezing tones replied: "Mr. Puccini, you are the composer, I am the conductor." And Toscanini is by no means a musical Bolshevik.

Now here was a tradition in the making and yet the composer was vouchsafed no say in the matter whatsoever. It would appear quite fair to allow that if one conductor can establish a tradition, another might be allowed the privilege of displacing it. As to whether people should be expected willy-nilly to like the deviating interpretation is quite another affair; they are by all means free agents in the matter. It is quite possible that Mr. Koussevitzky's cookery is somewhat highly spiced for lovers of plain dishes—but then, all of us do not enjoy the emollient qualities of a bland diet, and to such there are many courses on the classical menu, flat to the point of tastelessness. A dash of paprika here, a bit of—er—garlic, there, and lo and behold the once uninspiring plate takes on a new gastronomical significance.

Curiously enough there are as many persons who like, and thrive on, the Koussevitzkian *table d'hôte* as those to whom it is repugnant and the cause of a violently disordered spleen. There appears to be no middle course. Either you are very much for, or very much agin him. In Boston there is no question but that, on the whole, we are very much for. The attendance at the Boston Symphony concerts is a gratifying spectacle to the management, and the general galvanizing action of the Koussevitzky baton has been a welcome diversion to the majority of subscribers. Of course it may be that we in Boston have reached the dolorous state where we are unable to taste our musical oyster unless it be drenched in tobasco sauce. If such be the case, "What of it?" ask we, grasping eagerly at a passing dish of *chili con carne*.

of attention. From one-twenty until two the boys are given an opportunity to digestively consider those things presented by Mr. Ulrich before entering on a two-hour stretch devoted to athletics, boating, fishing, riding, and kindred activities.

At four o'clock, swimming comes to the fore, and, if they so wish, the youngsters are given an opportunity to take a course in lifesaving under a Red Cross swimming instructor. When the hands of the clock reach five, recall is sounded and an hour is allowed for the necessary preparations to do honor to the kitchen's crowning achievement of the day—dinner, which makes its appearance on the stroke of six. At seven rehearsals and studies again; at eight adjournment to the club room until nine o'clock, at which time everyone retires to his quarters to prepare for the final episode—Taps, sounded at nine-thirty. A full day, but varied, and one which the boys enjoy hugely. Twice a week a concert is given at which the students present

selections from their ever-increasing repertoire. An analysis of this schedule will show an extremely nice balance between work and play and does credit to the person, or persons, who worked it out.

Mr. Wainwright has surrounded himself with representative men in their field; G. V. Sutphen is director, Ward Hamm, Assistant Director, M. Lombardi, teacher of reed instruments, D. A. Clark (Superintendent of the Kenton Public Schools), Athletic Director, and the Reverend James A. G. Waits, Chaplain. In reference to the last named, it might be noted that all boys are required by camp rules to attend church service at the camp or at their respective churches. Another rule which is significant as showing the general tenor of the school makes it obligatory for each boy to write home twice a week. The Wainwright Band and Orchestra Camp is thus shown as being equally interested in its boys from the angles of their spiritual, mental, physical, and musical well-being.

It is hard to conceive a happier or healthier way for a youngster to spend two summer months than at a camp of this description, and when one considers that, in all probability, more can be accomplished musically in these two months than has been achieved during the entire school year, it would appear that here is an ideal arrangement from all angles. This has been appreciated both by the boys and their parents, as evidenced by the fact that enrollments have far exceeded expectations and it has been found necessary to enlarge camp considerably for the coming season. Much credit is due both Mr. Wainwright and the proponents of other projected band and orchestra camps (one of these sponsored by J. E. Maddy at Interlochen, Michigan, is to become an actuality the coming spring, as noted in last month's issue of this magazine) for their breadth of vision, and the success of the Wainwright enterprise should be an encouragement to all contemplating similar action.

Georges Laurent --- Virtuoso Flutist

THIS versatile, charming solo flutist of the Boston Symphony Orchestra, and Musical Director of the Boston Flute Players' Club, was born in Paris, France, June 7, 1886. He had as inspiration during his boyhood, a celebrated uncle, Louis Bas, who was solo oboe of the Paris Opera Orchestra, and the same with the *Société des Concerts du Conservatoire de Paris*. Military service is compulsory in France, and small boys naturally delight in telling each other with what branch of the army they hope to serve. It is not surprising that young Georges, who held his uncle in high esteem, should decide to enter the music-making section of the army. Consequently when asked by Monsieur Bas as to what he would like for Christmas the small boy answered: "Une flûte."

His first instrument was an old-style wooden flute with seven keys. The lad procured a copy of a flute method and at once began to learn the fingering. Not much practice was accomplished the first year because of school duties but his uncle, realizing that the boy was much in earnest and had made remarkable progress without an instructor, proposed that he study music seriously with the idea of becoming a professional flutist. So it happened that the boy, with his antiquated seven-keyed flute tucked under his arm, presented himself to Philippe Gaubert for instruction. Gaubert laughed when he saw the very small urchin with his obsolete instrument and suggested that if he meant to study seriously he should have a modern specimen. The uncle, hearing Georges' needs in mind, soon found the opportunity to fill it through the necessity of a brother musician at the Opera who found himself in the position of having to dispose of an excellent silver flute to clear himself of certain financial obligations. With the acquisition of this instrument Georges immediately began his serious study.

He Studies With Taffanel

After three years' hard work, Gaubert decided that the lad was ready for study with Monsieur Taffanel, instructor on the flute at the Paris Conservatory, then, as now, the finest wood-wind school in the world. At that time the flute class consisted of ten regular students and two auditors. The year in which young Georges applied for entrance there were only two vacancies and twenty-five eager students were busily laying claim to them. The majority of these young men had already received first prize for flute playing in their respective towns. Each applicant was required to play a concerto of his own choice as well as a composition at sight before a jury composed of the Director and the Faculty. The two candidates selected by the judges were Messrs. Joffroy and Laurent; the former gave his life in the late war. Georges' enthusiasm and happiness knew no bounds. Realizing that he must sacrifice all outside interests and concentrate his entire energies on his studies, from this time on he had but one thought, one motive, and one ambition, and that was to capture the coveted prize of the Conservatory. Solfeggio with M. Schwartz and harmony with M. Xavier Leroux rounded out his studies.

The future eminent soloist did not compete for the prize during his first year at the Conservatory. In his second

A short sketch of an eminent artist on one of the most ancient of musical instruments, from boyhood to the present day when, as soloist of the Boston Symphony Orchestra, he ravishes the ear of audience and conductor alike.



M. LAURENT

year he was awarded a second accessit in a contest held in the *Salle des Concerts du Conservatoire*. He was now studying concentratedly for the third year examinations; if he were alone in the train compartment on his way to and from home he would take out his flute and practice there. The third year he was awarded the First Prize for flute playing in a contest held in the *Theatre de L'Opera Comique*, playing the *Andante and Scherzo* by Louis Ganne and one other number at sight. This closed his work at the famous Conservatory.

The first reward for his earnest, faithful study came in the shape of an engagement to play with G. Piérne in the Colonne Orchestra in Paris. This led to a position as first flute at the *Theatre de la Gaite Lyrique* where he received operatic experience. Several delightful seasons followed under the baton of Louis Ganne in the Monte Carlo Symphony. During the summer, he played first flute under George Marty, and later under A. Amalot, at Vichy, the

famous French summer resort. The World War intervened. Mobilization began and Georges was ordered to report at one of the military hospitals where he was put in charge of typhoid patients.

After the signing of the Armistice life again resumed normal tendencies. In the meanwhile Paul Taffanel had died, likewise Adolphe Hennebains who had succeeded the former as flute instructor at the Conservatory and also as first flutist in the *Société des Concerts du Conservatoire de Paris*. The last mentioned chair was offered to the subject of this sketch who accepted it gladly, sensible of the great honor which was his in succeeding to the place formerly filled by Dorus, Taffanel, Hennebains, and Gaubert. He remained with this splendid orchestra for two years and it was at the close of its successful American tour that Henri Rabaud, then conductor of the Boston Symphony Orchestra asked M. Laurent to come to Boston as solo flutist of the orchestra. Since that time he has played under Pierre Monteux, who succeeded Rabaud and at present is playing under Serge Koussevitsky.

A Gracious Acknowledgment

Georges Laurent's tone is warm, rich and haunting. He plays with infinite delicacy, authority, and marvelous expression. It was during a rehearsal of *Daphnia et Chloe*, at the Boston Symphony Hall that Mr. Koussevitsky stepping down from the platform, placed his hands affectionately on M. Laurent's shoulders and said: "My dear Laurent, I have never heard such beautiful flute tone." When the same number was repeated at a New York concert, Mr. Busch, who at present conducts the New York Symphony, said of Mr. Laurent's playing: "The flute player is simply wonderful. I never have heard such beautiful tone." The modest Georges credits some part of this praise to a wonderful flute of solid gold which just this season has replaced that of silver purchased for him by his uncle. He is of the opinion that gold is the material par excellence for flute construction not only because it stays warm throughout the entire performance but because the resultant tone is extremely colorful and flexible. This characteristic is peculiarly noticeable in the gold flute owned by M. Laurent which was made especially for him by a well-known maker; it is capable of double *forte* or the faintest *pianissimo* with minimum effort. In addition it is a delight for the eye as well as the ear.

With his symphony work, many solo engagements, teaching, his combination of Ancient Instruments and directing the Boston Flute Players' Club, Mr. Laurent is a very busy man. In a recent visit to France he obtained and brought back many interesting works that will provide a treat during this winter for the Club, which gave its first concert of the present season on Sunday afternoon, December 11, and at which the magnificent new flute was in prominent playing evidence for the first time before the Club.

Georges Laurent has placed himself on a pinnacle of artistry from which there can be no dislodgment; as will be attested by the thousands of concert-goers who have listened entranced to this eminent virtuoso of the flute.

The New England Conservatory and School Music

By LLOYD LOAR



FRANCIS FINDLAY
Supervisor of the Public School Music Course of the
New England Conservatory of Music.

THE extent and thoroughness of instrumental music instruction in public schools can well be judged by a consideration of a typical complete course for the preparation of teachers to act as instructors and supervisors. One of the most complete courses is that given by the New England Conservatory of Music.

It may be true that public school instrumental music instruction in New England generally has been slower in all-round development than in other parts of the United States, but it does not necessarily follow that this is true of all New England. In certain parts of it much pioneer work has been done in developing and applying methods of instrumental music instruction suitable for public school use. This is particularly true of some of the schools in Metropolitan Boston, and it should surprise no one to find that one of the most complete courses of (preparatory) pedagogy in these subjects is an important department of one of the largest schools in the country devoted exclusively to musical education, and located in Boston. Last year more than three thousand five hundred students were enrolled in all departments of this institution, and for the coming season it is expected that the number will be considerably in excess of that because the facilities of the school for accommodation of students are being increased. Hitherto the number of students applying for enrollment has always been in excess of the number that could adequately be accommodated. Among the Alumni a great majority are found to be engaged in teaching, therefore, it is natural that courses preparing for teaching positions should be emphasized—as in the pianoforte, voice, and violin normal departments, and the department which specializes in the requirements of the public schools.

What The Course Offers

This public school music department offers a course of study covering three years of activity, which, when satisfactorily completed, leads to the Diploma in Public School Music, and also offers a four-year course leading to the Bachelor of School Music degree. Both vocal and instrumental music are taken care of in this department and the student can specialize in either, although it is firmly impressed upon students that they need thorough preparation in both branches of school music, and the complete course requires study and ability in both vocal and instrumental music pedagogy. The faculty of the public school music department, which is composed of specialists in music and education, includes Francis L. Strickland, a practical and able psychologist, whose instruction adequately prepares the developing teachers to understand children, and teaching methods that apply to them.

The instrumental course in general is in two sections: Preparatory, which includes practical study of all of the band and orchestra instruments, both as to playing technic and writing for them; and the advanced course which focuses on the idea of complete preparation for teaching all of the various instruments in classes. The complete public school music course has the reputation among Conservatory students as being one of the stiffest given at the Conservatory. Not only is the highest standard possible maintained as to the instruction, but there is an equally high standard maintained in the class of students permitted to enroll for the course. In fact, a preliminary test must be satisfactorily passed by each student seeking enrollment.

instituted and planned by Mr. Findlay several years ago. He became associated with the New England Conservatory as director of the instrumental music instruction in the public school music department and has for the past three years been the supervisor of the whole department. He has also contributed quite extensively to the literature of school music instruction, among other articles one being written for the *Music Bulletin* on the value of simple instruments as preparation for more difficult ones. This includes the use of the musette or better still, the oboette, as a preparation for the oboe and other double-reeds; on the value of instruction on the bugle preliminary to trumpet or other brass instruction; and on the fife as a preliminary to the flute. The value of this idea to school music in general is considerable. It enables the director of the small orchestra to approximately complete his instrumentation when he otherwise could not do so. It serves as a valuable proving ground for the uncovering of special adaptability of students for certain instruments, and it enables students to begin their actual study as players of orchestra and band instruments at a much earlier age than would be the case if they had to confine their efforts to the more technically difficult instruments these simpler instruments prepare them for.

So valuable has this idea been found that C. C. Homeyer & Co. of Boston, published, the past summer, a booklet by Mr. Findlay entitled *The Oboette*, which includes information as to the care of the instrument and instruction and studies for its satisfactory use. He has also written a *Book of Exercises for the Field Bugle and Two Hundred and Sixty Studies on Register and Tonality for the Trumpet*, both published by Oliver Ditson Company of Boston. The book of trumpet studies is used quite generally and is devoted to the extension and equalization of the register of the instrument from low F₂ to high F.

Mr. Findlay's work as a conductor was well exemplified in the concert given by the department last spring in Jordan Hall, and by the capable part taken by the Conservatory's public school music department chorus under his baton in the chorus festival held by the Boston Civic Music Association. Mr. Findlay has charge, by the way, of the Choral Division of the New England Music Festival Association, and the success of the last festival in which so many excellent school choruses from all over New England took part, can be attributed in no small degree to his interest and organizing ability.

Enlarged Quarters Soon

As was previously noted, the accommodations at the Conservatory have been entirely inadequate to take care of the number of students desiring instruction. A quite extensive addition is being built, and will be ready for occupancy some time this coming season. As the present enlarged public school music course is possibly the newest department in the Conservatory curriculum, it is logical to suppose that it has suffered most from the lack of room and teaching facilities. When it is considered that in spite of this handicap the public school music course has reached its present degree of excellence, and that enough of the new building will be available to this department so that they will no longer be handicapped in this way, it can be confidently expected that the program and the achievements of the Public School Music Course of the New England Conservatory of Music will be as notable in the future as they have been in the past.

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The Notebook of a Strolling Musician

At this point of these reminiscences, the writer of them pauses to render tribute to the memory of his father, the late senior Arthur H. Rackett — who through constant counsel and close comradeship with his sons (as well as ordinary parental duty) is so largely responsible for any musical success achieved by the six Rackett Brothers. In this direction perhaps no better tribute could be rendered than by recounting the music activities of the elder musician and father, and his connection with a remarkable regiment and its band.

With the Rackett family, music and its performing would seem to be inherent or hereditary. The father of the writer was the son of Barnabas Rackett who as an organist (he also was an accomplished linguist) ranked as one of the leading musicians of England in the early part of the nineteenth century; the son, following the trend of his father, was a noted cornetist in the British Army when only in his twenties, and the six grandsons (his sons) have followed their father in like professional trend. In military activities, my father was a veteran of the Crimean War, having served with the famous Ninth East Norfolk Regiment throughout the entire campaign in the Crimea, and for this service received not only the coveted British medal but also the Turkish Crimean medal. After the Siege of Sebastopol he left England and came directly to Canada, where he married and was settled for some time, but subsequently removed to the United States.

While in Canada he was stationed in Kingston, Ontario, for eight successive years as bandmaster of "A" Battery Royal Canadian Artillery, and from 1875 to 1880 the "A" Battery Band had a name that was famous throughout Canada and the New England States. In America he was one of the original members of the noted Carnecross and Dixie Minstrels of Philadelphia, and the first cornet soloist ever featured with this once renowned amusement organization. In fraternal affiliation, as a Mason he was an honored life member of Philadelphia Lodge Number Nine. My father's old regimental band of England, the Ninth Norfolk — one of the oldest and most famous bands in the British Army — played at the Canadian National Exhibition in 1925, and that leads to a word of review of

A Renowned Regimental Band

When the Ninth Regiment was first recruited in 1685, it had no musical instrument attached other than the drum, and even up to 1717 there was not an English regiment which had advanced beyond that stage of music. In 1771 two fifiers were added to the drums of the Grenadier Company, and the first official mention of a "band of music" was made in 1772. From that time there is nothing of further musical note until we come to a report made in 1798, in which the mention was made of "two sergeants and nine privates clothed as musicians," which was considered a very strong band for that period; but from 1870 and onwards the Ninth Regiment Band has been considered one of the best bands in the service. It was at about this time that Bandmaster M. Bonicoli conducted a Verdi opera in Milan at its first performance, on which occasion the King of Italy removed a ring from his finger and presented it to the bandmaster in recognition of his ability.

In 1905 the band was engaged to play at the Cape Town (Africa) Exhibition for a month. This engagement was extended, however, and

A Tribute From Son to Father By ARTHUR H. RACKETT



ARTHUR H. RACKETT, SR.
Taken in 1856 when he was cornet soloist with the Ninth East Norfolk Regiment, British Army.

the bandsmen gained great credit "for their exemplary behavior and general smartness as well as for the excellence of their playing," said the South African press. Other special engagements which this band has successfully filled have been at the Crystal Palace (London), 1907 and 1909; Japan-British Exhibition, 1910; Earls Court Exhibition, 1911; and the previously mentioned Canadian Exhibition in 1925. Quite recently the band was playing in connection with the Royal Horse Guards at Belle Vue, Belfast, Ireland. At the outbreak of the World War the band went to the French front and engaged in all the fighting as infantry, but in 1917 the band was reformed on the fighting line in front of Gaza. However, that was merely a temporary measure which did not last very long, but it was a most welcome diversion from the more strenuous fighting. After the signing of the armistice in 1918, the Ninth had a band of thirty men in Germany with the Army of Occupation.

The Norfolk Regiment, or Ninth Regiment of Foot as it was first known, was the second of eight regiments raised by King James II under the pretense of suppression of Monmouth's Rebellion in 1685. It had a share in the Irish campaigns between 1689 and 1691, including the Battle of the Boyne. More active service was seen later in Spain and Portugal during the War of Spanish Succession from 1704 to 1707. It next served in Minorca, Gibraltar, and in the expedition to Belle Isle. In 1762, under command of Lord Albemarle, it took part in the siege and capitulation of Havana, then occupied Fort Augustine on the

This is the fourteenth installment of Mr. Rackett's interesting series of articles and has to do with the career of his talented father. The next installment will appear in an early issue.

Atlantic coast of Florida during the following six years, after which it went to Ireland.

In 1776 the regiment sailed from Ireland and went to Quebec, to form part of the British Army then endeavoring to suppress the revolt of the American Colonies. It was with Burgoyne's forces at the capture of Ticonderoga, concerning which in a letter to the Colonial Secretary Burgoyne wrote: "A violent storm of rain which lasted the whole day prevented the troops from getting to Fort Anne as soon as was intended, but the delay gave the Ninth Regiment an opportunity of distinguishing themselves by standing and repulsing an attack from six times their number."

The year 1788 saw the Ninth again in the West Indies, where it remained until 1796 and engaged in a considerable amount of fighting against the French. In 1797 the King of England conferred "the distinction and privilege of wearing the figure of Britannia as a badge of the regiment." It was again ordered into active service in 1803, but was wrecked with the transport ship *Ariadne* and all records and plate of the battalion were lost, excepting a snuffbox which is still in possession of the First Battalion. The next period of activity shifted itself

Back to the Old World

In Portugal the regiment found itself engaged at Vimiere, Corunna and the Walcheren campaign. Then back to the Peninsula in 1810, where it rendered brilliant service at Fuentes de Onero, Badajoz, Salamanca, Madrid, Burgos, Vittoria, San Sebastian, the Nive and Bayonne. It was the last of the troops to leave Spain, and it was part of the Ninth that buried Sir John Moore — a sad event historically noted by Campbell in his poem beginning,

Not a drum was heard, not a funeral note,
As his corse to the ramparts we hurried.

Next came a series of world shiftings. The regiment was sent to Montreal, Canada; later it formed part of the Army of Occupation in France; and in 1818 once again to the West Indies, where it remained until 1827. There was now a lull in shifting and fighting until 1835, when the regiment was sent to India. There in 1842 it formed part of the force that stormed the Khyber Pass, and after fierce fighting occupied Cabul. It took part in the campaign against the Sikhs and then returned to England, but not until it had added Cabul, Moodke, Forozeshah and Sohraon to its record of fighting achievements. In 1854 the regiment was dispatched to the Crimea, landing near Balaklava — a name made memorable by Tennyson in his "Charge of the Light Brigade." It took part in the Siege of Sebastopol, and two years later (1856) it was again in Canada. Then followed a period of rest until 1877, when the command was sent to the campaign against the Afridis. Next it was in the Afghan war, and was the last regiment to leave Kabul in 1880.

The history of the Ninth Norfolk Regiment during the great World War is readily discernible almost at a glance by scanning the list of battle honors awarded. At the breaking out of the war the regiment rallied not less than twelve battalions, totaling nearly to 30,000 men. It experienced active service in France, Belgium, Gallipoli, Egypt, Palestine and Mesopotamia, paying heavily in regimental sacrifices throughout the entire war. The total number of men who lost their lives amounted to 5,576, which does not take into account the many thousands who were so badly maimed

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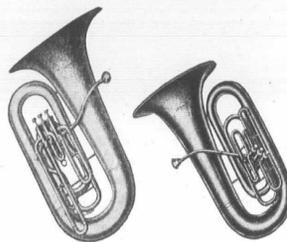
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and wounded that it resulted either in permanent or long-sustained partial disablement for a great number.

The First Battalion mobilized immediately at the outbreak of hostilities and proceeded at once to France. After a short rest at Havre it moved up to the front extending along the banks of the Mons Canal, and went into action on the first day of the Battle of Mons. During the first two days the regiment suffered a loss of 8 officers and 250 men of the rank and file, but the Battalion made a most gallant stand against greatly superior forces and effectively covered the retreat of the entire Brigade. Then came the Battle of the Marne, followed by heavy fighting on the Aisne, La Basse, Festubert and Givenchy fronts, and on November 13, 1914, the First Norfolk Regiment marched to the front and engaged in the battle of that name. It took over the French trenches at Kemmel, and then followed a period of trench warfare that lasted until March, 1915, with its monotony of existence broken only by occasional visits from the King of England, Prince of Wales and King of Belgium.

Then came St. Eloi and Hill 60, followed by Maricourt, Carney and Mametz, with Arras as the first of 1916 activities. Space will not permit quoting the many words of just praise and congratulation extended to the First Battalion of the Ninth Norfolk from those high in command, so a mere mention of other engagements must suffice. Further activities in 1916 included the Battle of Somme, followed by heavy fighting at Longueval, Delville Wood, Falfemont and Pommiers, during which period the Battalion lost 17 officers and 412 men. In October it was back at La Basse and Givenchy, where were made several very successful raids.

In 1917 more severe fighting came at Vimy Ridge, Oppy Wood and Ypres, and at the end of the year the Battalion was transferred from France to Italy for a brief period to reinforce the Italian front against the Austro-German offensive. The early part of 1918 found it back in France to take part in the battles at the Forest of Nieppe, and the final grand advance against the great German Army. As official endorsement regarding the gallantry of the Norfolk men during the last stages of the most awful war the world has ever known, a little space should be accorded the following excerpt from divisional orders:

"The Divisional Commander has asked the commanding officer to inform all ranks of the First Battalion of the Norfolk Regiment how much he appreciated the extraordinarily good work carried out by the battalion during the operations of August and September. . . . During the operations near Bergney Village in September, the First Battalion, Norfolk Regiment, was the only battalion out of three divisions that reached the final objective, and it was wholly due to the fact that this battalion held on throughout the night to the high ground south of the village that it became untenable and the enemy was forced to retire. Fruits of the victory were made clear by an advance without opposition on the following morning."

When it is considered that the Ninth Norfolk was in Canada as belligerents against the American Colonies in 1776; again in 1804, when its commanding officer was made Commander-in-Chief of Upper Canada, and Governor-General of both Upper and Lower Canada; and again in 1814, 1856, and 1925 it becomes evident that this famous regiment is no stranger to the great English domain on the western continent. And it was this noted band, that from 1870 has come down through successive years with the gallant Ninth, in which my father, Arthur H. Rackett, Senior, had the honor of playing when residing in England.

To be continued

What's A Unit Organ?

A SUBSCRIBER from Cambridge, Mass., apparently an organist, asks in a letter written to the editor: "What in thunder is a unit organ? My books treat only of church organs." This is a question that I daresay a good many players of unit organs, that is to say theatre organists, would have no very much clearer idea of than this correspondent. The unit organ has been called a good many things, not all of them complimentary, and some of them unprintable, but not the least misleading is the term used by one leading builder of such organs, — namely, unit orchestras.

The average player has deduced from this that a unit organ is simply one built to sound like an orchestra but played as a unit by one performer, which is far from an accurate explanation. To comprehend the unit organ, it is necessary to go back for a moment to the older type of organ and see what makes it what it is before finding out why the unit organ differs from it.

This older and more orthodox type, and to the conservative the only legitimate type, incidentally, is today for want of a better term customarily known as the straight organ. Now theoretically the straight organ is one in which every stop controls an independent and separate row or rank of pipes. To put it another way, there are as many ranks of pipes as there are stops.

Actually this is the case in comparatively few large or modern organs; they are usually, as the term goes, augmented by the use of what is called borrowed stops. Probably no one completely ignorant as to organs is apt to read these columns, so I will assume a superficial knowledge of the use of the manuals and pedals, and the basic distinctions of pitch, — an awareness of the 8' pitch as coinciding with piano pitch, 16' as being an octave below it, 4' an octave above it, and so on.

How It Is Done

Now stops are borrowed in two ways; first, by playing the same rank of pipes through separate stops on different keyboards, and second, by playing the same rank of pipes through separate stops at different octaves on the same keyboard. Let us suppose, for instance, that we have a row of flute stops appearing as an 8' flute. We also require a 4' flute for a higher and more brilliant tone, and a 16' flute or Bourdon, as it is generally known, for a low pedal stop, but can't afford two additional ranks of pipes. What to do? The answer is simple. Play our flute pipes up an octave, and we have the 4' flute; down an octave, and we get the Bourdon.

The only problem is that of working out the wiring. Naturally for the 8' flute the key goes directly to the stop of that pitch. The 4' flute stop, however, must obviously connect each key to the pipe an octave higher, just as the 16' Bourdon stop must connect the key to the pipe that speaks an octave lower. The only remaining requirement is to add on a low octave at the bottom to take care of the first twelve notes of the 16' Bourdon, and an additional octave of little high flute pipes to give the top octave of the 4' flute. A rank of pipes augmented to include 16, 8 and 4' stops will,



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age unit organ. Stop-names naturally vary some in different makes of organs, and it should also be understood that while it seems easiest to understand the unit idea by basing it on 8' pitch, theoretically the unit rank has no given pitch, but is simply a complete scale of pipes from which various stops of different pitch are selected.

CONCERT FLUTE. — 16' Bourdon or Bass Flute or Sub Bass or Lieblich Gedackt, 8' Concert Flute, 4' Flute, 2 2/3' Twelfth or Nazard, 2' Piccolo or Flageolet, 1 3/5' Tierce, 1 1/7' Septieme.

TIBIA. — 16' Tibia, 8' Tibia Clausa, 4' Tibia or Piccolo.

DIAPASON. — 16' Diaphone or Diaphonic Diapason or Open Diapason, 8' Open Diapason or Horn Principal, 4' Octave or Principal.

STRING. — 16' Violoncello, 8' Gamba or Salicional or String or Violin or Viol d'orchestre, 4' Salicet or Violina, 2' Fifteenth.

SOFT STRING. — 8' Dulciana, 4' Dulcet.

TRUMPET. — 16' Trombone or Tuba, 8' Trumpet or Tuba, 4' Clarion.

Practically all other stops are called by the same name when reproduced at different pitches, and, with the exception of the Vox Humana which is normally extended at both 16 and 4, are more apt to be restricted to the 8' pitch.

Layout for the Smaller Organ

The table is far from exhaustive, as there are almost as many variations in nomenclature and design as there are builders, but is extensive enough to cover all the medium sized instruments of the prominent builders. Probably the average sized unit for the smaller house is a four rank instrument, composed of one member of each family, — flute, string, reed and diapason, and specified approximately as follows:

SOLO. — 16' Violoncello, 16' Bourdon, 16' Vox Humana, 8' Diapason, 8' Violin, 8' Concert Flute, 8' Vox Humana, 4' Violina, 4' Flute, 2 2/3' Flute, 2' Piccolo.

ACCOMPANIMENT. — 16' Violoncello, 8' Diapason, 8' Violin, 8' Concert Flute, 8' Vox Humana, 4' Violina, 4' Flute, 4' Vox Humana, 2' Flute.

PEDAL. — 16' Diapason, 16' Bourdon, 8' Diapason, 8' Violin, 8' Flute.

This gives you a total of twenty-five stops exclusive of the traps and percussives, which would add about twenty more stops and toe studs, and include everything from a set of chimes to a train imitation. The next two units to be added would be the Tibia and the Trumpet, the order of addition depending on the whim of the builder. After that would come, somewhat in this order, the Kinura or Krumet (a comedy or grotesque reed something like a very thin Oboe), the String Celeste (a second string rank tuned a trifle sharper than the first to give a sort of quivering cross beat when used together), the Clarinet, the soft string or Dulciana, then any one of various reeds such as the Oboe, French Horn, Oboe Horn or English Horn; beyond that the sky is the limit, generally involving the introduction of additional swell chambers.

The twenty-five-stop instrument given above offers a good idea of the practical use of unification with a moderate outlay. The price lies

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REFRAIN WALTZ BALLAD By Henry Ward

On a moonlight night in Dream-land, There I meet and greet you, love;

(Concluded on next page, bottom of center column)

just about midway between the cost of a straight organ of that number of stops, and a straight organ of that number of ranks. The cost of the unit is proportionately high, and is in fact often charged with being extortionately high, but there are nevertheless two contributing factors. One is the complicated wiring and mechanical complications that are an inevitable result of the unit system. The other is the high operating cost that selling organs to theatres is responsible for. Keen competition results in high pressure salesmanship and cut-throat discounts. Hasty installations and ten hours or more daily use make every sale a nuisance from the standpoints of service and acceptance, and bad debts and long-term notes are much more common in this end of the organ business than in the church field.

Next to the endless discussion of cue sheets, on which incidentally we are still receiving repercussion from the letters of a couple of months back, the unit vs. straight argument is the one which waxes warmest. More printer's ink has been wasted on this subject than on almost anything else in connection with movie music, and to no end that anyone can see. The die-hards continue to assail the unit, and the unit continues to prosper and wax exceeding fat. I know, because for a long time I was one of the lusty band of assailants. I claimed along with the others that it was inartistic, vulgar, theoretically unsound, and tonally on a par with the hurdy-gurdy and the carousel.

Summing Up

I still think that the unit principle as conceived and developed by Hope-Jones has been abused and distorted by unit builders, and that a good many theatre unit organs are atrocities, monstrosities, and an insult to any decent, self-respecting ear. But I also think that by and large the unit builder has demonstrated that he can make a better theatre organ than the straight organ builder,—one that will appeal more to the average patron, and more nearly approximate orchestral effect. If he gets high prices he earns 'em, by gum, and in the meantime he has done more to popularize the pipe organ with the masses than anyone else has ever done.

Don't think that organs are always going to make their appeal to the theatre public through Tin Pan Alley song slides, or that they are going to be sold on the basis of the fire gong, the bird whistle, the drums and the cymbals, the boat whistle and siren, and the horse hoof and surf effect. In the meantime the unit and straight organ builders are getting closer and closer to a middle ground, and sooner or later the solution is going to come out of the muddle with such clarity, effectiveness and simplicity that everyone will say, "Why didn't we think of that before?"

There is no denying the fact that moving picture music is still in an experimental stage as the movies themselves. The whole thing has grown up overnight, and in another twenty years the present-day unit will be looked on as a clumsy and primitive makeshift that was thrown together to overcome an emergency. As a matter of fact the unit organ is less than fifteen years old, and in that fifteen years it has fought against traditions of organ design that have established themselves through a slow, methodical growth covering centuries.

In one stroke it attempted to overturn the entire history of organ building, and the musical

The Development of Piano Music

By JUDSON ELDRIDGE

IN the previous installment of this article while I touched but lightly upon true piano music, I feel that to understand fully the literature of the piano we must also understand the older classic forms, some of which were completed before the days of the piano, and which have formed the ideals and inspiration for composers down to our own day. At least it will help us to understand better the working tools of the earlier composers for the piano.

One of the reasons why the early composers such as Bach (J. S.) and Haydn did not consider the piano seriously, aside from the fact that it was at that time a very inferior instrument, was because they did not appear to realize its technical requirements and possibilities. Accustomed as they were to instruments of a different type, the action of the piano, which was much heavier than that of the clavichord, brought them face to face with the necessity of devising new ways of overcoming the difficulties.

The Development of Schools of Technic

As I mentioned in the section devoted to the development of the pianoforte, Muzio Clementi was among the first to realize the advantages of the new instrument and he composed the first piano music in the year 1770, which was published three years later in London. While born in Rome in 1752, where he received his fundamental musical education, he was sent to England for further study at the age of fourteen, and four years later was introduced to the London public as a pianist and composer, just two years later than John Christian Bach, youngest son of John Sebastian Bach, gave the first piano recital in London. Clementi was instantly acclaimed an artist by the public and his rise in the musical world was rapid. While he gave concerts and travelled extensively for the day in which he lived, he spent most of his time in England, where he had extensive business interests, and we associate him largely with English music.

There seems to have been considerable jealousy between Clementi and Mozart which finally lead to a sort of musical combat at the suggestion of Emperor Joseph II, of Austria, in Vienna, where the extreme powers of both were brought out to their mutual benefit. Clementi played some of his own compositions and displayed great skill in rapid running passage work and in playing double notes with the right hand alone, which was considered extremely difficult at the time. This was offset by Mozart's powers of improvisation. The Emperor then asked them to take a theme by Paisiello and accompany each other upon two pianos with free use of improvisation and variation. Just what the musical effect of such a procedure would be might be doubtful and it still left the judges undecided as to the outcome of the combat. Clementi complimented Mozart and commended him highly upon his work and general musicianship. Mozart, who is said to have disliked Italians in general and this one in particular, branded Clementi as a mere mechanic. In a manner his criticism may have been just, for Clementi had spent a great deal of time in developing the purely mechanical side of piano playing. In fact, he is generally considered the "father" of the

technical school for piano. After forty-seven years of work on the development of piano playing, from the time, in 1770, when he wrote his first piano sonatas, to 1817, he completed his series of one hundred studies for the piano which he called *Gravitas ad Parnassum*, and which have formed the foundation for every school of technic down to the present.

Two of Clementi's many famous pupils who deserve special mention in this article are John B. Cramer and John Field. Both men were famous as concert artists, and the former, J. B. Cramer, followed in his teacher's footsteps in writing and establishing a school of pianoforte playing and also in organizing a publishing company known as Cramer & Co. Many of the Cramer studies are still in use, but for the most part they are overshadowed by the work of the teacher, Clementi. To John Field is given the credit for originating the Nocturne, or night piece, which so appealed to Chopin that he borrowed the idea and wrote pieces by this title which so far overshadowed the work of Field as almost to obliterate the work of the older composer.

Another famous musician and founder of a school of pianoforte playing, and one who was perhaps one of the most renowned teachers of all time, was Karl Czerny. He was thirty-nine years younger than Clementi, and while I have found no record of his actually taking lessons from Clementi, he was greatly influenced by the writing and teaching of that worthy master. Czerny studied with Beethoven, the lion of the age, and while he esteemed and revered Beethoven, he is said to have closely studied the teaching methods as well as the literature of Clementi. Many of the Czerny studies are written on the same forms and for the same purpose as the Clementi studies.

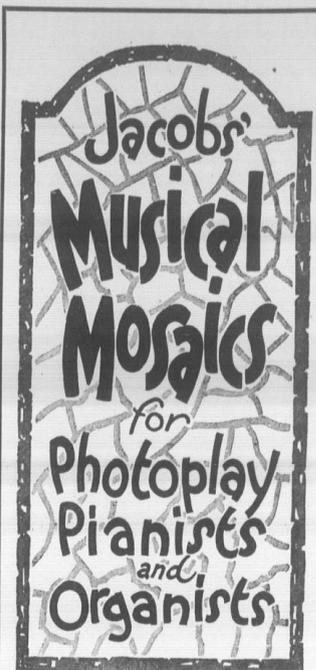
While Czerny was known as a remarkable pianist he shrank from public appearances, and after a few trials gave up concert work for teaching and composing. His services were greatly in demand as a teacher, but he took only such pupils as gave evidence of superior musical talent. He was a prodigious worker and was often known to teach ten or twelve lessons in a day and spend half of the following night in composition. So great was the demand for his compositions that he was often unable to supply the demand of the publishers. Few composers have enjoyed such a distinction. His printed works consist of nearly one thousand numbers.

Two of Czerny's pupils who were numbered among the most famous pianists of all time were Thalberg and Liszt, whose work will be mentioned later.

(To be continued)

(Continued from opposite page)

uses to which the pipe organ was put. It would serve no purpose to recapitulate here the traditional uses of the organ in the past, except to say that it has been bound up in the church. To suddenly transfer its activities to the theatre has obviously meant a revolutionary overturn to something as antithetical and opposite as could possibly be conceived. The wonder is not that the theatre organ is so different from the church organ, but that it is so much the same.



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What I Like in New Music

By LLOYD G. DEL CASTILLO

IN response to a request from a subscriber, the classifications of grade are restored in the reviews below. At the same time I am, on my own initiative, also restoring the indications of mood, tempo and key, which I had allowed to languish. It doesn't cost any more, and it may make it easier to decide at a glance whether the reader wishes to read further into the analysis of the number.

Orchestral Music

RIPPLES, by *Lovitz* (Schirmer Gal. 329). Easy; light active 2/4 Allegretto in F major. A breezy little perpetual motion intermezzo by a composer new to Schirmer, his previous numbers having been mainly to motion picture incidentals with other firms.

MAHONNETTES, by *Felix* (Sch. Gal. 330). Easy; light neutral 4/4 Allegretto in G major. The composer's natural instinct for smooth and graceful melody has de-toured him from his own intention. The title, and the indication "In a stiff and angular rhythm" are scarcely justified by the music, which flows along in an easy spontaneous current.

IMPROVISATION, by *Richard Strauss* (Sch. Gal. 331). Difficult; quiet emotional 4/8 Andante cantabile in Ab major. This is a movement from an early violin sonata by the redoubtable modernist who is probably the greatest living composer in the world. As every student knows, however, his early style was direct and simple, and the difficulties presented in this movement are not harmonic, but due to the florid rhythms and figures of the middle section.

INTERMEZZO, by *Dubensky* (Sch. Gal. 332). Easy; quiet neutral 3/4 Allegretto non troppo in C major. Strongly recommended. A graceful little number, fairly short, in sedate waltz rhythm of simple but distinctive structure.

REFLECTIONS, by *Sanders* (Berlin C. C. S. 40). Easy; light neutral 4/4 Leggero capriccioso (but don't let that scare you) in G major. Just a light and easy filler of no outstanding character. The second and third strains are a little monotonous in their similarity.

LAMENTO, by *Jaquet* (Berlin C. C. S. 41). Easy; plaintive emotional 4/4 Poco agitato in A minor. There is, in the first strain, a sweeping legato melody under arpeggio chords, and a more agitated middle section.

FASCINATING VAMP, by *Nussbaum* (Fox). Easy, symphonic fox-trot in F major. Nussbaum is a composer who never seems to have attained the distinction his abilities deserve. Both as composer and arranger he has turned out some mighty smart stuff.

Photoplay Music

FIVE OLD GERMAN SONGS, arr. by *Luz* (Photoplay). These and most of the numbers listed below it, are plain serviceable arrangements of various old songs that are apt to be useful for direct cues. Like some of the others, they were prepared for the score to *The Enemy*. There are five typical German folk songs, all short and all easy, and none of them familiar to me except the first phrase of the *Maiden's Lament*, which is *How Dry I Am*. A modern maid, says me, bitterly.

AN OLD GERMAN LOVE SONG, by *Eckert* (Photoplay). Easy; love theme 4/4 Andante moderato in G major. Strongly recommended. A wistful and appealing ballad.

GAUDEAMUS IGITUR, and WANDERSCHAFT, arr. by *Marquardt* (Photoplay). Easy and simple arrangements of two well-known German folk songs, the first being particularly familiar as a student's drinking song.

DRINK TO ME ONLY WITH THINE EYES, arr. by *Marquardt* (Photoplay). Easy; a familiar number specially arranged in a way to make it valuable for the photoplay leader's library. There is a quiet introduction with tremulous strings, and at the end there is added an extra version in minor. Worth having for orchestra, but of course the lone player can roll his own.

MARCH OF THE EUROPEANS, arr. by *Marquardt* (Photoplay). Easy; street march 2/4 in F major. Just a compact medley in march time of strains from the Austrian, French, Russian and English national hymns, except that *Rule Britannia* is used as the English. Like the above, chiefly valuable to the orchestra leader for possible cues.

GOSPEL, arr. by *Marquardt* (Photoplay). Medium; light active 2/4 Allegro vivace in D major. An arrangement, without credit, of part of the allegro movement of Nico-

lai's *Merry Wives of Windsor Overture*. Again chiefly for the orchestra library. I would not be justified in mentioning it as worth duplicating the overture for, if it were not that it has been edited with a sign which converts it into one of those Tennyson's "Brook" numbers which can run on forever.

WEDDING DREAMS, by *Marquardt* (Music Buyers). Easy; quiet romantic 4/4 Andante espressivo in D major. The material is commonplace, especially the 3/4 Andantino slow waltz which comprises the second section. But it is worth mention because of interpolating snatches of the *Lohengrin Wedding March* in the first strain.

PASTORALE ORIENTALE, by *Levenston* (Berlin D. O. S. 33). Easy; quiet Oriental 6/8 Moderato quasi Allegretto in C major. The idiom is of rather florid broken melodic figures over a sort of barcarolle accompaniment, and the mood is precisely as titled.

ILL AT EASE, by *Jaquet* (Berlin D. O. S. 34). Medium; emotional 3/4 Allegro agitato in B minor. There is a running bass figure under repeated chords, and in the second section appear the melody, and develop to a climax. The number is compact and useful.

HEBREW WAIL THEME, by *Vitola* (Berlin D. O. S. 35). Easy; Jewish plaintive 4/4 Andante lamentoso in G minor. There have been several numbers of this type appearing lately, and they go to aid that very meagre collection chiefly represented hitherto by *Kol Nidair* and *Eli Eli*.

ENTICING BEAUTY, by *Delillo* (Berlin N. O. S. 22). Easy; light neutral 3/4 Valse lente in B \flat major. A stock filler of sweeping and graceful melodic line.

BLACK JACK MARCH, by *Donaldson* (Berlin N. O. S. 23). Easy; street march 6/8 tempo di marcia in E \flat major. Not a particularly distinctive march, but a good filler of virile and snappy rhythm.

TEXAS PLAINS MARCH, by *Casseday* (Berlin N. O. S. 29). Easy; street march cut-time tempo di marcia in C major. Exactly the same thing could be said of this as of the above, except that it is cut-time instead of 6/8.

SPEED MANIACS, One-Step Galop, by *Donaldson* (Berlin N. O. S. 38). Easy; galop 2/4 Vivo in C major. If you need galops this is a good filler to add to your list. As galops go it is a good one, and there is a distinctive cross rhythm in the trio of three against two.

RECITATIVE PATETICO, by *Pale* (Berlin C. I. 85). Easy, plaintive emotional 4/4 Andante quasi recitativo in D minor. The first half is quiet, but the latter half develops some emotional tension.

MARCHE PITTORESQUE, by *Cazaron* (Hawkes). Easy; martial 4/4 Allegro moderato in E \flat major. The first strain is in the relative minor. The entire number is that light and rather delicate type of concert march indicated by the title, though the trio strain repeats, *ff* and allargando, if you wish a climax.

RON VOYAGE, by *Somerelle* (Hawkes). Medium; light neutral 6/8 Andante con moto alla barcarola in F major. With an eye to international sales, Hawkes' titles generally appear in Lithuanian and Polish, like the condensed milk wrappers. Hence we find that Ron Voyage really means A Pleasant Journey To You, which will, I trust, prove sufficiently enlightening to everyone. The English are so peculiarly adept at these amiable little 6/8 numbers that I have a theory that there must be genial characteristics hidden beneath their stiff and distant reserve. This one is typical.

MELODIES ETERNELLES, arr. by *Retter* (Louis Retter). This is a series, so far comprising twelve numbers, of very ably edited standard classics, most of them orchestral numbers. They have been simplified and in some cases cut, so that at no time do they exceed moderate grade, and generally are easy. They may be strongly recommended for the average piano player, amateur and professional, as a means of attaining familiarity with numbers which every musician should know, but a good many of which make pretty stiff sight reading in literal transcriptions or in the orchestral piano accompaniments. The numbers so far published are (1) *Adagio* from the first movement of the Tchaikovsky *Pathetic Symphony* with its tragic haunting 4/4 theme in D major, (2) *Andante* from the Tchaikovsky *Fifth Symphony* with its beautiful and familiar 12/8 theme, somewhat cut and simplified, (3) the Schubert *Unfinished Symphony* with its two movements combined, cut and simplified, (4) *Largo* from Dvorak's *New World Symphony*, with the middle section almost too much simplified for my taste (the climax and the bass counterpoint both suffering in

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the process), (5) *Two Master Songs*—the Brahms *Lullaby* and Dvorak's *Alte Mutter*, (6) the *Song of the Volga Boatmen*, effectively arranged, (7) Tchaikovsky's *Marche Slave*, greatly simplified and cut, and with a changed and not improved coda, (8) *Deep River*, the most pianistic transcription of the lot, (9) *Eli Eli*, (10) *Melodia in G* on a theme by Pierre Rode, a 6/8 Moderato unfamiliar to me, (11) the *Rakoczy March*, a simplified transcription of the Berlioz arrangement, and (12) *Turkey in the Strand*, just as good a transcription in its own field as Guion's more difficult and elaborate arrangement. Congratulations on an achievement carefully worked out, Mr. Retter!

REVERIE, by *Gainsborg* (Boston Music Co.). Medium; quiet pastoral 4/4 Allegro moderato in F \sharp major. If the key is too hard for you, of course you might play it in F, but don't tell the composer I suggested it. The first strain is a broad legato melody in the left hand under triplet quavers. The second strain is simpler.

Instrumental Quartet

WILLIS INSTRUMENTAL QUARTET REPERTOIRE, by *Maddy and Giddings* (Willis). An album of 23 popular easy numbers (*Abide With Me*, *Old Black Joe*, *The Rosary*, etc.) arranged for four parts. The edition is ingeniously arranged so that any four instruments, transposing or non-transposing, may play together in any form, interchanging the parts at will. This is done by publishing the set in a complete assortment of albums covering every clef and transposition, with the four parts numbered and written together in each book. For instance, in the violin book we find the first number with the four parts written out in the treble clef in G. Turning to the B \flat clarinet part, we find the same thing, only written a tone higher, in A. The 'cello book would have the same music, but written in the bass clef, and, I suppose, an octave lower. If you don't understand it now, you'll have to buy the set to see how it works. Take my word for it, it's practical and nifty.

Songs

THE MAGIC FLAME, by *Spath* (Boston Music Co.). A vocal setting of the celebrated *Toselli Serenade*, which seems to have caught on generously.

SWAYING WILLOW, by *Hamblen* (Boston Music Co.). An Indian valse lente of charm and character, in essence a sort of simplified *Waters of the Minnetonka*.

Popular Music

I JUST ROLL ALONG, by *Trent and DeRose* (Berlin). This will grow fast, "havin' its ups and downs." You probably know the song already.

SHEPHERD OF THE HILLS, by *Leslie and Nichols* (Berlin). This is a mighty smooth melody, as little as I like to encourage these Tin Pan Alley theme songs for feature pictures.

THE HOURS I SPENT WITH YOU, by *Little* (Berlin). Popularly known as the *Rosary* song for obvious reasons, this waltz melody stands on its own feet, and leaves Nevin's alone.

WHISPER SWEET and WHISPER LOW, by *Bryan and Burke* (Berlin). This is a good melodic fox-trot with a melody in thirds. It ought to be good. It's *Marcheta* dressed up in a fox-trot.

GOLDEN GATE, by *Jolson*, and others (Berlin). The others wrote it, and Jolson will popularize it—and how! One of those choo-choo things with the drummer pounding away with his fly swatters for the well earned climax.

THERE MUST BE SOMEBODY ELSE, by *Gottler, Clare and Pinkard* (Berlin). A little late to mention it, it's almost through its run, but I stick it in on the chance you may have missed it.

MARY ANN, by *Davis and Silver* (Berlin). An attempt to repeat on *Waterson's Mary Lou*, most likely. It's O.K. though not quite up to the other, in my humble opinion.

WHEN YOU'RE WITH SOMEBODY ELSE, by *Gilbert, Eiting and Baer* (Feist). Now that Eddie Cantor's pleurisy has curtailed *Ruth Eting's* *Follies* engagement, we should get together and give the Sweetheart of Columbia Records a little encouragement. The song has a nice sustained melodic line and will very likely do something.

MY OHIO HOME, by *Donaldson* (Feist). Here's Walter Donaldson in again, with two good songs in the same month. The boy's a miracle; I don't see how he keeps it up.

HERE'S THE OTHER ONE, by *Russell and Shuster* (Feist). I'd like to hear the Cantor (Eddie, not Rosenblatt) sing this. One of those peppy rhythmic things.

RAMONA, by *Gilbert and Wayne* (Feist). Here's the author of *Little Spanish Town* attempting to repeat on another waltz with the assistance of one of the most prolific

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lyric writers on Broadway. And it really deserves to repeat, too. A mighty good waltz with the melody in thirds.

AUF WIEDERSEHEN, by Greenburg (Remick). Good waltzes are thick this month. This one is as good as any I've heard for quite a while. I think it will click.

KEEP SWEEPING THE COBWEBS OFF THE MOON, by Levant (Remick). A brand new fox-trot of the same general rhythm as *There Must be Somebody Else*. Worth considering.

IN THE SING SONG SYCAMORE TREE, by Dixon and Woods (Remick). Score three for Remick this month, and all different. This has the direct *Go-Home-And-Tell-Your-Mother* rhythm in contrast to the syncopated swing of the above.

AWAY DOWN SOUTH IN HEAVEN, by Green and Warren (Shapiro, Bernstein). Another one of those How-I-Love-the-Southland lyrics by boys who couldn't be dragged any further south than Newark for any consideration.

WHERE IN THE WORLD, by four authors (Shapiro, Bernstein). Another waltz. Either the waltzes are unusually good, or I'm turning sentimental. This one has striking and out-of-the-ordinary phrasings.

STARLIGHT AND TULIPS, by Bryan and Wendling (Fox). A very smooth and satisfying fox-trot of easy swing.

HUMORESQUE, by Bryan and Wendling (Fox). A very different type by the same authors. Much more syncopated and alive. The above stimulates the heart, this one the feet.

BLUEBERRY LANE, by Paley (Fox). Slightly syncopated, but mostly a straight and very pleasing melodic line.

DREAM KISSES, by Yellen and Jerome (Ager, Yellen and Bernstein). Going strong, and now going stronger. I missed it on the first lap, so present it here on the second.

ARE YOU HAPPY, by Yellen and Ager (Ager, Yellen and Bernstein). Why hire anybody to write your songs when you can do it yourself? And these boys certainly can. Very much the same type as the above.

IS SHE MY GIRL FRIEND, by Yellen and Ager (Ager, Yellen and Bernstein). None of these three are really fresh, but it's better to mention them late than not at all. Probably you know this, but if you don't, get it for no other reason than the How-de-o-dows.

ONE GOLDEN HOUR WITH YOU, by Riesenfeld and Pollack (Harms). The Doctor has apparently found his *metier* in waltz ballads. The Belasco of the Broadway cinema is catering to popular taste as well as his prototype.

DAWN, by Stolz and Stohart (Harms). The hit from *Golden Dawn*, and a very smooth piece of work, if you ask me.

SILVER MOON, by Romberg (Harms). That irresistible and seductive waltz hit from *My Maryland*.

JAPANST, by Klenner (Harms). 'Nother waltz. Distinctive, but perhaps not a straight enough melody for a hit. Try it, though; I like it, maybe you will.

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Moonbeams and You (Waltz).

New York City—Station WOR has just inaugurated "The Witching Hour" which goes on the air over their system at eleven-thirty P. M. every Monday, Wednesday, and Saturday night, and consists of a broadcast devoted to the playing of Mr. Emil Velazco on his studio organ. This program should be of great interest as Mr. Velazco is an organist whose interpretations are marked by a sterling musicianship and at times startling virtuosity. It has just been learned that a large three-manual Kimball unit organ is being installed in the Velazco Organ Studios as an adjunct to the instruments already in use.

Woman's Place in the Theatre

By AVELYN KERR

EVERY day some girl or woman musician comes to me with the serious question: "Tell me, Miss Kerr, how can I get a theatre position in Milwaukee?" The managers simply will not hire a woman musician." The situation is fast getting to be a critical one — not only in Milwaukee, but throughout the country. Not long ago I took this matter up with the Union, but it did not go over so very big. I was told that, although the Union did not intend to show partiality to the men musicians, if a theatre manager objected to a woman player the Union could do nothing. Maybe not, but I would like to see conditions reversed and the theatres refuse to hire any musicians except women, then see how quickly the Union would act!

The standard of organ work is exceptionally low in Milwaukee, due to the fact that so few of the theatre owners know anything at all about music, and care less. The positions seem to be given to the lowest men bidders, whether or not they ever saw a pipe organ before. I know of a case in which a man was hired as a relief player where I happened to hold the first position. He came into the pit to relieve me, and the first thing that he said was, "show me what to do with this thing!" I pushed a couple of the set-up pistons, and tried to explain which ones he could use without doing any material damage. He deliberately parked both feet right across the pedal board and then said: "Ye gods! What's that?" I answered: "It's the little birdies calling me home." He probably would be still standing there if someone hadn't thought to pull the switch.

I have noticed of late a lot of newcomers working in on relief jobs — pretty boys (you know what I mean) with rosy cheeks and permanent waves and, Oh heavens girls, papa spank! And that gives me a bright idea; perhaps I should have put that word "bright" in quotation marks. Usually when I get a bright idea I also get a headache, but anyway I believe I have solved the problem of the girl organist. In this day of bobbed-haired women and effeminate men, what is to hinder some of our really talented girl organists from borrowing one of brother's suits, even if said brother does have to stay in bed? Or, and better yet, rent a tuxedo, then hire themselves lither to some amusement company and put in their little old application for an organ job? I'll bet my stopped diapason, tremolo and all, that they will win the concrete egg-crate!

More Schemes—Jocose and Serious

Here's another "bright" idea of mine. There are a lot of good, high-grade orchestra men at present out of work in Milwaukee; men who have studied music all their lives and are artists in their profession; men who have been cast aside for the younger jazz musicians — you know the kind of orchestras I mean; each man for himself. Now, so long as these men cannot find work at their own profession, why not turn martyrs to the cause, and instead of putting records and rolls on music boxes or other mechanical players, hire out as ushers or doormen in the theatres — you know that is said to be the first step towards becoming a manager. Thus our next generation of managers will be able to appreciate music and the standard of theatre music in Milwaukee consequently will be raised. Great men have died for a lesser cause than this. I tell you that we musicians must stick together (bring the soap box, please). How can it be expected that all these schools will continue to operate or the music profession live and advance, if there are no positions for our students? Already I have added a Special Course on "How to Operate Victrolas and Player Organs." Positions guaranteed. Six people were killed in the first rush.

But to quit the "kidding" and come down to cold, solid facts: There is a movement afoot in Milwaukee to grapple with this problem of the woman musician, and I am happy to state that I have been instrumental in forming a woman's club for such purpose. In unity there always is strength, and when this club unites with the Federation of Women's Clubs and they send their ultimatum to the theatre managers to "remove the ban from women musicians or we stop our patronage," something is going to happen. Women make up seventy-five per cent of the theatre audiences today, and — when they decide that it is about time to call a halt on the kind of hands the theatrical firms are dealing out to women, we shall win.

The club is not intended for any Bolshevik propaganda, but simply to promote the welfare of the woman musician and raise the standard of music in the theatres. This subject has interested me for a long time, because I myself experienced some of the effects of the local situation but fortunately was able to rise above it. Organizing women isn't the easiest thing on earth either, as for instance: I tried to better conditions here by organizing a few girl

trios and orchestras, thinking that with radio and newspaper connections I easily could get work for them. I found one partly organized girls' orchestra with some pretty good talent, but with little experience and less showmanship. However, it was good material with which to work and a rehearsal was called.

On the very next morning one of the members came to me and insisted that she should be made the leader, as it was her orchestra. At noon another one put in her appearance, saying that she had a girls' orchestra of her own which was all ready to work, but that she must be the leader of it. By night every girl in the orchestra had been to me with a different proposition from each, so I gave it up as a bad job. Everyone continually asks why it is that I am so interested in the orchestra musician. The answer is simple; that without a knowledge of orchestral instrumentation it is impossible to master the pipe organ; but when one has passed a certain stage of instruction on that instrument, then the study and knowledge of orchestra work will provide the greatest advanced organ training there is. I have heard a so-called organist play *Asleep in the Deep* on the piccolo stop and flatter himself that he was putting it over. The longer one is in educational work, the more it is realized what a lot there is to learn.

The Mendacity of Managers

I have interviewed not a few managers regarding this woman question. One of them told me (hold your breath) that he didn't think women were strong enough to pump an organ. Another said that women always were arousing agitation among the men employees, and still another claimed that the men musicians were so rough he did not like to have women associated with them. There was any amount of such flimsy reasons given by these managers for not engaging women musicians, but there wasn't a logical reason expressed by any one of them; in fact, each one admitted that usually women made more thorough musicians than the men. Of course there are some women who use the profession merely as a means of getting into the bright lights, though the percentage is very small; the majority of them are deeply in earnest about adopting the profession as a means of livelihood.

As for the appearance of a woman when playing an organ — I don't know of a prettier or more engaging picture than a well-dressed woman doing an organ solo in spotlight, and the managers (who are supposed to be showmen) seem to be slipping up on an attraction. Women organists should start a matrimonial campaign with these managers and then see who's the boss. Dear readers, don't you think that this matter is worth arguing? Please let me hear from other musicians on the subject.

Every ambitious musician should be sure of a foundation of musical solidity built by some competent teacher. One of course can worry along by aping others and guessing, but that is a mere waste of valuable time and money, as a good instructor can carry a pupil to the point at which he is aiming much more quickly and surely than he can attain it himself, and that means at less cost. A teacher will point out the common little mistakes that all beginners are bound to make when left to themselves unaided, and surely that is a saving of time and energy. Again, the services of a teacher cost relatively less than any other thing which has market value, and yet it is one of the hardest and most painstaking professions of all.

—Frank Little



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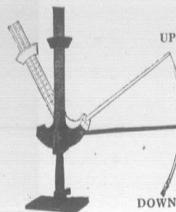
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Here and There in New York

By ALANSON WELLER

AMONG the colorful features at the Roxy was a tableau presentation entitled *Jeanne d'Arc*, done on a large and impressive scale. Doubtless this form of presentation is not as popular with New York audiences as the usual revue but it is superbly effective just the same. The *Ballet of Laes* was another telling feature. The morning symphonic concerts at this house are proving very popular; the numbers for the last month included Liszt's *Tasso* and Weber's *Euryanthe*, along with vocal and instrumental solos. At the Capitol the outstanding feature of the month was the engagement of Clark and McCullough, popular musical comedy funmakers. Jesse Crawford of the Paramount enjoyed a three-weeks' vacation, his place being taken by his attractive wife who usually appears at the stage console. Gilda Gray, of the multitudinous motions, appeared in person at the Rivoli in connection with the showing of her film *The Devil Dancer*. A story written around a popular song, *Thanks for the Buggy Ride*, was shown at the Colony, where Joseph Cherniavsky was engaged as guest conductor. The Brooklyn Strand offered Art Kahn in some very frosty revues, but the Strand's own orchestra was heard to good advantage in *The Drum* demonstrating different types of drum rhythm as applied to different events. Views on the screen showed the uses to which the drum has been put by the Indians, Africans, and modern European nations. It was novel and effective.



ALANSON WELLER

A Tribute to Cadman
Charles Wakefield Cadman's *Sunset Trail* was given by the American Opera Company at the new and attractive Gallo Theatre. It is indeed a beautiful work and admirably suited for performance with other short operas such as *Pagliacci*, *Cavalleria Rusticana*, and *L'Oracolo*. When, we wonder, will this work, along with *Shanevix*, *The Garden of Mystery*, *Natoma* and other sterling American works be given a permanent place in the repertoire of the two or three leading opera companies of the country? And so far as we have noticed *The King's Henchman*, which scored such a tremendous hit last season has not been given an unusual number of performances this year, if we except those of the road company. *The Sunset Trail* is full of the color and lyric beauty which is found in all Cadman's diversified works; for, let it be noted, this composer has written in practically every form, the only similarity between his works being that they are all charming. The Gallo theatre houses a very fine small Aeolian organ.

Among the concerts of the month were several excellent performances of the Philharmonic Orchestra under its third guest conductor, Bernardino Molinari. As in the case of Mr. Beecham, who appeared early in January, the programs were of unusual content and arrangement containing, among other things, some older and lighter fare, including the *Semiramide* and *Tancredi* overtures of Rossini. What symphonic programs need is more variety; the guest leaders seem to know how to obtain that rare quality.

Several excellent full length feature productions are now playing on Broadway including the remarkable jungle film *Simba*. Although not as good as *Chang* it contains many interesting features. It would be vastly more effective however if accompanied with good music. The accompaniment was absolutely the worst we have ever heard, and we have attended enough theatres to hear a great many wretched efforts. It was supplied partly by a Vitaphone and partly by a phonograph, if our ears served us correctly. No attempt at appropriate selection was made, some of the beautiful scenic shots being accompanied by *Rio Rita*, while the elephant rampaged through the jungle to the accompaniment of the *Sleeping Beauty* waltz. Several overtures and Strauss waltzes were dragged in for no good reason. The fact that one of the records cracked, and that the voices of projection operators and stage hands were plainly audible, only added to the festivities. Perhaps the idea was to create a realistic atmosphere by having everything, including the music, as primitive as possible. If the film had been shown in the wilds of the jungle where it was taken, we doubt if the accompaniment could have been worse. This was unfortunate for most of the films which are shown at theatre prices have splendid scores and orchestras. Fairbanks' *Gaucho* had one of the finest scores we have heard, in addition to an elaborate prologue and a South American guitar ensemble of unusual effectiveness.

H. Maurice Jaquet's new *Suite Canadienne* was performed, for the first time, at the Hotel Plaza with the composer at the piano and Mischa Elson, violinist. It is a beautiful and effective work and was well received.

A novelty by the Boston Symphony Orchestra was a Concerto of Bach for violin, flute, oboe and trumpet. Orchestral and band conductors seeking an unusual instrumental combination might try this odd but effective one.

An unconfirmed rumor has it that Henry Murtagh has been engaged at the Capitol. Murtagh became so immensely popular here a few years ago at the Rivoli that he will surely be welcomed back with open arms by New Yorkers. Incidentally it will be interesting to hear him on the Capitol's Estey. We have previously heard him only on the Wurlitzer but he should prove equally successful on any make of organ, for his art is not of the sort which depends on any type of instrument for its effectiveness.

The new Lew White Organ Institute is now open. It is indeed a splendidly equipped studio with its three excellent Kimball units and its artistic furnishings, and we hope in the very near future to comment in detail on its many excellencies.

Victor Miller

AMONG the most promising of the younger conductors in New York is Victor Miller of the Loew Kameo, Brooklyn. He is a finished musician and an admirable pianist, having attended the Royal Academy, Berlin, and the Syracuse University of Music, in addition to studying for some time with Rudolf Ganz, noted pianist and conductor. This thorough grounding in musical theory has proved valuable in the extreme, and has enabled him to play all types of music with equal success. His accompaniments for the features are played perfectly and synchronized exactly to the second.



VICTOR MILLER

Since coming to the Kameo he has inaugurated a short concert program each evening instead of the overture usually offered in most houses. On these occasions he plays his own arrangements of standard and popular numbers, and the programs have met with immense success among Kameo patrons. He is receiving each week an increasing number of requests for certain numbers which is in itself strong proof of the excellence of his work, for very few theater leaders ever receive requests for special overtures. His orchestra of picked men is conceived with a view to obtaining the greatest possible variety of effects. Most of his men double on other instruments including banjo and sax, so that jazz numbers are possible along with the ballads and standard numbers also offered by him. A large share of the tonal effectiveness of this organization is due to Mr. Miller's excellent piano playing which greatly enhances the total effect and also furnishes the best medium for conducting a small ensemble of which I know. The Kameo has achieved an enviable reputation on the Loew circuit for its excellent music, and this reputation is due principally to its brilliant conductor's ability which should take him far in the near future. Mr. Miller is also the composer of several successful numbers including "Baby Good Night" and "The Fisherman."

Society of Theatre Organists

THE first meeting for the new year was held at the new Velazco Organ Studios at Broadway and 51st Street. Frederick Kinsley of the Hippodrome gave a really superb demonstration on his 4-manual Wurlitzer, showing how the instrument could be adapted to both concert and theatre work. As examples of straight concert work he played the *Introduction* from Widor's 7th Organ Symphony using the straight organ registers without tremolo, together with Miller's *Scherzo Symphonique*. For a quiet number in the style of a church voluntary, Chaminade's *Elevation* was given. The popular *Doll Dance* and *Varsity Drag* were included as specimens of the popular use of the instrument, with traps and other theatre organ accessories. *Are You Lonesome Tonight?* was played in what Mr. Kinsley designated as "middle western ballad style," with all that the

phrase implies. For conclusion he gave an original slide feature called *The Song Writer's Dictionary*, in which was exhibited a keen (and rare) humor. Mr. Kinsley's admirable artistry and sparkling personality, which have made him one of the foremost theatre organists in the country, were never better evidenced than in this demonstration.

In contrast to the numerous demonstrations on large organs, Miss Vera Kitchener gave an example of the possibilities of littler instruments, using the small but effective three-manual Moller at Loew's New York Roof. She showed admirably what may be accomplished with an instrument of this type when handled by a real artist.

John Gart was heard in a very successful recital from the Loew Metropolitan (three-manual Moller, perhaps the best on this circuit) over WBBC.

The Society extends congratulations to its two Paris members: the first, Miss French, who has just been appointed organist of the Madelon Theatre, with a new Wurlitzer; she formerly played at the Gaumont, Paris. The other member open to felicitations is Miss Viola Mayer, who has just been appointed to the Paris Paramount.

Miss Florence Blum is acting as guest organist of the Reid circuit of New Jersey.

Miss Enid Roth, a new member, is playing at Loew's Kameo, where her work on the Wurlitzer is greatly enjoyed by audiences and the N. Y. correspondent of *Jacobs' Music Magazines*.

Mr. Frederick Preston is an organist who has that rare thing known as "an ideal arrangement," by which we mean a fine church position and enough substituting to keep him busy without the usual hurry and scurry of the organist with a regular theatre connection.

Broadway Gloom

By EMIL VELAZCO

DURING the past year, a wave of despondency has swept the ranks of eastern organists. This mood of falling spirits has developed to the extent that it has become reflected in the columns of some of our organ periodicals. It appears that this condition has been created by the demands of eastern theatre patrons for a more modern style of organ playing than has, in the main, been vouchsafed them. For the last ten years they have sat back contentedly and listened to conservative playing; now they are twisting uneasily in their seats and vociferously requesting something more in keeping with the trend of the times. Strange to say, both the radio and talking-machine have had much to do with this somewhat disconcerting restlessness of a heretofore tame public. These two agencies have been spreading the playing of our western organists into eastern households and the members thereof have acquired a taste for the occidental article. Many players, conscious of impending change and fearing disaster, have sat them down to weep instead of examining the cause of their somewhat premature grief. Were they to do this latter they would be agreeably surprised and heartened, for this threatening and ill-omened cloud has a real silver lining. The western or Californian style of organ playing, (it was in the climate belt that it originated) by raising theatre organists to stardom, has brought higher salaries and better living conditions in its train.

That it has successfully invaded New York is an acknowledged fact, and above the keening of the local mourners, rings the distracting note that wherever introduced it has been accepted with whoops by the public and has settled down to stay. The writer was a resident of Chicago when the fateful invasion swept in from the coast. At that time the cry of "To Arms!" was raised, as at present, and the faithful amongst organists rushed to defend their citadel, which they fondly, and mistakenly, believed to be the only bulwark capable of sheltering "good music." He saw many others, however, join the invaders and is happy to say that he was amongst those who did. The effect on good music did not bear out the forebodings of the Old Guard. It was not murdered by the barbarian hordes, but was tastefully bedecked and presented anew in a more entertaining if not quite so dignified a manner. The irreconcilables of the Windy City, nevertheless, are still casting sheep's-eyes at the past and bemoaning the sad state in which they find themselves.

We are prone to forget that people go to a show to be entertained—not educated. An organist with an itch for uplift should not join the ranks of the motion picture brethren. As a matter of fact most of the latter are at the job because it pays right well. Why not, then, be consistent. Play the things the public likes to hear in the manner in which they like to hear them. Get aboard the cloud and get your share of the silver lining. You'll not be sorry!

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RUDOLPH TOLL

THE conductor of this department is a recognized authority in all matters pertaining to the tuition, technique and literature of the clarinet and kindred instruments. Mr. Toll was formerly clarinetist with the Pittsburgh Symphony Orchestra, the Boston Opera Orchestra and Instructor of Clarinet at the New England Conservatory.

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

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

On Lipping

I would like information as to which is the correct way of lipping the clarinet; whether you should use your upper teeth on the top of the mouthpiece or use the upper lip slightly turned under. I use the latter method, but I have heard that both methods are correct. The vibrations seem to bother my teeth when I rest them on the top of the mouthpiece. Is it correct to use vibrato on clarinet? I hear so many clarinetists using it.
—T. H., Arkansas City, Kansas.

It is optional whether you play with one lip or both lips drawn over the teeth. Many players have difficulty in playing the high notes in tune when playing with both lips. I have tried and tested both ways, and favor playing with the upper teeth resting on the mouthpiece, because with this method I have more endurance and am absolutely sure of the pitch of my tones. There are some who maintain that a better quality of tone is produced with two lips, but this is only imaginary. The matter of vibrations which seem to bother your teeth is only a temporary difficulty that can be eliminated by patient practice over a period of not more than two or three weeks, as it depends upon the grip or lipping of the mouthpiece and reed.

The vibrato on the clarinet is not considered artistic, and is permissible only in jazz playing.

As to the Oboe

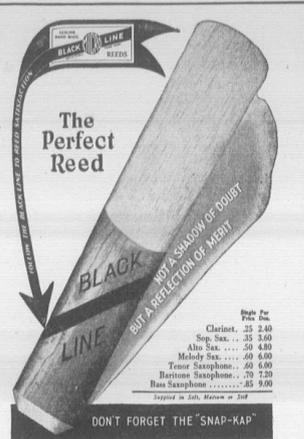
Will you please explain the fundamentals of the oboe and its reed? Is it a difficult instrument? Would it be advisable for a musician who has had eight years' experience on the clarinet and two on the saxophone to undertake its study? How long should it take normally, to accomplish a fair playing knowledge of the oboe? —A. P. C., Goldsmith, Indiana.

The oboe is fingered similarly to the clarinet. The difficulty seems to be in the reed, which is a double reed. The demands upon the oboe player are not to be compared with the clarinetist for the reason that he plays mostly cantabile passages rather than florid work such as the clarinetist is called upon to do. I know full well that an artist is capable of producing wonderful technique on the oboe, but I am speaking of the average player. To accomplish a fair playing knowledge of the oboe would require normally about a year, but of course, to become an artist requires many more years of study.

Tonguing the Saxophone

I should like to have your opinion on saxophone tonguing. I know you advocate the tip-to-tip method on clarinet but I have talked and corresponded with several good saxophonists and was told that while the tip-to-tip method was satisfactory with the clarinet, the mid-tongue attack was preferable for saxophones as large or larger, than the alto. I have tried both methods over a considerable period. My tongue seems too long for tip-to-tip tonguing, and that method keeps it contracted all the time so that it won't work freely. On the other hand, the mid-tongue attack seems to hold difficulties that I cannot overcome. I do best when I let my tongue strike naturally on the reed; this might be called undertonguing. However, I am not satisfied with my tonguing, although it seems to have improved since I ceased to try tip-to-tip or mid-tongue method. I have thought some of trying a certain tonguing device which I have seen advertised, but I understand that it is designed to teach tip-to-tip tonguing.

I note that you have been advised that the mid-tongue attack is preferable on saxophones, and at the same time you state that "the mid-tongue attack seems to have difficulties I cannot overcome." The so-called mid-tonguing cannot be anything but undertonguing. Some players may not thrust the tongue quite so far under the reed as others, but nevertheless it is tonguing under the reed. I am not the originator of the tip-to-tip method. It is in accordance with the French school which is recognized as



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the best in the world. I studied this method with some of the best French masters, and have taught it for the past twenty years with wonderful success. Many students, like yourself, have often come to me with the complaint that their tongue was too long for the tip-to-tip tonguing, but after a few months' study, they were convinced that this difficulty was only imaginary. This is what a Director of Music wrote me recently: "I received the tonguing device sent by you and tried it on my poorest mid-tonguer, with good results." This director sent in for a dozen more devices for various sizes of saxophones and clarinets. I will admit that players can get by fairly well on the saxophone with a slight mid- or undertonguing, but to a trained ear there is always a trace of some little annoyance in the attack of this style of tonguing. On the clarinet, it would be unbearable.

A Question on Fingering

Please give some rules for making B₃ and C₃ (on the staff) in slurring the different scale runs in the various keys. Have you a set rule — C on the right or left side — up to a certain number of sharps or flats? In other words give me a plan to follow in fingering C or C₃ (in sharp keys) on a certain side in each key. Starting with D₃ (4th line in staff) to C₃ (3rd space in staff) to B₃ (3rd line in staff) back to D₃ (4th line in staff) — slurred — how is it best performed on 17-6 Boehm? — F. L. P., Band, 2nd Regt., U. S. M. C., Port-au-Prince, Haiti.

The B₃ on staff should be fingered with the left little finger on the scales of C, G, D, and A. Beginning with four sharps (key of E), you should change over to the right little finger, taking C₃ with the left little finger in order to free the right little finger for D₃; return in a similar manner — D₃ right little finger, C₃ left little finger, and B₃ right little finger. This is for the Boehm System with any number of keys.

Desires Speed

I have been playing clarinet for twenty years, nevertheless, I cannot tongue rapidly for fast passages such as in the "Sailor's Hornpipe" for instance. I am a very poor sight reader. I produce a splendid tone although I do not use my upper teeth on the mouthpiece. I play the Albert system clarinet. Do you know of any method which will help me to rapid tonguing? Do you know of any method that will help me to read at sight? Would you advise me to change to Boehm system at this stage of the game? —F. H., Keokuk, Iowa.

You must be sure that you are tonguing correctly. This point is discussed quite thoroughly in this column. Some players have naturally a quick tongue; others must acquire it by diligent and correct study. Observe that I state the correct study. I am sending you literature concerning my "Course on Tone-Production," and "Reed-book," which I have produced for any ambitious players desiring the correct methods. Sight reading is also a matter of natural ability with some players. It can be acquired by studying the construction of scales and chords, in other words, a little knowledge of harmony. Concerning a change to the Boehm System, I think it worth the effort at any stage of the game. It took me one week to make the change satisfactorily. Even if it should take you two months, I would advise it.

Faulty Intonation

I very much enjoy reading your articles and Questions and Answers about the clarinet. I will be very thankful if you will help me out through your column. I play the clarinet about one-quarter of a tone sharp throughout the entire range of the instrument. I once played two and one-half years in a theatre with a xylophone that was about one-quarter of a tone above 440. My clarinet is a good instrument and is of the right pitch, for other clarinetists have played on it in orchestras using 440, but I play the instrument sharp as well as all other clarinets that I play on. I use too much lip pressure and I believe a too closed throat. I am wondering if that is the reason I always have a sore and irritated lower lip from playing clarinet, but I can't get away from using too much pressure. I have been playing saxophone for the last two or three months, and my lip does not become too sore when playing this instrument, nor am I troubled with faulty intonation. I can't believe that it is the clarinet mouthpiece, for I have tried all kinds of mouthpieces from close lay to open lay. The mouthpiece I use is a little more open than the medium lay. I tongue the correct way, using the tip-to-tip method, but I don't know whether I use my throat right. I can blow the tone down to the right pitch, but it loses all the quality of a good clarinet tone. I appreciate any advice you can give in this matter, and would like to know the correct way the throat should be when playing.
—W. M., Springfield, Mo.

In my experience I have known persons who have had a similar peculiar embouchure, and like yourself played the tones sharp. Since you play the entire range sharp, I would suggest that you get a longer barrel joint to lower the pitch one-fourth of a tone. If you have a good quality

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of tone, I should not worry about the "too closed throat," unless you want to start your study all over again. Concerning your irritated lower lip, I would attribute this to a very open lay, and possibly too stiff reed. These last two conditions would to a certain extent be the cause of your playing sharp. On the saxophone, the lip pressure is more relaxed which accounts for the fact that your lip does not become sore.

Concerning your throat, I assure that my "Course in Tone Production" would be of great benefit to you, as it treats thoroughly of this subject, and with much more detail than I can go into in this column.

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Bohumir Kryl.



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Giuseppe Crestore

Giuseppe Crestore.



219 W. 46th St.,
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JACOBS' MUSICAL MOSAICS, Vol. 16

①

Melodie Mignonne

PHOTOPLAY USAGE
Serious scenes of reverie,
peaceful repose, mother
love, or quiet sentiment

GERALD F. FRAZEE

Andantino semplice

PIANO

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system starts with a piano (*mp*) dynamic. The second system includes markings for *poco a poco cresc.*. The third system includes *mf poco rit.* and *mp a tempo*. The fourth system includes *mf cresc.*. The fifth system includes *pp* and *p*. The score is written in treble and bass clefs with various musical notations including notes, rests, and dynamic markings.

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25

MELODY

poco più mosso

mf

mf

f

cresc.

sfz dim.

mf

rit. e dim. mp

MELODY

26

Continued on page 39

JACOBS' MUSICAL MOSIACS, Vol. 10

②
Danse Grottesque

PHOTOPLAY USAGE
Quiet scenes with a hint of
foreboding or suspense.

WALTER ROLFE

Moderato

PIANO

mf

f

ff

mf

f

f

ff

allarg.

fff

8

8

8

8

8

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27

MELODY

Più lento

mp

f

Melodia assai cantabile

mf

cresc.

f

molto cresc.

ff

ff_z

① In a Sorcerer's Chamber

R. S. STOUGHTON

Andante con moto ma molto mistico

PIANO

mf

più animato

Musical notation for page 32, system 1. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). Dynamics include *mf* and *f*. A fermata is present over the final note of the treble staff.

Musical notation for page 32, system 2. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *f*, *ff*, and *mf*. A fermata is present over the final note of the treble staff.

Musical notation for page 32, system 3. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *ff*. A fermata is present over the final note of the treble staff.

Musical notation for page 32, system 4. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *mf-f*. A section symbol (§) is present at the beginning of the treble staff.

Musical notation for page 32, system 5. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *f*. A fermata is present over the final note of the treble staff.

Musical notation for page 32, system 6. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *f*. A fermata is present over the final note of the treble staff.

MELODY

32

Musical notation for page 33, system 1. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *f*.

Musical notation for page 33, system 2. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *f*.

Musical notation for page 33, system 3. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *f*.

Musical notation for page 33, system 4. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *f* and *ff*. First and last endings are indicated with '1' and 'last' above the treble staff.

Musical notation for page 33, system 5. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *f*.

Musical notation for page 33, system 6. Treble and bass staves. Treble clef, key signature of two sharps. Dynamics include *ff*. A section symbol (§) is present at the end of the treble staff.

D.S. al C

33

MELODY

PIANO
Moderato quasi Andante

AFTER-GLOW
A TONE PICTURE

GEORGE L. COBB

MELODY

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D.S. al

This musical score is for a piano piece titled 'After-Glow' by George L. Cobb. It is marked 'Moderato quasi Andante' and is described as 'A TONE PICTURE'. The score consists of ten staves of music. The first staff begins with a piano (p) dynamic and a tempo marking of 'a tempo'. The music features a variety of rhythmic patterns and dynamics, including 'poco rit.', 'p', and 'mf'. The piece concludes with a 'D.S. al' marking.

TRIO

CODA

This musical score is for a piano piece titled 'Trio'. It begins with a piano (p) dynamic and a tempo marking of 'a tempo'. The score consists of ten staves of music. The music features a variety of rhythmic patterns and dynamics, including 'p', 'mf', and 'a tempo'. The piece concludes with a 'CODA' section and a 'D.C. al' marking.

JACOBS' CINEMA SKETCHES, Vol. 6
② Love's Yearning

Quiet sentimental situations;
love themes

NORMAN LEIGH

PIANO

Andante moderato (♩ = 88)

mf

poco accel a tempo

rall. poco a tempo

Più mosso (♩ = 108)

mf

rall.

This musical score is for a piano piece titled 'Love's Yearning' by Norman Leigh. It is marked 'Andante moderato' with a tempo of 88 beats per minute. The score consists of six staves of music. The first staff begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The music features a variety of rhythmic patterns and dynamics, including 'poco accel', 'a tempo', 'rall.', 'poco a tempo', and 'Più mosso' (108 beats per minute). The piece concludes with a mezzo-forte (mf) dynamic and a 'rall.' marking.

f *a tempo* *allarg.* *a tempo* *mf*
poco rall. *poco a poco* *a tempo* *molto rall.*
 Tempo I *mf*
poco accel.
a tempo *cresc.*
rall. *poco a tempo* *mp*

mf *cresc.*
f *rall e dim.* *mf* *ff*
 Tempo I *mf*
f *ff*
mf *f*
f *ff* *allarg.* *fff*

PIANO

ANITA

SPANISH SERENADE

THOS. S. ALLEN

Moderato

The first system of the piano score for 'Anita' consists of ten staves. The top staff is the melody, marked 'mf' and 'Moderato'. The remaining nine staves provide harmonic accompaniment with various textures and dynamics. The system concludes with a double bar line and a repeat sign.

MELODY

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The second system of the piano score continues the composition. It features ten staves, including a '2^d time' section marked 'ff'. The music is characterized by intricate rhythmic patterns and dynamic contrasts. The system ends with a double bar line and a repeat sign.

The third system of the piano score continues the composition. It features ten staves, including a 'Tempo I' section. The music includes dynamic markings such as 'poco a poco cresc.', 'poco rit.', 'mf a tempo', 'cresc.', 'mp', 'p', 'rall.', and 'pp'. The system concludes with a double bar line and a repeat sign.

MELODY

PIANO

Army Frolic
MARCH

Arr. by R. E. HILDRETH

TRIO

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- Barcarolle. From *Tales of Hoffman* (Arr. Friedrich)..... Offenbach
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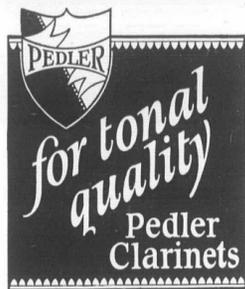
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IT IS not generally known that, in addition to his more widely known and multifarious duties, our Uncle Samuel has taken on the training of young men, from civil as well as military life, in music through that sturdy branch of governmental service, the Army. It was thought by the Jacobs Music Magazines that, considering the good work being done in this matter, some light should be thrown on the subject and that thus revealed it might prove of interest to our readers. For this reason we now present the story of the United States Army Music School.

This institution received its inception in the fall of 1911, at the hands of Dr. Frank Damrosch, Director of the Institute of Musical Art of New York City, and Mr. Arthur Clappé, a former graduate of the Royal Military School of Music, Kneller Hall, England. The original purpose of the plan was to provide a method whereby Army bandmen could be given instruction in the art of band leading. To this end, and on the recommendation of the two gentlemen referred to, the trustees of the Institute offered to the Secretary of War 10 free wind instrument scholarships which were accepted. The War Department then ordered 10 candidates to report to Fort Jay, Governor's Island, New York, for the necessary examinations; of this number 5 were selected for study at the Institute. In 1912 the War Department sent out theoretical examination papers to all regiments stationed within the country proper, to be used by applicants for the remaining scholarships. This resulted in 75 candidates of whom 10 were sent to New York for their final examinations. Five of these were selected, and thus the quota of 10 scholarships was filled.

From this small beginning has sprung the present school, which now takes care of around 221 students under various classifications. At the start the instruction was divided between Fort Jay—where under Arthur A. Clappé, the first principal of the school, the subjects of band instruments, military band arranging, conducting and pedagogy were taken up—and the Institute, to which was left the matters of harmony, ear training, musical history, and orchestral and choral practice. Dr. Damrosch was in general supervision of the entire Army student-training at this time.

After a period it was decided that in order to give these embryo band leaders an opportunity to receive some practical experience along with their theory, and fit them to take up their duties immediately on graduation, it would be expedient to add a band of 25 recruit musicians to the school. This extension of the original idea was put in operation January, 1915, and the musical rookies were known as the Recruit Practice Band. Divided into small groups, these novices were assigned to the band leader students for individual instruction. Twice a week the groups were brought together and the five senior students were given the job of licking them into shape as an homogeneous unit—in other words were brought into direct contact with those duties, pleasant and unpleasant, which would be expected of them in regimental work. The rookies also

were acquiring knowledge which would make them of value later on in regimental bands. Thus gradually did the school attain its present scope.

During the late war the Army Music School was given charge of the matter of examining civilians for the post of band leader in the National Army, and in addition thereto of organizing a training school in order that these men might be given a short course of instruction in their work. During this period a number of eminent musicians were associated with the school, including Percy Grainger and Ralph Leopold, who appeared in concert a number of times with the Army Music School Symphony, which shortly after the war went out of existence. These artists also appeared with the Army Music School's Concert Wind Band. Tchaikovsky, Grieg, Chopin, and Grainger were among the composers represented on the various programs of the latter organization, the military band parts used being transcribed at the Army Music School, from the original orchestral scores.

In February, 1920, the school was designated as one of the Special Service Schools of the Army. Still later, in March, 1921, it was re-organized and was removed to Washington, bringing it under the direct supervision of the War Department. This has proved a very advantageous arrangement. At present the school has as Commandant, Captain Alway, and as Principal of Music, Captain White. Under Captain White are an assistant principal of music and a faculty of six specialized instructors, selected from among band leaders serving in the Regular Army.

The Army Music School Courses offer training of the highest type and usefulness—the students being in touch with practical work at all points of their progress. This is particularly true in matters concerned with conducting, arranging, and solo and ensemble performance. The combined training at the school proper and later experience with regimental bands is of inestimable value in developing to a high degree the native talent of the students. Although it was the original plan to draw this talent from the Army itself, the scope of the school has been extended to include the enlistment (for a term of three years) of specially qualified candidates from civil life. This is of particular interest and should prove an unusual opportunity for young men avid of musical instruction.

After completing the twelve-month course at Washington the men, many of whom on their entrance were completely unfamiliar with any band instrument, have been able to hold down second and third chairs, while some of more than ordinary talent have qualified for first chair positions.

The value of music both in peace and war times has long been recognized by the Army; the Army Music School is a concrete expression of this recognition. To the gentlemen who originally conceived the idea and to those who so successfully have since carried on the work all credit is due, and is here heartily given.

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BITS FROM BOSTON

THE writer recently attended an evening at Symphony Hall, devoted to the sublimated moving picture, to wit: *The Last Moment*, and *The Cabinet of Dr. Caligari*, with Del Castillo at the console. The affair was dismal in the extreme, having to do with madness, murder, and mesmerism on the one hand and suicide, sex, and sousing on the other. Why it should be that Art, and not alone in the movies, should appear to busy itself over the horrors of life rather than its more cheerful aspects, the which offer just as wide a field for successful exploitation, is something that we find hard to understand, one possible reason to be advanced is that the latter is more difficult of accomplishment, although this fact is not generally realized except by those who have tried it. Any second- or third-rate workman can successfully produce a spine rippler, but it takes a talent of the first order to make an intelligent person smile in sympathy.

Of the present offerings *Caligari*, the older and likewise "furrin," specimen, appears to be the better achievement. By this time every one who is at all interested in such things knows that the futurists in graphic art furnished the keynote for the settings of this picture. In conjunction with the story, this treatment is entirely successful, and it is quite possible that a goodly portion of the effect of the madman's tale would have been robbed of its effectiveness if more conventional sets had been used. As it was, the, to our untrained eye, absolutely crazy *mise-en-scène* and the very cleverly over-emphasized acting contributed to the making of this film a rather felicitous affair.

The Last Moment, a product of Hollywood, triumphantly flaunts all the virtues as well as the vices, of its parentage. In the mere matter of technical photography it showed many luscious moments; when it came to the telling of the story the inhibitions of the native director were sadly in evidence. The American maestri evidently believe that the dot over an "i" should at least be as large, if not larger, than the letter itself, and therefore when they wish to indicate that the hero is by no means a model to be followed by the golly, a wholesome fear of the censor is the only bound to their panting imagination. Thus it was with the present opus. Certain features, somewhat floridly embroidered, scarcely warranted the loving care expended on them. Mechanical effects, too, were repeated to a point of boredom, possibly because there was a lingering fear that one might not quite appreciate their cleverness until the third, fourth, yea, even fifth, appearance.

In other words there seemed to be a certain lack in the sense of proportion evidenced throughout the picture. It would scarcely have suffered from a lusty wielding of the pruning shears.

The story has to do with the last thoughts of a drowning man, in which his entire life is reviewed during that short but agonizing space of time accompanying the act of dissolution. From childhood to a suicide's exit, the story is unrolled before the spectator. It is a pity that the idea could not have been handled with a little more finesse. As the film was by no means concocted for a boob public we must perforce lay this unfortunate lack of subtlety at the door of the present director's limitations. Somehow even the suicide was not convincing. It is true that in real life persons commit this irrevocable act for ridiculously inadequate reasons, and it is also true that the loss of a loved one is considered by many adequate, but we doubt if the hero of this film was temperamentally constituted to take the latter happening with such devastating seriousness.

Del Castillo's accompaniment to the film was intelligent in the extreme, and from us, this is the highest compliment that can be paid to any organist. There are many of the brotherhood who can play the notes; but the notes they choose to play and where they choose to put 'em! That is a horse of a different order.

WE paraphrase the words of immortal Caesar: *He came, he saw, he fled.* The "he" in question is A. J. Weidt, who, in a burst of optimism on the part of the writer, was announced last month in these columns, as having been unable to resist the lure of our beloved Boston to the point where he had decided permanently to swap the mosquito peril of New Jersey for the choice assortment of pulmonary afflictions native to our hardy citizenry. A. J. has come to the decision, however, that while Boston is all right, the devil, he knows is preferable to the one of whose characteristics he is somewhat in doubt, and therefore, he it noted that (until future notice) the address of the Weidt Chord System will be as formerly, P. O. Box 238, Belford, New Jersey. Confidentially, and not to go a bit further, you understand, we believe the truth of the matter to be that A. J. was just plain homesick. Belford must be a nice town; we will have to look it over some time.

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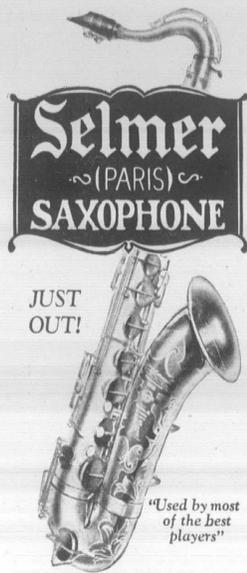
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The Saxophonist CONDUCTED BY W. A. ERNST

EVERY week the conductor of this department comes into personal contact with hundreds of saxophone students and amateur players, and through this contact he has found that out of a possible thousand there are about only three students who have a desire to become soloists; the balance merely wish to play in dance orchestras. Although the amateur may possess all the ambition in the world to become a "Ross Gorman," he may nevertheless lack the stamina which would enable him to come down to "brass tacks" and study seriously. Dance orchestra playing is a profession distinctively its own, and there are so many really good musicians in the business that one must be "on his toes" at all times if he would keep pace with others.



W. A. ERNST

After a thorough foundation has been acquired and tone and technic firmly established, experience then becomes the best teacher. After all, an amateur is merely a player without practical experience in his chosen field. One of the first and most important questions that a professional leader or manager will ask is as to the amount of experience the applicant has had. So great in numbers are the people learning and playing musical instruments of some kind at the present time, that it has to be a very small hamlet where there isn't a band of some sort being formed, or a chance open to get into one already formed. I am continually surprised at the number of bands which have been organized even before instruments are purchased or arrangements made for lessons.

Popular Music Holds Advantages

Popular music has one good feature, and that is that the boys with the less difficult instruments can (after a year or even a few months) "sit in" and play their parts fairly well; of course not the most difficult orchestrations, but even to play the simple ones amuses and entertains them. Perhaps, after all, this is the most essential point, for if a student is entertained he will continue to study, and when playing with others he is apt to discover his weak points and the need of more practice. Thus, with serious study combined with experience the player can hold down some good work.

Styles and customs in popular music, like those in woman's apparel, are constantly changing, and just at present much is demanded from a dance saxophonist. Even in most amateur bands (and whether playing alto or tenor), it also is necessary to play a soprano. The first alto should be able to take a hot chorus now and then, and the saxophonist who can sing generally is given preference over the one who cannot exercise his vocal chords. "Entertaining musicians" are coming more and more into demand.

Naturally, there are different types of dance orchestras, and if the aspirant intends to follow the game (whether as vocation or avocation), he always should try to get to the top. Some young leaders of very small combinations have the idea that their bands should follow the very hot jazz or "Dixieland" style of playing. This means that the saxophonist must take almost every chorus he plays in the hot "low down" way. He also may be good at improvising, and have the shrill, pointed tone characteristic of this type of playing. Such bands usually are employed in the cheapest dance halls and restaurants, where they have long hours, short intermissions, play long encores and get small pay. We are thankful that these small bands are going out fast; there is very little demand for them anyway. The original Dixieland band had no saxophone, and in many cases in the large halls a real Dixieland combination alternates with a straight band.

Sight reading is an essential with the better and larger bands. The first question asked is: "Do you read?" This means are you capable of taking the ordinary run of dance orchestrations and playing them right off without practising. The saxophonists who cannot read at sight will ask how this faculty may be acquired. The best way is to play a great quantity of new music every day; do not play tunes with which you are familiar and don't give up too soon. To learn to read music at sight requires time.

A few years ago leaders and managers placed Ross Gorman on a pedestal as a model for saxophonists. Ross played some nineteen different instruments, and the first sax was supposed to double on equally as many more; also do an acrobatic dance and possess a liquid, tenor voice. Of late, however, matters are settling down to a point where in the bigger and best orchestras, besides the major instruments a saxophonist only has to play a soprano, with perhaps a clarinet. Any other acceptable and entertaining instruments are given the preference. Many of the large stage bands include very fine singers and dancers. These simply hold an instrument until it is time for their specialty, and when it is over they quietly sit back in the orchestra until the entire act is finished.

The present style in vogue among stage bands is for the leader to act as host or master of ceremonies, announcing all the numbers that are played and telling a joke, generally Scotch. If other artists appear on the program he likewise announces their turn and informs the audience all about them. We believe Ben Bernie is the one to be held responsible for introducing this fad, and might add that the "young maestro" surely makes a perfect master of ceremonies.

Music Slang

Every trade or profession has its own individual vocabulary, yet it would seem that the dance orchestra musician had more than his share. For instance, when an advertisement is inserted in some favorite trade paper it might read something as follows: "At liberty. Experienced dance saxophonist. Read, fake, hot and dirt! Tux." Explaining this in detail: "at liberty" of course means that the applicant is out of work and needs a position; "experienced dance saxophonist" announces the advertising musician as having had experience in dance orchestras, and every leader desires an experienced man if he can get him; "Read" signifies that the applicant can play at sight numbers he never has seen before, and "fake" implies that if the leader has no particular part for the musician he can follow along and not conflict with the correct harmony that is being played by the other instruments—a "stunt" that needs a good ear and technic to back it up. "Hot" and "dirt" are two terms often confused. In playing a hot chorus at least one-half or two-thirds of the original melody is used, thus the audience can distinguish the song that is being played; some good "fill-ins" can be used successfully in this type of playing. In "dirt" playing none of the original melody is used. In both instances the harmony is kept absolutely correct. It also is imperative that when a "hot" or "dirt" chorus is being played no other instrument should play the melody—only the rhythm section, consisting of piano, drums and banjo, is used in addition to the solo instrument.

That brings us to "Tux," which is the musician's abbreviation for tuxedo. Every dance man who aspires to play in a good orchestra should own and know how to wear a tuxedo. Many amateur bands lose out because they do not have that experienced appearance which a dinner coat lends. If a job does not call for a tuxedo, an applicant would stand a better chance were he to wear a dark suit, light shirt, and the indispensable black bow tie. Some leaders will tell you that they would hire a certain saxophonist but for the fact that he would not know how to wear a tuxedo even if he owned one. Thus we see that dress does help to make the musician!



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There are many more phrases that might be explained. Thus "cluck" is a term which is applied to a very poor musician whose initial engagement is always his last with any band. A "sub" is a substitute who is sent on a job for one or more sessions by the man who holds the position as a steady thing. The Union rules that a "sub" should receive more money than the job pays pro rata. The phrase "straight dance man" is not intended to convey the meaning that the sleek-haired musician would not smile at a fair patron or take a little drink of creosote Scotch if it were offered him. It merely means that he does not fake or play hot or dirt, but reads the spots, i. e., plays the music as it is written. The "kitty" is a little box (or can) where all the tips are accumulated until time for distribution. "Kitties" are rare since prohibition, however, as all the boys know. When a manager or agent tells about all the tips that are to be made on a prospective engagement, the musician should ask if asparagus is the vegetable exclusively served.

A Larger Bore with Thicker Cork

The cork on the goose-neck of my alto saxophone is so thin that after using it a little time it swells, and of course breaks. In order to allow the mouthpiece to go on, the cork is much less than a sixteenth and I should say about a thirty-second of an inch thick, and therefore has no body to it. Do you think it would hurt the intonation of the instrument to have the bore of the mouthpiece made larger and so allow for a little thicker cork? I will appreciate what you have to say concerning this. Thank you!

—J. W. A., Tamaroa, Illinois.

The next time you have a cork put on the goose-neck, have it made thicker than heretofore. A good repair man knows just how large to make it. Purchase from a saxophone dealer a little box of tallow made for the purpose, and spread it on the cork freely before adjusting the mouthpiece. It will work like magic and the mouthpiece will go on easily. Better not tinker with your mouthpiece, but leave that to an expert or a manufacturer.

Highest Notes and Lipping

What is the highest note obtainable on the saxophone? Can you get extra high notes by lipping, and is it necessary to know these? —S. P., New York City, New York.

The compass of the saxophone is from B \flat below the staff to high F above, but many saxophonists (by fingering and a strong embouchure) can play F \sharp and G. Higher notes than these are entirely impractical. The high F \sharp and G can be relied upon and, with practice, played in time. However, I would advise that the regular compass be mastered first, and after that you may explore if you will.

Two Tones at a Time

Can two tones be played at once on the saxophone? I have heard it done on a trombone. —L. K. S., Clinton, Connecticut.

Yes, two tones can be played at the same time and the writer has often done this. Students often ask us about this stunt, and can do it after considerable practice. Rudy Wiedoeft gave a public demonstration of this at one of his concerts in Aeolian Hall, New York City.

There are many kinds of writing, and it seems safe to assume that the readers of a music magazine, if interested in writing at all, will be most interested in the writing of music. However the ability to express one's self in effective language and to plan this expression so that it has a definite commercial value is never superfluous. As an aid to the acquisition of this ability, a book published by the Writer Publishing Company, Cambridge, Mass., and entitled *The Free-Lance Writer's Handbook*, is of definite value and no inconsiderable interest. The book is edited by William Dorsey Kennedy, who is also editor of a magazine entitled *The Writer*, assisted by Margaret Gordon, assistant editor of the magazine. The book itself is extremely comprehensive. It not only gives a great deal of valuable information about writing itself, but gives definite information about the various sorts of market for different kinds of writing, and furnishes a list of various purchasers of manuscript so extensive that it occupies 150 pages. There are also extremely pertinent articles by various successful writers of different types. If a person has the necessary equipment to become a successful writer, we know of no publication that will be of more value to him than this same book. We recommend the section devoted to the preparation of manuscript for the editorial attention of some of our correspondents.

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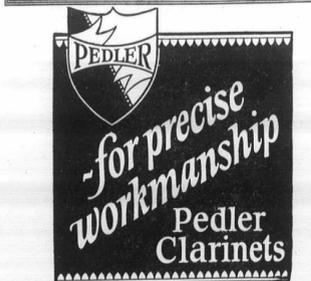
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Northwest News Notes

By J. D. BARNARD

BY THE time our notes reach this month's readers Eddie Peabody, banjo king, will be holding sway at Loew's State in Los Angeles, after several successful months at the Broadway in Portland, Oregon, and Broadway in Tacoma, Washington. . . . The latest in bands is Nick Carter's "Varsitonia," a group of ten versatile college boys from the University of Washington who are rapidly gaining prominence. Nick himself has had a great deal of experience in dance, picture and vaudeville work, playing various instruments and singing in some of Seattle's prominent clubs and theatres. He is one of the youngest composers today in the United States. This gifted leader started to compose when only fifteen years old. His first piece to gain recognition was *Clarinet Blues*; his two latest are *No One Can Love Like My Mother and Dream Hours*, both of which will be released shortly. At present he is under contract to write for Miller & Shoemaker of New York. Mr. Carter intends to stay in Seattle. He and his versatile band recently opened the city's newest dance pavilion, the Rowland, and are proving a big draw for this wonderful new dance palace. . . . Arnold Lovering and David Ball are presiding at the console of the three-mantel Robert Morton in the Tacoma Pantages. . . . At the Broadway Emily Farr and Daisy Graag are alternating on the Wurlitzer. . . . "Billie" Bilger, former diminutive organist of Seattle, is featured at the Blue Mouse along with Vitaphone and Movietone. . . . Max Frolic, veteran leader of the Pantages Orchestra, is one of Tacoma's favorite musicians. He has a fine ensemble of seven men, some of them having been engaged steadily at the Pan for many years. . . . Sidney Kelland has a large new Wurlitzer to play on now, the management of the Capitol in Vancouver, B. C., having replaced the old straight for a modern unit. . . . Manley Cockroft, N. W. Wurlitzer representative, also installed one of his company's organs in the New Orpheum, at Vancouver, B. C. If the results compare with the installation he made in the Seattle Orpheum, it surely is a marvelous instrument. . . . At the Seattle Symphony Orchestra's third concert of this season (Monday, December 5), Karl Kreuger (conductor) and his men were accorded an ovation at the close of what was considered by many as the finest program ever given by the organization. The interpretation of the Brahms *Symphony in D major* was rich in interest. The third movement, with its typically Viennese melodic contour and appealing beauty, was deeply appreciated by the audience. Beethoven's *Egmont Overture* and Wagner's *Die Meistersinger* disclosed a fine estimation of dramatic values, as did Bach's *Saraband*, arranged for violin and small orchestra by Saint-Saens. The violin solo parts were played eloquently by Mischa Levenne, the concert master. . . . George Skelton has a clever group of boys in his Venetian Garden Orchestra playing at the Olympic Hotel. These boys play all the latest tunes in the soft, subdued, melodious style peculiar to themselves, while always striving to offer the very last thing in instrumentation. Their newest addition is the lopsophone, a conspicuous instrument that somewhat resembles an elongated tuba projecting eight feet in the air and played by the musician either seated or standing. Other new instruments are the mellorphone and the goofus horn, the latter shaped like a saxophone but with a piano keyboard. . . . Jackie Sanders is doing very well, thank you! as master of ceremonies with his band at the Strand in Vancouver, B. C. . . . Via the ether, Station KOMO daily presents six popular musicians of Seattle known as the Totem Broadcasters: Emil Birnbaum, violin; Walter Heningsen, flute; Joe Pine, saxophone; Jose Barosso, cello; Frank Leon, piano; Emile Hansen, drums and tympani. This wonderful little group of artists comprises the excellent music staff maintained by this station. . . . Bob Newell's orchestra is proving popular at Mackenzie's cafe on the Everett Highway. . . . Nathan Lynn has a hot crowd in his orchestra at the Winthrop Hotel in Tacoma. . . . Otto Crowhurst, beloved leader at Pantages, has been elected vice-president of Local 76 of the Seattle Musicians' Association. Otto is a life member of the organization, joining in 1900 as the twenty-sixth member. He was born in San Francisco in 1881, was educated in Oakland and came to Seattle in 1899. He was engaged by Alexander Pantages shortly after his arrival, and had been in the employ of the vaudeville magnate ever since. He first served as pianist, but later was elevated to conductorship. . . . "Bab" and her ladies' orchestra has been added to the regular radio staff of Station KJR. Bab's orchestra is the originator of the "Fireside" programs broadcast by the Station every Thursday night at 7.30. . . . In conjunction with Hermie King's band, the Fifth Avenue Theatre is offering as a new stage personality "Red" Corcoran, one of the most amusing banjoists ever seen and heard here. Each week

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"Red" offers some new comedy song that surely lends spice and pep to the show. It is quite possible that Fanchon and Mares are getting him in readiness for a post in one of the West Coast Theatres as master of ceremonies. If they are doing this it is a wise step, as "Red" walks away with nearly all the honors at every show. . . . The National Opera Company presented Balfe's ever popular opera, *The Bohemian Girl*, at the Metropolitan for four nights, beginning January eleventh. This was one of the finest music-novelties ever here. The story of the opera was told on the screen, while the score was played by the augmented orchestra. At frequent intervals the picture faded, and in replica of the scenes in the picture, living artists appeared and sang almost the entire opera. This presentation, which was called the "Operafilm," offered many famous stars, including Theo Pennington, Mercedes Dalmada, Franklin Mecker and Fred Wheeler. . . . The newest picture palace in Portland, Oregon, was recently opened as the Oriental. This house is perhaps one of the most beautiful in the West. Josef Siroka heads the Oriental Symphony Orchestra, and Glenn Skelley, is feature at the console of the huge Wurlitzer. . . . "Zach" Kalbach is top organist at the Wintergarden, working with Sampietro's orchestra. . . . J. Clark Rush, who is associate organist with Don Moore at the Venetian, also plays relief at the Olympic. At the latter house A. K. Wolfenden plays top, accompanying pictures and vaudeville. . . . Heard Dorothy Huston play the early shift at the Wintergarden the other day, and she surely presented some wonderful music. Miss Huston has a style-210 Wurlitzer. . . . The Blue Mouse, featuring vitaphone and movietone, has done entirely away with its organists. According to agreement with the Union, however, the orchestra, headed by Leonard Hagen, remains. . . . Two pictures that were running in town have been held for a third week, which is evidence that business is really picking up after a poor winter. The pictures, "Seventh Heaven" at the Pantages and Al Jolson in "The Jazz Singer" at the Blue Mouse, are attracting huge crowds; "Love" at the United Artists may also hold for a third week. . . . Myrtle Gilbert recently opened at the Madison Gardens, succeeding Sadie Delano at the Smith console. . . . Vic Meyers and his wonderful orchestra broadcast every night over Station KJR from the Rose Room of the Butler Hotel. I hear Vic nearly every night, and have especially enjoyed his arrangements of *Dancing Tambourine* and Rubinstein's *Melody in F*. . . . Ron and Don of the Bagdad and Venetian theatres exchanged places for one week, beginning January 15, playing as guest organists on each other's job.

The idea was a good one, and both of the boys scored a tremendous success during their temporary exchange. . . . Mary Randall has returned from Alaska, where she played an organ engagement in one of the principal cities. Mary is playing the Wurlitzer at the Colonial in Seattle. . . . Seattle organists mourn the closing of the old Liberty Theatre. Although not the oldest theatre here, it has been the mecca for all devotees of the organ for many years. The Wurlitzer organ at the Liberty is considered the finest and most beautiful in the West. It was the last one built under the personal supervision of that dean of organ builders, Hope-Jones, who, passing on just after the completion of this wonderful instrument at the factory, did not live to hear its marvelous tones. It is said that some of our most famous organists, such as Crawford, C-Sharp Minor, Murtagh, Keats and Wallace, have played engagements at various times in this theatre, being featured on this organ. . . . Earl See is featured on the Wurlitzer at the Capitol, Hoquiam, Washington. . . . George Werner, affectionately known as "Old Sport," is now playing the Kimball in the Society at Seattle.

St. Louis Music Letter

By J. L. Ruebel

THE concluding concerts of the St. Louis Symphony Orchestra's season will be presented at the Odeon March 16-17. Eugene Goossens will bring to a close the orchestra's very successful year. Including Goossens, who conducted a pair of concerts in December, all save one of the season's five guest conductors now have been introduced to St. Louis. Carl Shuricht, of Wiesbaden, Germany, will make his bow to local audiences on February 17-18. He will direct four pairs of concerts.

Paul Beisman's first publicity matter anent the coming Municipal Opera season appeared in the dailies early in January. The tenth anniversary of the founding of the opera organization will be celebrated in a twelve-weeks' season of opera productions at the open air theatre in Forest Park, beginning Monday night, June 4, and continuing through Sunday night, August 26. Leon Rosebrook is announced to succeed Louis Kroll as musical director.

The Wurlitzer organ in the new Fox Theatre will have three consoles. Two are to be placed in the pit — one on either side of the elevating orchestra platform — and the third in the foyer. The site of the theatre is at Grand and Washington Boulevards. The Fox is scheduled to open late this year.

Wolfram Schaeffer of Stuttgart, Germany, has debuted as organist at the Grand Opera House (vaudeville). A new Wicks instrument has been installed.

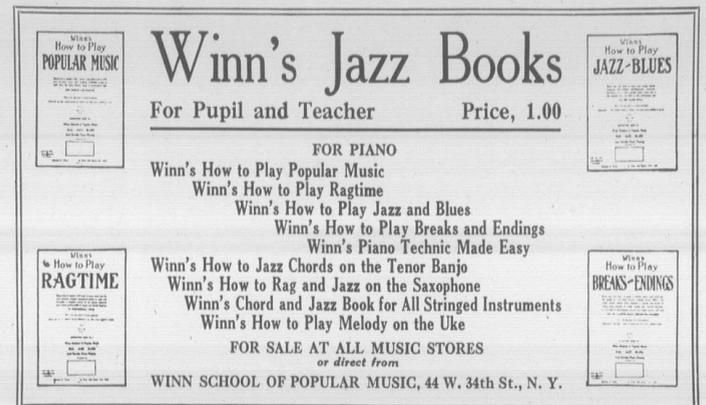
A site is being sought for a 5,000-seat Keith-Albee-Orpheum house, according to *Nie* in the *Post-Dispatch*. . . . The very excellent Minneapolis Symphony Orchestra, Henri Verbruggen conducting, presented its annual concert at the Odeon during the last week of January. Another of the month's music features was the concert of the Philharmonic Society, comprising ninety of the leading amateur musicians of the city, Frank Geeks directing. . . . Even burlesque houses are not immune from the influence of the picture theatres, as shown by the Garrick's featuring of Romeo Buffunno and his orchestra on the stage as a regular "added attraction." . . . Paul Tietjens, composer and pianist, and a former St. Louisan, recently spent a week here with his bride, on their way to a honeymoon on the Riviera.

On the Radio. — A most meritorious feature to be inaugurated by KWK is the Sunday afternoon broadcast from the Chase Hotel of the Little Symphony, David Butner leader. . . . The orchestra of the Hugo School of Music is now regularly on another of KWK's Sunday programs. . . . Leonid Leonardi, director of the Missouri Theatre orchestra, has been contributing some superb piano solos to the programs of the Skouras-KMOX Monday Night Club. . . . During Rudy Wiedoeft's engagement at the Ambassador Theatre, he introduced through KMOX radio lessons on the playing of the saxophone. . . . Allister Wylie, at the "mike" when his Coronadians are on the air over KMOX, is setting a quality standard of announcing for local dance leaders. . . . Organ recitals by Jaquinot Jules are transmitted by KMOX each weekday morning and afternoon.

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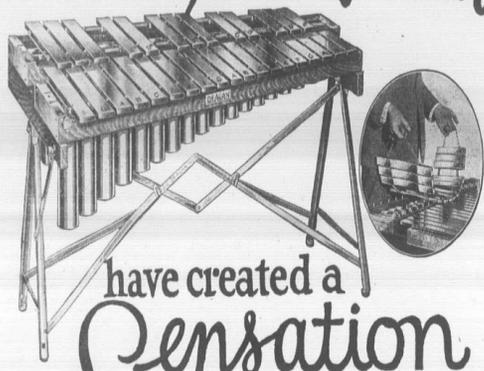
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THE DRUMMER

Conducted by GEO. L. STONE

The Trail of a Traveling Drummer

THE man on the road with a musical organization certainly has a snap, or so we are told by the man who never has been there: Nothing to do all day except take a little train ride, play cards, read a book, have big eats in the dining car, get off the train and go to the hotel, get some more eats, see the town, then play a concert. What could be more simple or attractive?—on paper. In actuality, however, to the one who has been there and really traveled, a road engagement is a MAN'S job; and when the "two-a-day" jumps come (that is, when the organization plays two different towns each day) the "big eats" dwindle, while practically all of the town that is viewed by the traveler is the depot, hotel (maybe), and either the theatre or the concert hall.



GEO. L. STONE

Nevertheless, traveling on the road has its interesting side, as well as its share of hard work. This is shown by a letter from Baltimore, Maryland, under date of December 4, which I received recently from Frank Holt of Haverhill, Massachusetts, one of the three drummers in the Sousa Band. Holt recently completed the latest Sousa tour, which started July 12, 1927, and ended on December 10. This letter, portions of which are quoted below, may give our readers an insight into the daily life and impressions experienced by the average traveling musician with a high-class musical organization. Here is the letter in part:

Dear Friend Lawrence:

My wife forwarded your letter to me a while ago. I had intended to write before this, but have been so busy that I have not had the time until now. We have today off, and as it is bad outside (snowing) I have decided to get caught up on my mail today if possible. I certainly was glad to hear that business is good with you, although I thought it might be bad, both as to selling and teaching, because all along we have heard only poor business talked. It seems to be so everywhere.

I have enjoyed excellent health, had a wonderful trip, and have met a few fine fellows; will tell you about a couple of them later on. Of course everything was not gravy, but I can stand the bitter with the sweet, and one could not buy the range of experience that I have had. I consider myself very fortunate in having friends who could make this trip possible for me.

We all assembled in New York on July 12 at a theatre at Forty-sixth and Broadway for a Sousa rehearsal. These usually are short, and so after all had exchanged greetings we went to work for about one-and-a-quarter hours, and that concluded the day's rehearsal; we had the same routine on the following day. We played at Great Neck and Mineola, Long Island, and White Plains, New York, on the 14th, 15th and 16th respectively, evenings only. It really was a sort of extended rehearsal to whip the new men into shape. During the week in New York City we experienced the hottest three days in forty-seven years, and the only cool place that I could find was in front of the Paramount Theatre. I stopped with my brother in Brooklyn, and escaped some of that terrible heat. At White Plains a bad thunderstorm put the Armory in darkness for some little time, so we played marches and Miss Moody sang her songs.

On July 17 we opened at the Steel Pier in Atlantic City for four weeks, followed by the Goldman Band. It was a real nerve-racking job for me there at first, playing a different program every day and giving three and four concerts a day. At the beginning, and due to many reasons, I was nearly a nervous wreck, but pulled through O. K. Made a few bulls, but not as often as some in the other sections, and soon began to get more courage. However, it was the biggest four weeks of experience I ever hope to get. Saw George Marsh (Paul Whiteman's drummer) there with Isham Jones. We also heard a number of the big dance bands while there.

We left on sleepers for Cleveland, Ohio, where we played twelve days at a big Industrial Exposition that was by far the largest and best display along such lines I ever saw. All the industries had an exhibit, and it is little wonder that Cleveland ranks as our fifth city with all those factories within its borders. The Cleveland Auditorium is one of the finest in the country, and I can't remember of seeing one which pleased me more. On August 20 we played in

Chicago, a "one-nighter" only, and left there on a sleeper. This engagement was for the Memorial Fountain exercises, and we had about fifteen extra local men for that one night. You perhaps may have seen this fountain in the News Reels. It was a beautiful sight, one not to be forgotten in a hurry, and when the many different colored, high-powered electric lights played on the streams of water it had the Pathe pictures beaten a mile.

Next came a week at the Iowa State Fair held in Des Moines, with three other bands on the grounds. Our first concert was at 11 A. M. We played three concerts a day, each one in a different part of the grounds, which meant that "yours truly" had to unpack and pack three times daily. However, that was my job here, so I just dug in. On Monday of that week Colonel Lindbergh flew over the grandstand in his Spirit of St. Louis, which gave us a good view of him when in action, and on Wednesday Clarence Chamberlain paid the Fair a visit. As Chamberlain hails from Iowa he was given a royal reception, made speeches and received presents, medals, etc. The boys got a snapshot of Iowa's governor, Chamberlain and Mr. Sousa. The Fair had some real horseracing, and fifteen big-time acts, the headliner of the last was a man who had crossed over Niagara Falls on a tight wire. The following week we did the same routine at the Minnesota State Fair in St. Paul. Nearly all of us stayed in Minneapolis during that week, the latter place and Kansas City being our best bets as to good eating places.

Hitting the Trouper's Trail

From there we hit out on the one-day stands. I was glad, because even at its worst, for me it would mean only two unpackings, whereas up to date I had been doing three daily for two weeks and was sick of it. Our first stop was at Duluth, which is a city of about from four to six blocks wide and twenty-six miles long; it is built right up the side of a mountain, and has nearly all one-way traffic. One of the local drummers, looked me up and took me out on a suspension bridge of some sort, there being only two of its kind in the world. I found out later that this man and his people had lived in Lawrence, Massachusetts (just outside of Boston), for many years. I spent my thirty-sixth birthday (September 12) in Hibbing, Minnesota, and we all went out to the largest open pit or mine in the world. It is a great iron country in this section, and the town of Hibbing has been actually moved two or three times. City officials get an enormous tax out of the iron companies, and in consequence have some of the finest public buildings one ever could hope to see. The Hibbing High School would almost "put your eye out," so to speak: everything in it that any school ever could wish for, and with decorations like a first-class theatre.

From International Falls we went over the line into Canada for seven days; playing Winnipeg, Regina, Saskatoon, North Battleford, Edmonton and Calgary. Played in skating rinks up through that section, and although it was only in the middle of September the weather there was colder than in December in Massachusetts; we were nearly frozen. We played in towns that looked the same as do those Western towns you see in a "Wild West" movie; natives running around in high-heeled boots, broad-brimmed hats, with guns displayed and cartridge belts filled. People came from miles around to hear the band, as in some of the places it had not been heard for more than twelve years.

We came back into Montana — playing at Great Falls, Billings, Bozeman, Helena and Missoula. The Shrine Auditorium in Helena is a fine building. It is set on a high hill and can be seen for miles, with grounds very pretty and well-kept. During the next few days we played tag between Washington and Idaho, getting into Spokane just a day too late to see the National Air Derbies. Arrived in Lewiston, Idaho, from Pullman, Washington, at 12 P. M., and it was nearly 3 P. M. before I could locate a room. Many of these cities were holding Teachers' Conventions on the same dates that we were due, so it was just a case of hunt. We came through the famous Yakima Valley into Yakima, and there the fruit growers sent a large peach to each of us. As an Indian reservation is located nearby I saw many Indians, also Japanese.

Seattle proved to be one of the few cities in which I would care to settle and there we played two days. If you never have visited Seattle I am sure you would like it. There are about five different street levels, one above the other, and on the up-grade streets they use shuttle cars. The town seems very active, and traffic rules are strict, as I personally found out. We left Seattle by boat and sailed down Puget Sound (I believe it is called) to Port Angeles, Washington, and that is a place I never will forget. I never could figure out why the band played such a place, but it did. The whole lower part of the town is built over water, and you walk on boards whether in the street or on the sidewalk. We played to \$3.50 top prices there.

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Leaving by boat we went to Victoria, British Columbia. It was a cold, rainy day and the boys were all uneasy. A Victor record of our two concerts there would be worth a million, especially the first one. At Longview, Washington, is the world's largest saw-mill. It seems to be a model town where everything has to come before a Board, even to putting up a new building. They had a wonderful hotel, where we got a real rate. Two days followed at Portland, Oregon, where we played at the big Public Auditorium. On the first night, as we were going in to play, the boys heard a few shots fired and thought it might be me practicing with the "38" I use in the Field Artillery March, but when they saw a man drop in the street they decided that something was going on. It proved to be two Indians settling an argument: One went to the hospital and the other to the police station.

Next came Eugene and Salem in Oregon, then Walla Walla, Boise City, and Twin Falls in Idaho. The drum section had a snapshot taken on the railroad platform at Walla Walla with the Pullman conductors and porters. Twin Falls was another place without rooms because of a convention; real wild city there. The local people took us out to view a new bridge spanning the Snake River Canyon, this being the world's highest steel bridge and opening up a

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direct route to California. The country around here is all lava formation and very interesting. Down in the canyon is a very prosperous ranch that was founded by one of the earliest settlers. Snake River is a dirty green in color, and its many odd currents underneath makes it one of the most treacherous rivers known in the world. Down below this point (or maybe it is above), about three miles, are the Twin Falls, which are higher than Niagara. There is a big power house and dam there which makes it an interesting spot. To get to the bottom of the falls we walked down some three hundred and seventy-five steps, and the climb back up those stairs taxed the fat men good and plenty.

At Idaho Falls I met a son of one of the big potato growers of the Blackfoot Valley. He took me for a long ride through the surrounding country, which, in his company, I enjoyed very much. A big seven or eight-storied Mormon hospital there cares for the needs of the Valley people. Both Idaho and Utah seem to be thoroughly Mormon states, and everywhere you see large numbers of poplar trees that were planted by early members of the sect. I went through the Capitol and Museum buildings in Salt Lake City and played in the Mormon Tabernacle. This is a magnificent building without a nail used in its construction, wherein a pin dropped at one end of the hall can be heard at the other, and I don't mean a coupling pin either. The Mormon Museum contains many relics, together with mummies of petrified people. Salt Lake City certainly is a wonderful city, the Utah Hotel and Cafeteria being one of the finest anywhere.

On the Road To Home

Coming from Laramie, Wyoming, into Cheyenne, we crossed the highest railroad point of the Western coast, about 8300 feet above sea level. The Fort Band met us at Cheyenne, but we had to leave early the next morning and so did not see much of the place. In Colorado Springs I went up through the "Garden of the Gods" and the "Cave of the Winds," which were well worth going through. The high altitude made us feel lazy, however, and the drums sounded like tom-toms. Met Jack Roop and George Hamilton Green in Denver, both of whom are fine fellows, and after the concert we all had a quiet chat. Also met a bass player who once had played in Murphy's Orchestra in Haverhill (my home town) and was a guest at his home. I visited the grave of Buffalo Bill on Lookout Mountain, and came back through Bear River Canyon. In Kansas we played Hays (another place where no rooms were to be had), Wichita, Pittsburg, Lawrence, Topeka, Emporia and Salina. In Lawrence I was driven through the Haskell Indian College grounds. In Salina we wound up a three-day Shriners' Convention and dedicated a fine new Shrine Temple.

Then came Nebraska at Grand Island, Holdridge, Lincoln and Norfolk. We were all glad to leave Kansas, but Nebraska was much different. In that state I saw many large farms, and more cattle than anywhere else. It was about this time that we played four states in about as many days. In Rochester (Minnesota), noted for the famous Mayo clinic, the theatre in which we played was planned to represent a French chateau, and in fact was named the French Chateau Theatre. A small part of the band went with Mr. Sousa to St. Mary's Hospital and gave a short concert for the patients; I was one of the bunch. Milwaukee came next, and about ten men had to leave as we cut band ready for a four-week picture tour.

Next came Illinois and Indiana. At Lafayette a former solo flute player of the Sousa Band runs a hotel, so of course we all stopped there. We played at the Armory, and while playing the *Field Artillery March* I accidentally filled a banner full of holes with the "38." Perhaps the boys didn't kid me! I visited Lincoln's home in Springfield, Illinois. At Bloomington about fifteen more men had to go, and on the following day we opened at the Midland Theatre in Kansas City for one week. We met a dentist there who had been an old-time drummer; he invited us to his office, turned away his patients, and dug out his drum and a pair of sticks. He gave us a party, but it nearly turned out bad. We drew good houses, but the people were cold.

Then followed St. Louis at Loew's State Theatre; we had good houses, the people went wild and gave us good hands. Took a few pictures of the wreckage left by the cyclone and the river. To break the next big jump we played at Columbus, Ohio, on Saturday, Newark and Zanesville on Sunday, then left for Pittsburgh, Pennsylvania, where we played at Loew's Penn State Theatre from Monday to Saturday (no Sunday shows in that state). Met Hammond and Gerlach while there, the local drum dealers and teachers, and they proved to be real fellows. Hammond knows you well, and they treated me so well that it seemed as if I were leaving brothers when I said good-bye to them. Well, Lawrence, these are the many letters I should have written condensed into one. Am here in Baltimore at the Century Theatre until Saturday, and then — Home, Sweet Home!

Keeping Posted

THE EDITORS REVIEW FOR THE BENEFIT OF THE BUSY READER SOME OF THE RECENT WORTH-WHILE OFFERINGS OF THE TRADE FOLK

Continued from page 2

NOT so many years ago \$16.80 was considered a fair price to pay for a first-rate banjo. But that was before the day of the modern orchestra and the demand for the highly developed instruments now being produced by American banjo manufacturers. Indeed, American manufacturers of banjos and fretted instruments generally not only lead the world in point of craftsmanship, but their knowledge and skill has earned for them a place as an important factor in that industry which makes the musical wheels of the world go round. Banjos of various types are today regarded as essential instruments, particularly in the building of the modern dance orchestra, and also it has been found they provide a valuable addition to the rhythmic section of any orchestra or band. There are thousands of banjo players throughout the world, many of whom are on a par in point of musicianship and skill with the best players of other instruments. And it is not uncommon for these banjists to pay as much as \$500 or even \$1000 for their instruments. Even the casual reader has noticed the reproductions of some of these beautiful banjos in the advertisements of the manufacturers in this magazine from month to month.

These more or less random thoughts are inspired by the announcement of A. D. Grover & Son, Inc., Long Island City, whose latest offering to the banjo craft is an improved gear tuning peg, which they casually tell us, is supplied in sets of four, at \$12.00, or at \$16.80, if you prefer the gold plate. We will admit that these prices jarred us a bit, yet come to think it over, there is nothing extraordinary about \$16.80 for a set of tuning pegs as equipment for a banjo with which the owner earns from \$75 to \$300 a week. A set of tuning pegs which not only properly dress the instrument, but what is more important, reduce to nothing the former serious tuning bugbear known to all players of wire string instruments who have attempted to keep their instruments in tune with the aid of either friction pegs or old-fashioned gear pegs, is really cheap at the price, whatever it is. Incidentally the Grover concern is offering until April 1 a twenty per cent discount to professional players who wish to equip their instruments with new Grover DeLuxe Gear Pegs.

It is a firm conviction with Theodore Hahn, Jr., conductor of the Capitol Theatre Orchestra of Cincinnati, that the selection of music with a suitability of mood to a given action as well as dimensional agreement with the scene, is a most necessary factor for the successful scoring of a motion picture. According to Mr. Hahn, and his claim would appear reasonable, audiences, whether they realize the cause or not, react unfavorably to music which, on the one hand, fails to fit the situation like a glove, or on the other, overlaps into one scene from that previous (or even within a scene when there is a change in emotional character).

In accordance with his belief Mr. Hahn, assisted by his younger brother Carl, has written two books which it is believed will help conductors in this matter.

The first of these consists of *Twenty-four Monograms* published by the Fillmore Music House of Cincinnati. These *Monograms* are intended to be used as themes from which conductors, adept at composition, can develop scores for special screen stories. They cover a wide field emotionally and in the matter of local color.

The second, published by the John C. Church Company, of the same city, carries the general title of *Moods and Modes for Motion Pictures* and is for the use of conductors lacking in creative skill. These *Moods and Modes* are of a length suitable for use as written and develop a complete thought in sixteen measures. A feature of great usefulness is that they can be broken at the end of the fourth or eighth measure if the accompanied scene demands it.

Both of these books, it would appear, should be found of value to the conductor who will place them in his library.

Of books on the tenor banjo there are legion and the pile keeps growing. Nevertheless there is always room for more if the newcomers can prove their usefulness to the market at which they are aimed. This last would appear to be the case with *Wall's Complete Chord and Harmony Manual for Tenor-banjo*, published by the M. M. Cole Co., 615 S. Wabash Ave., Chicago, Ill. It is claimed for this book that it assembles the chords systematically and in a novel manner, and for this reason will assist materially in clearing up the (for many students) somewhat clouded matter of banjo chords in the upper positions. Making no claim to being a complete tenor banjo or harmony method, its aim is to give clearly and understandingly every practical form of the chords and their position as played on the fingerboard. We can see its possibilities to students, particularly those who are attempting self instruction.

THE word *catalog* applied to the new drum book issued by Ludwig & Ludwig, in which is displayed, to its outermost confines, the line of drums and accessories manufactured by this progressive house, would be something of a misnomer. The book is more than that. Both in make-up and content is revealed, on the one hand, excellent taste, and on the other a firm determination to present the material in an interesting and truly informative manner. For instance, each page is dedicated to some one person prominent in the use of the drum, with a thumbnail picture of the same. These dedications told us things that added considerably to the sum total of our worldly knowledge: that "Max Mannie, Production Manager at the Roxy Theatre, owned the first gold Ludwig drum, presented to him by the late Vernon Castle"; that "Traps, better known as Master Rich . . . at five played with the New York Follies, and at six toured the world"; that Wendell Hall, the flaming-headed ukulele player once handled the sticks and beat up xylophones before turning his attention to the matter of entertaining a million or so people at one time with his inimitable radio singing and strumming. All this and more we gathered from the pages of the Ludwig drum and accessory book. We take it that the same is yours for the asking. Why not ask? The address of Ludwig & Ludwig is 1611-27 North Lincoln Street, Chicago, Illinois.

PIANO INSTRUCTION IN PUBLIC SCHOOLS is more and more receiving the attention which is its due. C. M. Tremaine, director of the National Bureau for the Advancement of Music, cites a letter from Miss Blanche K. Evans, director of instrumental music in the Cincinnati public schools, in which he is advised that arrangements have been made for a series of seminars, led by competent and experienced teachers, for the benefit of twenty young women who are conducting classes, under her direction, in sixty schools. Already these seminars have accomplished much and Miss Evans is enthusiastic over the results. Cincinnati, by the way, was the first of the two hundred cities which now have group instruction to form classes on the piano as part of school work.

The piano is the corner stone of all musical instruction—some knowledge of it, if not exactly necessary, at least is advisable for players of instruments in the orchestral and band group. No musician's education is complete without a knowledge of its literature. It is fitting that its study should be included in the curriculum of all institutions of learning where music is one of the regular courses. It is to be hoped that this matter will be the object of continually increasing attention on the part of the music supervisors of our various cities.

We are always glad to look over *The Holton Bulletin*, published by Frank Holton & Co., Elkhorn, Wisconsin. Not only does it carry matter of specific interest to players of band instruments but in addition one is sure to find bits of more general appeal. Such as:

She: "What are you stopping for?"
He: "I've lost my bearings."
She: "That's refreshing, anyway. Most of them say they've run out of gas."

Or:
Ruth: "Well mother, I'm engaged."
Mother: "You don't mean it."
Ruth: "Of course not, but it's lots of fun."

The Fred Heltman Co., of 414 Prospect Ave., Cleveland, Ohio, have a slogan: *The Best 25c Edition in America*. It appears on the cover of the 1928 catalog of the *Crescent Edition* along with a picture of Mr. Heltman himself. The gentleman looks very much the sort of a person who would know what he was talking about and be inclined to back it with vigor. We therefore bow the editorial head politely and say that for our part, from an examination of the *Crescent* catalog, we are inclined to the opinion that it offers some very tempting morsels of music for the modest sum of two-bits. The field covered by Mr. Heltman's list includes piano solos (grades 2 to 6), piano duets, violin solos, duets, trios, and quartets, tenor banjo duets, and methods for the above-named instruments.

The Cundy-Bettoney Co. of Boston has opened a factory branch at 325 West 46th St., New York City, for service and distribution of Bettoney instruments and music in that city and its vicinity. The name of the branch is *The American Musical Instrument Company of New York*. Mr. F. A. Mayer is the general manager.

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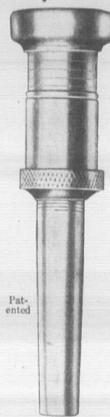
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The Cornetist's Road to Success

By VINCENT BACH

AS a specialist in the matter of mouthpieces for brass musical instruments, I have much opportunity to come in contact with players having lip troubles; in fact, the majority of players call on me only when they have lip problems to solve and not when their embouchures are in good condition. There are many talented cornetists who have so-called "natural embouchures." They reach the high and low notes with ease, and have a perfect staccato and legato. When asked how they accomplish their fine playing, the most of them will have to think for a long

while before they can reply, for they probably never before gave thought as to how "they do it." It is a well-known fact that the teacher learns much from his pupils. In endeavoring to correct faults, the teacher will notice all sorts of embouchure troubles, and eventually will discover why the pupil cannot produce the high notes; too much of the upper lip may be used, the lips protrude into the mouthpiece, or the tongue be pushed between the lips.

Through constant association with musicians who desire advice on their mouthpiece problems, I find that in most instances the mouthpiece is not the only point on which the player needs advice. He either does not play or practice correctly. Embouchure, tonguing, and tone production are fully described in the booklet

The Art of Trumpet Playing. This booklet has appeared in a series of articles in previous issues of the Jacobs Music Magazines. The majority of musicians do not know how to practice, nor do they make this work interesting for themselves. A chapter on *How to Practice* appeared in this column last month. This chapter thoroughly explains that the principal object of practicing must be to develop the faculty of concentrating on a certain subject. The subject may be to play a scale properly, with the fingers as well as with tongue and lip movement. Avoid practicing thoughtlessly, and do not let the mind wander while practicing a certain study. One of the reasons why players practice without concentrating on their work is that they select daily studies and continue playing the very same studies day after day. In time they know them from memory and can play them so well that careful thought is not required for their performance.

It is important for the player to practice new studies. The muscle system of the lip is very intricate, and when properly trained will attain great flexibility and strength. There are hundreds of different degrees to which the lip muscles can be contracted or expanded to produce the various dynamic effects, to slur notes up or down, and to resist the instantaneous stroke of a staccato. If the player limits his daily practice to a certain few pieces his lip will be trained to respond only to a certain few movements. Should he enter an orchestra and have to play passages different from his daily studies, his lip muscles will be stiff and he will tire quickly.

If a player studies from the Arban Method and goes through every study so often that he can almost perform them backwards, he will find it hard to concentrate on the same studies he has played so many times before. He should procure additional cornet methods—for instance, the methods of Gatti, St. Jacome or Alexandre Petit. These are foreign methods, different from each other. It will be interesting to the player to study certain chapters on scales, legato or triple tonguing, from one of the other methods if he wishes to revive his embouchure. He will find numerous intricate passages which will rejuvenate his embouchure and make him concentrate on what he is doing, as he will not be playing from memory.

A student when learning music does it because he loves music and desires good music. To practice a number of tedious scales is monotonous and not at all stimulating. In order to succeed in any work, one must bear in mind to strive for a definite object. A painter imagines how the

finished work will look and where it will be exhibited and admired. A musician should also set himself a definite goal. If you know that you are to play in a certain concert on a definite date, you will not be wasting your time in practicing the solo in order that you will be ready to play it well. Acquire a number of good cornet solos with piano accompaniment. Practice your own solo parts and get a good pianist to play with you in public. This will stimulate your ambition and also correct any faulty rhythm you may have. When you practice alone you may have the tendency to slow

down when the passage becomes too difficult, but when playing with piano or orchestra accompaniment you will have to keep strict time as otherwise the accompaniment will run away from you.

You also can better detect your weak points and make a special effort to correct them. Players sometimes put aside studies which do not suit their embouchures. A player having a stiff tongue will not be anxious to play triple tonguing polkas or other solos with much tonguing. He will select compositions which can be played with little effort. But the really progressive student will not put difficult music aside, and, because he finds it difficult to perform certain articulations, he will use so much more effort to acquire perfection. The secret of success is not how many hours you practice, but how and what you

practice. Do not follow the road of least resistance but acknowledge your faults and get the best of them. Besides the above-mentioned methods I might also recommend, *Technical Studies* by Herbert Clarke (published by Herbert L. Clarke, 245 Prospect Avenue, Long Beach, California); *Richard Shuebruk Studies* (published by Richard Shuebruk, 332 East 87th Street, New York City); the methods published by the Virtuoso Music School, Buffalo, New York, or the *Etuden für Es-Trompete* by Ernest Sächse (this last can be obtained from Carl Fischer, 62 Cooper Square, New York City).

Complying with requests for a list of good cornet solos, I herewith recommend a few very fine compositions. All are really not practical for concert work, as the public may not understand their musical value. They are interesting to the real musician, however, and require a good all-round training.

Divertissement by Fernand Andrieu, Edouard Andrieu, 72 Rue Rodier, Paris, France.

Andante et Polonaise by Fernand Andrieu, F. Andrieu, 4, Bfg. Poissonniere, Paris, France.

Premier Solo by Gabriel Pares, Andrieu Freres, 72 Rue Rodier, Paris, France.

Cinquieme Solo de Concours by H. Maury, Ed. Andrieu, 72 Rue Rodier, Paris, France.

Impromptu by Jules Mouquet, Evette & Schaeffer, 18-20 Passage du Grand-Cerf, Paris, France.

Cantabile et Scherzetto by Philippe Gaubert, Evette & Schaeffer, Paris, France.

Solo de Trompette en Fa by Auguste Chapuis, Evette & Schaeffer, Paris, France.

Moreau de Concours by G. Mary, Evette & Schaeffer, Paris, France.

1er Solo de Concert by Paul Rougnon, Evette & Schaeffer, Paris, France.

1er Solo de Cornet a Pistons by Georges Hue, Evette & Schaeffer, Paris, France.

Austriana by Vincent Bach, Vincent Bach, New York.

Gott Erhalte Franz den Kaiser by Popp, for piano and orchestra, F. A. Schmidt, Heilbronn, A/N, Germany.

Romanze by G. Cords, F. A. Schmidt, Heilbronn, A/N, Germany.

Hungarian Melodies by Vincent Bach, Vincent Bach, N.Y.

Slavische Fantasy by Hoehne, Ed. Bote & G. Bock, Berlin, Germany.

Es Moll Concerto by Cords, C. F. Schmidt, Heilbronn, A/N, Germany.



VINCENT BACH

Engaged to feature as cornet soloist over WEAF and the red network (chain of seventeen stations) the first Sunday of every month during the Young Peoples' Conference Hour, between the hours of 3:00 and 4:00 P. M., Eastern Standard Time. Listeners throughout the United States and Canada should be able to hear Mr. Bach's fine solos.

Theme and Variations by Eckhardt, C. F. Schmidt, Heilbronn, A/N, Germany.

Fantasy by Francis Thome, Evette & Schaeffer, Paris, France.

I often have been asked to recommend lip salves for strengthening the embouchure. No salve in the world will make you play the high C if you do not practice properly. The only advantage the salve will afford is the massage you will give the lip. If there is anything wrong with the blood circulation in your lip, daily massage will strengthen the lip muscles, but even this will not help if you do not practice correctly and without straining the lip. The most frequent cause of embouchure troubles is overstraining the lip, either by playing too hard and long engagements, or by using inferior equipment—especially is this latter true if the mouthpiece is not constructed right; it will seriously damage the lip and possibly lead to misplacement of embouchure and occasionally to paralysis of the lip muscles. Players usually realize when their mouthpieces do not fit them, but they do not always give enough attention to their instruments. When a musician keeps his mouthpiece in his pocket together with cigarettes, etc., inserting this mouthpiece in the instrument without cleaning it, the tobacco and other uncleanness is blown into the instrument, with the consequence that the latter eventually becomes clogged and can hardly be played upon.

Some players suffer from excessive acid in their saliva, and because of their neglect to use valve oil on the pistons or mutton tallow on the slides, the space between the piston and casing or the inner and outer slide tubings corrode to such an extent that they cause the valves and slides to leak. Leaking parts can be detected by putting the instrument through the following test; pull out the first valve slide, close the upper tubing with the left thumb, then press down the three pistons. While holding the instrument in this position, blow cigarette smoke under pressure through the mouthpiece. Escaping smoke will enable you to locate the leaking parts. The embouchure is too valuable to be ruined through the use of a leaking instrument. Either return it to the manufacturer to have new air-tight pistons inserted, or get a new instrument.

Brickbats and Bouquets

Leonard Allen, London, Ont. — The music supplements are good and the only thing wrong with them is that some of the parts are written with notes that are very small and hard on the eyes. The same thing applies to some of the printing in the magazine which is also very small. The pictures on the back cover are an excellent idea, and I would like to see more all through the magazine. The main thing wrong with another journal I take is that its music supplements are very poorly prepared and minus parts, which never occurs in Jacobs. But their printing is much better, and articles are fine.

Arden Johnstone, Minneapolis, Minn. — Jacobs' ORCHESTRA MONTHLY is splendid in every department and the best typographically of any I have seen and I have access to all the music journals. Your make-up is carefully planned and pleasing — clean press work — well-balanced pages. Evidently you have your own printing plant. I feel qualified to judge as I am a better printer than musician, though I work at both professions.

J. V. Farrell, Wellington, New Zealand. — Put me on the list for all time, until I let you know otherwise.

M. M. Freund, 50 Grand Blvd., St. Louis, Mo. — Discontinue my subscription — your whole year's publication was nothing but jazz — saxophone, banjo and drums — now and then a little about clarinet. Not a single article about any other band instrument. I will go back to my first love, the — Your Journal is good reading for Niggers, but I am not one of them. This is a brick-bat and you deserve it.

Raymond M. Knapp, Littleton, N. H. — It is a good magazine but why pick on jazz all the time.

Now don't think that I am defending jazz, because I know it's not all good, neither is it all bad. I now play drums and bells in an orchestra and have studied piano and I have a very good ear for music, and I think that some of this so called good music is terrible.

But I do like Castillo's article even though I am not an organist. Why do you never have a xylophone solo in your music? I think a great many like myself would appreciate it.

Myrtle E. Thompson, Moncton, N. B. — I particularly like your magazine. In fact I cancelled another I took along with it as I consider yours the best I ever read. The feature that appeals to me is that you publish an easy grade number frequently. In this way you supply a need and render a valuable assistance to us who have in our orchestras a large majority of students, and it is very hard to judge what to order that would be easy enough for them.

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THE VIOLINIST

Conducted by EDWIN A. SABIN

SHORT notices of famous musicians have appeared in the violin department of the Jacobs' Music Magazines from time to time, either in articles with such notice as the main purpose, or the name of some prominent artist may have been recalled to lend authority to the subject presented. The art of violin playing as we know it today, does not owe its development solely to the famous violinists who are now world renowned. We would not have attained so high a standard of performance without them, or perhaps never would have heard the greatest music so wonderfully played, but artists of a high rank have lived and worked devotedly for music down through the years who have not been world famous.



EDWIN A. SABIN

It is conceivable that at periods in the history of music there have been men who, receiving scant appreciation, have done more for music than others more greatly enjoying the advantages of the limelight. The quartets of Haydn, Mozart, and Beethoven, now everywhere known as belonging to the greatest of all quartets, had to have their initial performances. Schuppanzigh, a violinist of whom comparatively few musical people have ever heard, had much to do with their early success. He was celebrated in his day, but his work deserves added recognition. Groves' article, nearly all of it, follows:—

Ignaz Schuppanzigh, celebrated violinist, born 1776 in Vienna, where his father was a professor in the *Realschule*. He adopted music as a profession about the end of 1792, and that he early became known as a teacher we gather from an entry in Beethoven's diary for 1794. "Schuppanzigh three times a week, Albrechtsberger three times a week." Beethoven was studying the viola, which at that time was Schuppanzigh's instrument, but which he soon after abandoned for the violin. Before he was twenty-one he had made some name as a Conductor, and in 1798 and 1799 directed the *Augarten* concerts. The *Allgemeiner Musikalische Zeitung*, May, 1799, after describing the concerts remarks that "the zeal shown by Herr Schuppanzigh in interpreting the compositions produced, makes these concerts models worth following by all amateur associations of the kind and by many conductors."

Beethoven, who had also appeared at the *Augarten* concerts, kept up a singular kind of friendship with Schuppanzigh. They were so useful to each other that, as Thayer (American biographer of Beethoven) says, they had a mutual liking, if it did not amount to affection. Schuppanzigh was good looking, though later in life he grew very fat and had to put up with many a joke on the subject from Beethoven. "My Lord Falstaff" was one of his nicknames. The following piece of rough drollery scrawled by Beethoven on a blank page at the end of his *Sonata Op. 28* is here presented for the first time. It shows that even Beethoven and his good old-time friends could blackguard one another with freedom and good nature. "Schuppanzigh is a fat, fat, fat. Who knows him? Who doesn't know him." Perhaps Schuppanzigh had something on Beethoven, but it is not on record. In any case we cannot think of him as being merely an easy mark. Music owes much to Schuppanzigh and the early quartet players who received interpretation and instruction from the great masters themselves.

Schuppanzigh was a great quartet player and belonged to the party which met every Friday during 1794 and 1795 at Prince Karl Lichnowsky's where he took the first violin; the Prince himself, or a Silesian named Sina, the second, Weiss, the viola, and Kraft, a thorough artist, the violoncello—occasionally changing with Beethoven's friend, Zmeskall. Towards the close of 1808, Schuppanzigh founded the Rasomovsky quartet to which he, Meyseder and Linke, remained attached for life; Weiss again took the viola. Beethoven's quartets were the staple of their performances. In the meantime Schuppanzigh married a Fraulein Kilitsky, the sister of a well-known singer who sang with little success, "Ah, perfido" at a concert of Beethoven's in 1808 instead of Anna Milder. On this occasion the great joker writes to Graf Brunswick, "Schuppanzigh is married; they say his wife is as fat as himself—what a family!"

When the Rasomovsky was burned down in 1815, Schuppanzigh started on a tour through Germany, Poland and Russia, and did not return until early in 1824 when the quartets were resumed with the same band of friends. One of the first events after his return was the performance of Schubert's *Odele* which is marked as finished on March 1st and was doubtless played very soon after. The acquaint-



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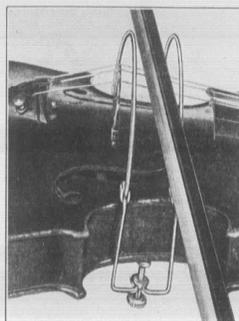
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ance thus begun was cemented by Schubert's dedication of his lovely *Quartet in A* to my friend I. Schuppanzigh a year later. Schuppanzigh was a member of the court chapel and for some time director of the court opera. He died of paralysis March 2, 1839—

Alexander Wheelock Thayer in his *Life of Beethoven*, says in connection with the entry made by Beethoven on the fly-leaf of a piano sonata, "Schuppanzigh three times a week": "The necessary inference from this is that Beethoven began the year 1794 with three lessons a week in violin playing from Schuppanzigh (unless the youth of the latter should forbid such an inference) and three in counterpoint from the most famous teacher of that science, Albrechtsberger.

Prince Karl Lichnowsky, a pupil and friend of Mozart, had a quartet concert at his dwelling every Friday morning. The regularly engaged musicians were Ignaz Schuppanzigh, son of a professor in the *Realschule* and at that time a youth of sixteen years (if the musical lexicons are to be trusted), first violin; Louis Sina, pupil of Förster, also a very young man, second violin; Franz Weiss, viola and Anton Kraft or his son Nicholas, a boy of fourteen years, born December 18, 1778, violoncello. It was in fact a quartet of boy

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virtuosos, of whom Beethoven, several years older, could make what he would."

Thayer writes as follows of a complete quartet of excellent Italian instruments given to Beethoven by his princely patron and friend, Lichnowsky, at the suggestion of Schuppanzigh:

"I am in a position to describe each of the instruments in detail. A violin made by Joseph Guarnerius in Cremona in the year 1718 is now in possession of Mr. Karl Holz, director of concerts in Vienna. The second violin (which was offered for sale) was made by Nicholas Amati in 1667, and is now owned by Mr. Huber. The viola, made by Vincenzo Ruger in 1690 is also owned by Mr. Holz. The 'cello, an Andreas Guarnerius, 1712, is in the possession of Mr. P. Wertheimer of Vienna. The seal of Beethoven has been impressed under the neck of each instrument, and on the back of each Beethoven scratched a big B, probably for the purpose of protecting himself against an exchange. The instruments are all well preserved and in good condition. The most valuable one without question is the violin by Joseph Guarnerius which is distinguished by extraordinary power of tone. The four instruments were bought by Peter Jokits in 1861, who gave them to the Royal Library at Berlin. Holz sold the violin in 1832. When the Beethoven Museum in Bonn was dedicated, the instruments were borrowed from the authorities of the Library and exhibited in a glass case where they remained by sufferance of the Prussian authorities."

In the year 1805 the first public performance of the *Eroica Symphony* was given, and the opera *Fidelio* composed; but so little of his correspondence of this year has been preserved, and that about valueless, that the biographer, complaining that the year was disappointing from lack of records for one which was really so important, says: "Schuppanzigh had discovered and taught a boy of great genius for the violin, Joseph Mayseder by name (born October 10, 1789) who was already in his sixteenth year and the subject of eulogistic notices in the public press. With this youth as second, Schreiber (in the service of Prince Lobkowitz) for the viola, and the elder Kraft, violoncellist, Schuppanzigh during the winter 1804-05 gave quartets in private houses, the listeners paying five florins in allowance for four performances. Up to the end of April the quartets given were Haydn, Mozart, Beethoven, Eberl, Romberg with occasionally larger pieces.

"Rasomovsky lived in his new palace on the Donan Canal into which he had recently moved and had put his establishment on a footing of great splendor. It suited his taste to have the first string quartet of Europe in his service. His own skill rendered him amply competent to play the second violin, which he usually did, but the young Mayseder or some other of the violinists of the city was ever ready to take his part when required. To Schuppanzigh, then the first of quartet players but still without any permanent engagement, was given the appointment for life of violin primo and to him was entrusted the selection of the others."

Playing in all Positions

As a subscriber to J. O. M. I am submitting a question in technique that causes me considerable trouble. I have played the violin for a number of years, and although not calling myself a professional player have held down some pretty good jobs—playing first violin at resorts for three summers, as well as for hundreds of dances. Having taken only about ten lessons I practically am self-taught. I learned to read in the first, third and fifth positions, but about three months ago decided to learn the second, fourth, sixth and seventh. I now find that, while I can use these new positions in very easy and slow music, in my regular orchestra work I am inclined to get them muddled with the old ones I already knew: in short, I cannot play in the first, third and fifth positions with the same ease as before. Will plenty of practice overcome the difficulty? I have about made up my mind to drop all but the first, third and fifth. Will you kindly give me your advice?
— J. E. C., California.

There are several very good reasons why you should know the second, fourth and sixth positions, the most practical one being that some passages (or parts of passages) are easier to play in these positions than in your familiar first, third and fifth. All violinists who have studied thoroughly know this, and I may add that in using them, a great many have had the same confusion of mind as yours. However, until you know the new positions well enough to realize that playing certain passages or reaching certain tones are made easier by their use, I would continue in the old reliable way.

Three months is a very short time in which to adopt what to you is an entirely new plan of fingering. I think, however, that you should study these positions and read a great deal of music, using the unfamiliar with the familiar positions. Form a new habit. Take your orchestra parts, pick out passages which will be easier to play in the second or fourth position and practice them. Until through sufficient preparation you can use these positions with surety, like everybody else you are bound to get muddled.

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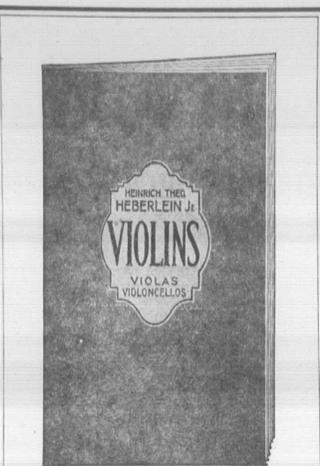
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Improvising and "Filling In"

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By A. J. WEIDT

THE APPOGGIATURA



THE large notes in Example 1 indicate the intervals (root, third and fifth) of the C major chord, designated by the letter R and the figures 3 and 5 above the notes. The small notes indicate the appoggiaturas which, when they appear below the principal (large) notes, generally are a half-tone below. The harmony indicated in Example 2 is the F major chord and in No. 3, the G major chord. (See large letters below the staff.) In



A. J. WEIDT

Examples 4 and 5 the A minor and E minor chords are indicated. In these latter examples there are two reasons for artificially raising the appoggiaturas which occur before the roots. The first, of course, is because they approach their principal note from below, as previously explained, and the second has to do with the fact that they are the seventh intervals of their respective minor scales and therefore, to conform with the rule of modern scale construction, must appear as a half-tone below the eighth tone of the scale, at least when ascending.

Example 6 shows a syncopated form of "filling in" cut time (a form of 4/4) when a tied whole note and quarter note appears in the melody. The notes marked with a cross are, for the purposes of this example, to be looked upon as appoggiaturas, although they might also be referred to as passing notes. Notice that it is possible to skip down to an appoggiatura from a chord note although, in the form which we are considering, it is more common for the appoggiatura itself to approach the principal note stepwise. Examples 6a, b, and c show the appoggiatura note appearing on the principal accented beat. The indicated harmony in these examples is the C major chord.

In Example 7 the sixth of the scale, as shown by the number 6 over the notes, is used as an appoggiatura when moving downward to the fifth; from A to G in the present instance (bb) (also capable of analysis as a passing note in common with the appoggiatura shown in Example 6). At "an" the progress of the fifth to the sixth is shown. It is interesting to note that here is the only case, amongst the examples shown, where the principal note can as readily progress to the appoggiatura note as can the latter to the former. The sixth can also occur in the secondary accented beat as a tied note (cc). It is to be noted that the forms shown in Example 7 cannot be used if the fifth occurs as the sustained melody note unless the "fill in" is played an octave above or below the melody note; this to avoid discords. (7c. is a possible exception.)

The reader should realize that the most important feature of "filling in" is to be able to "play" the different models in various keys, without actually writing them out. As a thorough knowledge of chord intervals is an absolute necessity to enable the player to arrange or even improvise a "fill in," the chord intervals in arpeggio form should be practiced daily.

Anyone could play the different methods of "filling in" provided all the notes were written out, but—the real feature is to memorize a certain number of forms of "filling in" so that they can be applied to any selection after you have marked (defined) the chords.

HERE is a tip for amateur orchestras: Always have a few standard numbers on hand as well as the latest in popular music. Add a new number at each rehearsal and drop one of the old ones. Do not carry too large a repertoire, for (even though repeated) a few numbers well performed is better than skimming through lots of music carelessly played. Insist upon having each man know his part before attending a rehearsal. Symphony players are obliged to learn their parts before rehearsing, yet it takes many rehearsals before presenting a symphonic concert, and symphony orchestras consider only finished musicians. When you think you are too good to rehearse you have started on the down-hill road; even those artists who on an average play only a very few numbers keep working on them all their life. Constant work on a number wears it down to a smoothness in artistry that tells.—F. L.

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THE American Guild of Banjoists, Mandolinists and Guitarists will hold its Annual Convention this year at the Hotel Garde in Hartford, Connecticut, from June 10 to 13, inclusive—these dates following those of the National Music Trades Convention. The Guild convention events have been scheduled as follows: Sunday, June 10, the arrival and registering of the B. M. G. pilgrims, the Hartford Banjo Band meeting all trains and greeting the visitors with a musical reception. Monday, June 11 (morning and afternoon), business sessions; evening, Grand Festival Concert given in the Governor's Foot Guard Armory. Tuesday, June 12 (morning), educational session with Messrs. Thomas J. Armstrong, George C. Krick and Walter Kaye Bauer presenting papers concerning plectrum orchestras and banjo bands (with other papers on subjects to be announced later); afternoon, a "See Hartford" tour conducted by the Hartford Chamber of Commerce; evening, Artists' Recital at Hotel Garde. Wednesday, June 13 (morning and afternoon), concluding business sessions; evening, annual banquet served at the hotel. In place of the Artists' Recital usually given during the banquet, guilders will be entertained by the Pizzitola Strummers with popular music, and a variety of snappy vaudeville and comedy acts also will be given.

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These particular numbers have been specially arranged for mandolin orchestra in a new symphonic style by Mr. Bauer, following an idea that is wholly his own. To carry this out he has arranged the instrumentation as follows: solo and first mandolins, second mandolins, mandolas, mandocellos and mando-basses and guitars as representing the string section of the regular orchestra; soprano, alto, tenor, baritone and bass banjos, as representing to a certain extent the regular brass section; flutes and organ as the woodwind section, with tympani, drums and traps as usual. Mr. Otto C. A. Merz of Pittsburgh, well known as a composer and arranger, has specially composed an overture with this instrumentation, and this also will be included in the program.

Soloists for the Artists' Recital so far engaged are: William Place, Jr., mandolinist from Providence, Rhode Island; Mrs. Vivian Place, harpist, from Providence; S. T. Papas, guitarist from Washington, D. C.; Arthur Wm. Crookes, mando-cellist, Hartford, Conn.; and Fred J. Bacon, banjoist New London, Connecticut.

If it had not been for the hospitable instincts of William Place, Jr., George Edgley of the Gibson Inc., might have been forced to pass through a trying and quite possibly dangerous experience. George had intended putting up at the Mohican Hotel, Fall River, Mass., on the very night that city was visited by the recent disastrous fire. Instead he accepted an invitation extended by "Bill" Place and spent the hectic hours which otherwise might have been his, in the latter's home in Providence. Things work out queerly at times.

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He is strong on prevention, knowing that it takes less thinking, less worry, less work, and less time to prevent errors than it does to correct errors.

He goes into things whole-heartedly and is filled with a consuming passion to give students more, believing in accordance with the slogan of the organization with which he is connected, *Students Don't Want Enough.*

He learns quickly from observation, and is that rare type of teacher who profits from the experience of others—which stamps him as teachable. The teachable person gets much more out of life than one who limps along on a self-satisfied basis.

He welcomes the counsel and accepts the judgment of long experience in others. His bigness of spirit can be measured by the manner in which he helps other teachers who lack his vision, rare opportunities and experience.

He knows that only when the technique of a tune has been mastered can its true emotional message be released, agreeing with Leopold Auer, celebrated violin teacher, who said: *Art begins where technique ends.*

He knows that with standards as they are today, the music teacher must serve an apprenticeship under expert supervision if he wishes to arrive somewhere in the music world, just as engineers, electricians, secretaries, stenographers, etc., study long in order to qualify for good and permanent positions in their respective lines.

Smith is less concerned with an itch for praise than with a desire for knowledge. He thinks less of monetary success than of mastering principles that will make him a better teacher, so that, in turn, he can give students more and more.

He believes that any teacher or student has enough wish to win, if his wish to win is not defeated by other wishes. No one can hope to win who entertains two directly opposed wishes at the same time, a situation which confronts many of us in life. We all remember the tale of the donkey who stood at an equal distance between two stacks of hay and starved to death because he could not decide which stack to go to first.

Smith knows that there is only one cause of unhappiness in human beings, and that is continuous conflict, conscious or unconscious, between two or more emotions. The ability to choose which purpose or emotion shall have its way with us—or to let one purpose or emotion furnish us with the driving force of energy that is essential to any human accomplishment and throw the other emotions out—is the most valuable power a human being can have. That's why J. A. burned his bridges behind him and cast his lot with a service and an organization founded upon a lifetime devoted to doing one thing well; a service elevated to standards that only an undying love for the work could develop.

He believes that many young people waste their lives in filling prosaic positions, lead humdrum existences in an ungenial, soul-crushing atmosphere, when by exercising decision and application, in studying music correctly they could rise above the mob and enjoy the respect and elevating influences that go with a rightly charted musical career. That's why Smith, free from ego and having confidence in himself, trained faithfully and fully, served his apprenticeship, and measured up and qualified as a modern music teacher. He is actuated by a blind devotion to the highest needs of students, knowing that with this as a life policy his every other desire within reason will be realized.

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Montreal Musical News

By Charles MacKeracher

WE HAVE discovered why Armand Meerte changed from cornet to traps. Years ago when Armand was young and carefree, he used to sally forth on his high bicycle, to his chair in the pit at Sohmer Park, where he played first cornet. Now Armand has always been keenly interested in our dumb friends (we are speaking of animals, not theatre managers), and one day as he sat in the pit, he began to worry about some animals out at Blue Bonnets Race Track. Armand knew that results could be had in five minutes at a pool room across the street. He looked at his music, and saw that he would have to remain silent during a three hundred and twenty bar rest, so he decided to chance it, and tucking his cornet under his arm he left the pit, on his hands and knees. Glad tidings were heard at the pool room, but as Armand hurried back he saw a man making off with his velocipede. The man turned out to be his music teacher making a seizure for back payments of lessons. It took a little time to fix this up, so our hero was compelled to use the lobby entrance. Horrors! As he came down the central aisle he heard his cue, and knew he must play two triple notes, i. e., "twa-twa-twa, twa-twa-twa." As he neared the pit he commenced to play, but some imp of Hades put out his foot, and all that was heard was "twa-twa-twa C-r-a-s-h." Armand landed in the drummer's lap. It was a non-stop flight. The drummer tried to help him up but only rang a lot of chimes. Now Armand drums.

In purchasing almost any kind of a music folio, have you ever noticed that the first two or three numbers are very satisfactory while the rest of the book is padded with utter junk? And that goes for classical folios also! But please notice that the third word in this paragraph is "almost," which allows for exceptions. There is at least one exception and, I am afraid, only one, and that is a library compiled by the worthy owners and publishers of our beloved magazine, namely, the Jacobs' Piano Folios. I cannot praise them too highly, and after hearing warm recommendations from countless others I know that my opinion is not wrong. These folios cover every conceivable film situation and are inexpensive when their contents are considered. Each book contains about seven or eight selections, which if bought singly would cost as much as the folio itself.

From observation I have noticed that our local pianists are rather short of good marches, therefore I would recommend especially the Jacobs' Piano Folio of Common Time Marches, No. 1. For a sweet melody, turn to the trio in the *Moose March* by Plath. This melody is composed almost entirely of half-notes, thus making it a comparatively simple matter for the pianist to play the trio with the left hand alone, while using the right hand for variations, runs, etc. The writer does not use the variations in this number, but plays both hands exactly alike. For instance, on the count of one the melody notes are struck in octaves with both hands; on the count of two, chords are struck with both hands; on the third count the next melody note is played in octaves, and so on. It required not a little practice to master this arrangement, but the effort has been repaid a thousand fold. Somebody said that it sounded like a piano duet; someone else remarked that—, but we should not take the public too seriously, should we?

The publication most difficult to obtain in this town today is a copy of the January issue of MELODY. They are all sold out at Turcot's, and regular subscribers who have copies are guarding them with great care. All the scurry and demand seems to be on account of a waltz with words published in that number of the magazine and entitled *Lady Moon*, or "My Lady Moon." I do not know which of the two titles is right, because a certain calf-skin agitator made off with my only copy and when last seen was trafficking down St. Catherine Street in a sea-going yellow cab. For the benefit of readers living in the North End we will explain that a "calf-skin" agitator is a drummer, and for the benefit of all Montreal readers will state that your correspondent's telephone number is York 8145-W. However, please don't call him until after five A. M. as he is very busy at the piano before that hour.

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(With Apologies to del Castillo)

STILL they come! And as usual we list the crime, the locale, the chief criminal, and the accessories before and after the fact.

DON'T SELL THE OLD HOMESTEAD, MOTHER (Give the Darned Old Thing Away) Published by Andreicovics & Dunk. "This is the best old-time lachrymose waltz that's been out since the 'Winegar Woiks,'" writes Charley Horse, the leading 'cellist in San Quentin Prison.

I CALL HER OUI (Because She Gushes) is a very torrid number, and comes from the establishment of Li Li Kel, Shanghai, China. We welcome this new firm which, having been in the tea and birds'-nest business for seven centuries, is now turning out some staggering steppers. "All the mysticism of the East, all the occult mystery of chow mein and chop suey—all this is found in this snappy number," radios Stanley Miller, who directs the Wind Ensemble at the Club Contemplative, Coatesville, Pa.

IT'S ALL GRIEG TO ME is a syncopated medley of all of Edvard Hagerup Grieg's works done into a rapid and beguiling fox-trot. Published by the celebrated Kobenhavn (Copenhagen) firm of Skjmidt, Cjasey and Jones. "These foreign numbers aren't bad," says Ernie, the Eskimo bussboy in Nick's White Front Lunch Car, Seattle, Wash.

I'M GOING BACK TO HELEN (Christmas is a Year Away). A peppy tango from the facile pen of one Ludwig von Beeethoven, a comparatively unknown composer. Published by Joseph Knowlan, the prominent East Side sportsman. "Van can certainly sling the notes around," enthuses Bernard Skiffington, of the Melodious Moonshiners, at the Hotel Corpulent, Chicago.

ROSY BEAKS (Dunt Flask Me Where I Got Them). Very popular fox-trot put out by the Münchener Hofbräuerei. "Good stuff with a high alcoholic content," approves Michael Ryan, leader of the Spanish Serenaders, at the Club Carmencita, Humacao, Porto Rico.

I WISH I WERE IN PATAGONIA. A tender ballad by F. Fiorillo, and published by Arnold Cottingham, Esq., 12, Spraggs road, Middlebury am Neekar, Sayswich, Cadshire, England. "Az utasok a várótermékből a vonat felé sietnek!" writes Sweeney Ferencs, of the Club Carcinoma, Budapest.

Send in the name of your best hit!—Alfred Sprissler.

What I Do Not Like in The New Music

By Vincenzo Vitale

"STAAT UND GELAUFIGKEIT" a concerto for five in G with male quartet, three brass bands, two bagpipes, ophicleides, riveting hammer and the usual strings, by Ivan Awfulitch

New Russia resurges triumphantly in this latest offering from the facile pen and fertile imagination of Ivan Awfulitch, former night train caller in the Moscow Grand Central Depot during the Czarist régime. It was in this capacity that Awfulitch first attracted the attention of Ludwig Brantwein, an Algerian Swiss, who had vocal studios in Munich because the beer was better there than in his native Peoria. Upon meeting Awfulitch, Brantwein, changing his own name to Jones, immediately perceived that the young man was destined to become the exponent of New Russia, and accordingly left Prague by the 8.02 air liner for Siam to consult with the shade of Adolphe Sax, who invented the horn that bears his name.

From this point on readers of *The Police Gazette* and the New York Edition of *La Vie Parisienne* will remember Ivan Awfulitch's career. How he landed in New York and was welcomed by Mayor Walker, who was then in Ireland, in mistake for a woman swimmer of the English Channel, and was given the freedom of Central Park for an hour, are events which may be traced in the files of the great dailies. The frenetic ovation accorded him at the concert in the hall of the Francis H. MacHenry Literary Association and Boxing Club, which resulted in the arrests of five suspicious characters alleged to have had illegal cracked ice in their possession, is too well known to require comment.

M. Awfulitch has taken the life, an instrument the beauty of which has hitherto been sadly underestimated, and made it a fluent and subtle vehicle for the intricate harmonies and contrapuntal convolutions of his masterpiece. *Staat und Gelaufigkeit*, puts the abilities of the most patient music listener to the acid test. At the first performance of the work in Milwaukee the sophomore class of the Mohammedan Seminary raided the hall with tear-gas bombs and Dromedary cigarettes, while in Philadelphia three double

bass players perished in a withering machine gun fire from the second balcony.

The work opens with twenty-four bars of rests, *pianissimo*, immediately followed by the intricate development of that theme by the bagpipes and riveting hammer. After a chord of the dominant fourteenth played by the entire orchestra, the life has a long cadenza some thirty inches in length which flows directly into the principal melody in the composition, a movement *allegro con spaghetti marinara*, in which the male quartet, the ophicleides and a tacet trumpet predominate. Here is felt the influence of Suzanne Lenglen, for the life, executing a rapid French cquet, is buried beneath a barrage of tonality over which racket is heard the insistent rhythm of the *Marseillaise* played by the second violins divided into quarters. At the end of the movement both teams retire for the intermission between the halves.

Criticisms are invariably enthusiastic. Arturo Myopia, the Portuguese proofreader on the *Bridesburg Polska Pravda*, the leading Polish paper, said of the composition: "It is misanthropic! Since the Sesqui-Centennial there has never been anything so preternaturally cacophonous in tonality. I wish especially to congratulate the ushers, particularly the brunette with the blonde hair." Other criticisms are of the same character.

M. Awfulitch is being entertained at Ellis Island pending the decisions of alienists from Coney Island.



Couplets

Consider now the happy case of John O'Reilly Chance. He was a jazzy drummer; then he got St. Vitus's dance.

Observe the facial grimaces of Aloysius Teed, Who tried to play a saxophone with alum on the reed.

He wished the greatest things of life, did James Sylvester Beck; He purchased him a helicon, and wrapped it 'round his neck.

—Olav Sarussker

The Amateur's Guide to Musical Instruments

NO. 3. THE VIOLA

IT IS only within recent years that the viola has come to be considered a musical instrument. Previous to that time it was regarded as a refuge for decrepit violinists whose pride forbade their soaping their bows and whose bankrolls forbade their quitting the profession. Today many persons are learning to play the viola voluntarily. It is one of those instruments which are not particularly noticeable when played, but which are missed when they stop.

The viola is an oversize violin tuned like a 'cello and played by guesswork. Its tone is like an apricot, sweet and dry. Its two lower strings are the G and C, and are wound with wire. Some people say the viola should never be played in the first position, while others maintain it should never be played in public. Musicians who live in boarding houses do well to play the viola because the increased reach attained in spearing bread the length of the table enables them to hold the instrument without fatigue.

In ordinary orchestral work the viola is ideal for the lazy man. Its part usually consists of chords which may be procured by striking any two strings simultaneously. Unique effects are obtained by having the viola considerably out of tune. In playing a viola one can start playing at any place in the selection and may finish in the same way. In string quartets one can with care ruin the entire quartet by playing several different parts at once.

No one ever practices the viola. And that is the way it usually sounds.—A. S.

Deportment

DON'T make your music a slave to labor. Miss rehearsals frequently and take in some picture houses where you can enjoy yourself by criticising the organist or the orchestra director. Make your criticisms loudly audible, and it is possible (although not probable) that the neighboring seat-holders will think the darkness hides some great critic. Perhaps, however, it might be better to make your exit before the general exodus.

DON'T discommode yourself to attend the last rehearsal before a coming concert merely to hear the conductor bore his players by telling them for the several hundredth time what not to do and when to do it. If at the last minute

there should be made a change in playing a certain number, it is the duty of the conductor (or some of the poor, plodding players who never miss a rehearsal) to post you on the matter before going on the platform. Anyway, it's the conductor's concern and not yours, so assert your independence and cease to be subject to routine. Don't be a galley slave to music.

DON'T bother to learn your particular part before tackling a concert. Show the conductor that at least one member of his ensemble can read and play music at sight. This will raise (or raze) you in his estimation, as well as serve to keep your eyes on the music where they belong, and not on the baton. It also will afford a reasonable excuse for butting in alone before getting the signal beat. No man can be blamed for not knowing what he does not see.

DON'T tune your instrument before taking your seat on the stage with the orchestra, that's an amateur trick. Do it on the stage and let the audience know there's one man in the bunch who hasn't lost his head from stage fright. This impromptu tuning not only gives an audience more than actually has been paid for, but helps the conductor to keep his poise, particularly if it is his first conducted concert. Be kind to your conductor even if you don't agree with him in politics.

DON'T accept the word of any conductor as *arbitraria dicta* regarding the proper length of holds and rests. Make your part conspicuous if you expect to be particularly noticed by audience and conductor. If the latter mentions it later, as most likely he will, rest assured that it's professional jealousy; or, it may be that your part is different from his score and he hasn't observed it, in which case it's his apology and not your mistake. Remember that the conductor isn't born who can keep a good man down. In passing, a good metronomic foot helps to accentuate the rhythmic beat of the conductor.

DON'T, when leaving the stage for an intermission, carelessly place your instrument on a chair for some returning player to sit on and smash; rather deposit it carefully on the floor in the narrow aisle between the chairs. It adds a touch of humor to a dull concert when an audience sees a player do a quick acrobatic act in order to avoid walking over somebody's instrument. It also affords an excellent opportunity for an exchange of wit between you and the acrobat.

DON'T sit too far back from the player directly in front of you are a trombonist. Instead, have the chair close enough for the slide of your instrument to prod him in the back, and so teach him that slides take precedence over spines when playing a concert. Twice taught may be dearly bought (for you), but you have done your duty. —M. V. F.

Correspondence

Mr. Editor of Jacobs
J. O. M. Jurnal Boston, 120 Boylston
Street Respectful Sir:—

Since reading so much about jazz some which of people are for and some unfor in your uncompaired paper and as almost a subscriber of it by being a constantly reader of my boy chums copies which is a subscriber with it, I thought mebbe I might be let say a few words about me as a fine jazzist but not a professional yet and get some advisibleness about doing something. I have just got by sixteen, and am a farmer by trade being the main hired help and an orphan in digging potatoes and such like and cleaning and rassing milk cans for farmers in a radio of melbe ten of fifteen miles which is hard going in winter.

I found out my turn to music one day while cleaning the cans and them hitting together by aksident like. This give me the idea which I have worked up all by myself and find I can get a string of nice up and down tones by getting the big milk cans and other littler cans like what spinnage and dangelon greens comes in, and them I play fine on with two little wood hammers made by me covered with cottonbatting. Everybuddy also calls me the best imitating of a wruster crowing round these parts and I want to get in vawdivil with my stunt. What do you think?

Once I had things all fixed up to go with a little show playing my cans and blowing my wruster crow through a big tin horn that stood me for a dollar to get made over to the village, but another guy here which can squeal like all possessed the same as a pig under a gate got there first for fifty cents less money and so they let me and my two stunts down for him and his one little squeal. I have now changed my cans for flowerpots, and along with my wruster crow have learned to do the pig squeal and can jazz it fine. Would you please tell me if you think my ack will get by with a few talking jokes stuck in on the side?

As you will see from the bottom of this letter my two first names are James and Jennings. If I get in vawdivil could I stick jazz to my names and have them bill me as Jim-Jens-Jazz and do you think it would be a good one? My chum is learning himself to play a tuby horn and wants me to pick up the slip trumpet and make a team with him. He thinks we might go over big as the Boy Brass Blowers if not too old before we get learned. What do you think is the best advice for me to do, Mr. Editor? Entrusting to hear from you soon and be sure and don't print my name but use the front letter of each I am your respectfully.
Jay Jay.

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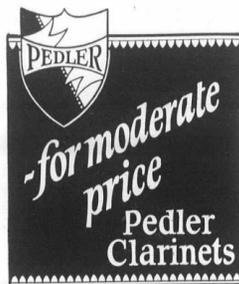
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SPEAKING OF BANDS AND ORCHESTRAS



THE NICHOLAS SENN HIGH SCHOOL R. O. T. C. BAND, CHICAGO, ILLINOIS
Capt. A. R. Gish, Organizer and Director

THE Nicholas Senn High School R. O. T. C. Band of Chicago (now practically a combination of three bands in one) was organized by Capt. A. R. Gish in September of 1924 with thirty pieces. In two years the thirty-piece organization had expanded into a combination of nearly two hundred pieces divided into three active units: concert, military and beginner's bands (the accompanying picture shows the combined concert and military bands, totaling one hundred and thirty pieces), and before long Capt. Gish will have added an all-saxophone contingent of from forty to fifty players.

In national and state contests the band has held its own with honor to school, conductor and itself. In April last Capt. Gish took seventy of his boys to the state contest at

graduated in 1916. During the World War he was bandmaster of the One Hundred and Eighth Engineers' Band of the Thirty-third Division from Chicago, and later traveled with various musical organizations. He finally located at Chicago in September of 1920, where he played bass trombone for two seasons in the Chicago Symphony Orchestra under Frederick Stock; he also played numerous hotel and theatre engagements before taking up the high school band work. Perhaps the greatest moment in the life of Capt. Gish was when his High School Band was presented with a beautiful trophy by Bandmaster John Philip Sousa for winning the Illinois State Band Championship last year.

—M. V. F.



John Philip Sousa presenting the Sousa Trophy to Capt. A. Gish (in uniform) and Mr. B. F. Buck, Principal of the School (right) on the occasion of the Band's winning the Illinois State Band Championship last year.

Illinois and won first place; in May, at the national contest in Council Bluffs, Iowa, the same boys won fourth place in a close contest among twenty-one splendid bands. The instrumentation of the band at these two contests was two flutes and piccolos; two oboes; two bassoons; two E♭ clarinets; twenty-four B♭ clarinets; two alto clarinets; two bass clarinets; two alto saxophones; tenor, baritone and bass saxophones (one each); four B♭ cornets; two B♭ flugel horns; two B♭ trumpets; four horns; five trombones; two baritones; two E♭ tubas; four B♭ tubas; two tympani; two snare drums; bass drum and cymbals. The numbers played were *National Spirit March* (Hummel), the *Huldigungs-marsch* (Crieg) and *Maximilian Robespierre Overture* (Lütloff), by the concert band; *Cincinnati March* (Van Der Cook), *Largo* (Handel) and *The Funeral March of a Marionette* (Gounod), by the military band. Last year, at the preliminary contest held on April 16 at the Northwestern University, the concert band won second place in Class A, and the military band first place in Class D.

Capt. A. R. Gish (organizer, instructor and director of the Nicholas Senn High School R. O. T. C. Band) was himself a public school band-boy, beginning his playing career on November 4, 1909, in the High School Band of Abilene, Kansas, his native place. He later attended the Warren Military Band School at Warren, Ohio, from which he

BURLINGTON, VT. HIGH SCHOOL ORCHESTRA

A. E. Holmes, Director

This orchestra represented Burlington at the New England School Music Festival in Boston last year, and has again entered the lists for the Festival to be held in the same city, May 18-19, 1928.



Big Oaks From Little Acorns Grow

IT HAS taken nine years for the heads of the Burlington (Vermont) High School to develop and unfold a small orchestral ensemble of eight pupil players into a full-fledged orchestra with a membership of fifty (also a band of twenty-seven members), and the unfolding perhaps is due mostly to the untiring and continual evolutionary efforts of Mr. Adrian E. Holmes—the teacher of Accounting, Economics and English in the school, and present director of both orchestra and band. However, nine years is but a short time when there is taken into consideration the usual school handicaps, drawbacks and fluctuations which always beset such organizations; also, that in this instance no pupil is eligible to membership in the orchestra who will not grasp and accept the fundamental principle upon which it is built.

From the very beginning of this school organization it ever has been impressed upon the mind of every student who desires to enroll, that the work is three-fold in its object or purpose: first, pastime; second, knowledge; third, service; or more specifically: the enjoyment found in playing good music; learning how to listen to an orchestra (by taking actual part one comes to know and distinguish the different sections), and service to both school and city. Regarding service, the orchestra is always ready to furnish music for the many school functions (a smaller body from the full orchestra now plays for the school motion-pictures), and frequently it is of service to various city organizations and associations, as well as those visiting the city. Orchestra work alone gives a student the same credit as does any unprepared subject; if a pupil is studying with an approved teacher and also playing regularly in the orchestra, he receives the same credit as for a prepared subject.

As usual with all such organizations, the chief obstacle to be surmounted in the beginning was the obtaining of instruments. It was evident that if a well-balanced orchestra (and band) was to be organized and maintained, the self-owning of the instruments by the organization was a necessity, and this was effected through the generosity and support of the High School Mothers' Club, Rotary Club, Exchange Club and other private organizations of the city. At the time of this writing the school owns a dozen or more instruments, including basses, baritones, drums, etc.

The organizing of the band necessarily was delayed until sufficient instruments had been secured to cover the playing of all the principal parts; consequently it did not fairly begin work until November, 1926, but it accomplished some very good work during the winter. It is the aim of the musical department of the school to keep adding to its instrumental equipment until a perfectly balanced instrumentation for orchestra and band is obtained.—M. V. F.

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J. O. M. INVALUABLE IN SCHOOL WORK
IN THE October number the selection *On the Nile* was extremely interesting to me as it was written by Walter Wallace Smith, a comrade stationed with me while in the U. S. Army. Mr. Smith is a fine musician and a good composer. I prize that number of his highly.

I have charge of the North Liberty combined High School and Community Orchestra, consisting of four first violins, one second violin, three clarinets, three cornets, three alto saxophones, two tenor saxophones, trombone, baritone saxophone, C tenor saxophone, tuba, flute and piano. We use the horn parts for two alto saxophones, one tenor saxophone on trombone treble clef, or on the 'cello part written from the bass clef. Your publications are about the only ones that come close to meeting our requirements and your music is always welcome.

It is my opinion that every school that has even a few instruments should subscribe for the JACOBS ORCHESTRA MONTHLY as it is invaluable because of the school work it contains.

—JOHN B. DREIBELIS, Director, saxophonist, flutist.



AUSTRALIAN BIBLE SCHOOL ORCHESTRA

I HAVE now had the J. O. M. continuously for the past four years and have been greatly interested in every article, particularly those relating to music in the schools. I think with you that all schools should include musical training in their curriculum." As showing the far-reaching scope of this magazine the quoted statement is interesting as it stands, and doubly so when known that it does not come from a public school official, but from the conductor of a little orchestra at the "College of the Bible" in Glen Iris, Victoria—a theological college in far Australia. The conductor, Mr. Roy Greenhalge, writes that his orchestra of eleven are "J. O. M.-ites," and that thanks to the magazine every player has a regular part. He mentions *Just a Memory*, *Wild Horses*, *Cherrytime* and *Ultimatum* as a few of the pleasing numbers, and further writes: "There are no bad pieces in J. O. M., only some are liked more than others. Carry on with the good work! Australia sends you best wishes!" Who says that bible theology and music theory are not in concord.

RACKETT ROUSES REMINISCENCES

IT certainly was with a great deal of interest and pleasure that I read Mr. Rackett's narrative of New Orleans of many years ago. Every line was correct with the possible exception of the statement that the Academy of Music and the St. Charles Theatre were side by side, as the Phoenix House Bowling Alley and a small hotel separated them, (as I know, because I set up Ten Pins in the Phoenix Bowling Alley in the year 1873). Outside of that small error everything is correct.

Those were the good old days all right! Big beers, free lunches, open houses, dog fights, chicken fights, horse races, prize fights with bare knuckles, and so on. The French Market is yet at the same old place, down by the river. The coffee is just as good now as it was then and the same good doughnuts go with every cup of coffee, all for the sum of 10c. —George DeDroit, New Orleans, La.

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MILTON W. FOY

in practice. Though certain circumstances beyond his control caused the cessation of this praiseworthy activity, he deserves much commendation for his attempt to do something of tangible value and for putting it over for the length of time he did.

Big city locals are full of cliques and cliques. Chicago is no different from any of the rest. No matter how impartially our beloved president, Jimmie Petrillo, tries to make these factions work harmoniously together, the human element always asserts itself. Foy has not been criticized by all classes of musicians; to the contrary, a large number are ready and willing to assist him in putting the idea of a union symphony orchestra over — a matter which is going to require a good deal of missionary work. Foy is capable, a good business man, and a man who impresses you with his sincerity of purpose. He has been quite a factor in both the teaching and the band world of Chicago, and he is going to be of even greater service to this particular phase of the musical art as time progresses.

—Henry Francis Parks

TWENTY-TWO years ago, a son was born into the home of the Rev. and Mrs. J. W. Clifford at Bremston, Washington, and although at that time the newcomer showed no greater aptitude for music than that indicated by a persistent vocalizing, yet a bit later the boy disclosed such an inclination towards the art that his parents had him instructed on the piano when quite young. Later his studies were turned to the pipe organ, and in his early youth he played church services frequently — an act which soon developed into the customary.



EDDIE CLIFFORD

Picture-playing next attracted the lively interest of Eddie, so he packed his other shirt, left home, and started out to seek musical adventures. He first landed at the console of the Morton organ at the Ritz Theatre in Spokane, Washington. From there he moved to Seattle where he played at the Society Theatre just long enough to arouse the interest of Henri LeBel, who was then playing an engagement at the Blue Mouse in that city. Henri took Eddie under his music wing, and shortly thereafter we find our young adventurer himself holding down the bench at the same theatre. He played at this house for two years continuously; first as an associate, later at the top as a feature. From there he ventured into San Francisco, California, and played engagements at the new Mission and Filmore Theatres.

His next engagement was at the Bagdad in Portland, Oregon, one of the most sought-after positions in the finest house of its kind in that city. He had played there for only a few months, however, when there came another opening, this time at the Embassy in Seattle. With his professional "ear to the ground," Joseph Danz (owner of the Embassy) had been hearing much about Clifford and his organ playing, and deciding that here was the very man he wanted, promptly engaged him for that house, where Eddie now is acting as master of ceremonies besides accompanying the pictures and playing concerts. In conjunction with his little pal, Kelly Imhoff, our young friend has put over some clever organ and singing stunts, both boys being gifted with exceptionally good singing voices.

Eddie is a brilliant organist with a pleasing personality, and this, coupled with his clever showmanship, makes him capable of "putting" over any act. It is my privilege to hear him often, and I must admit that in each of his scores he introduces something new and extraordinary. I also would say that, in my opinion, the education of any organist has not been completed until he has heard the playing of Eddie Clifford.

— J. D. Barnard.



SAMUEL MAGAZINE

AT THE age of only twenty-one years, Samuel Magazine of Dorchester, Massachusetts is one of the youngest orchestra leaders in the country. He started in the Hyde Park Theatre at the age of fifteen, where he has remained for six years, playing high-class Keith vaudeville and the best type of pictures. For four years this young man studied violin with Alexander Shedlovsky (advanced pupil of Leopold Auer); took a course in harmony and composition under Nicolas Slonimsky (pianist-composer and at present private secretary to Serge Koussevitsky, the noted director of the Boston Symphony Orchestra), and is now entering upon his fourth year of advanced violin instruction with Boris Kreinin (solo and first violinist in the Boston Symphony Orchestra) — a record of study that counts big. The aim and ambition of this young director is to capture the highest position that the theatrical line of business has to offer, and there seems to be nothing standing in his way.

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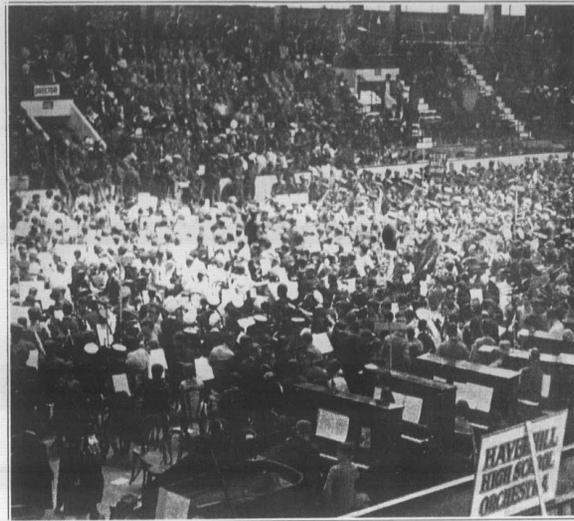
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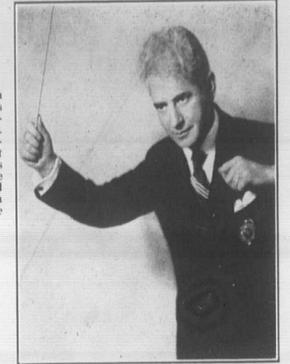
The high spot of the 1927 New England Band and Orchestra Festival, when a massed ensemble of 3,000 school children played under the baton of John Philip Sousa. The picture shows about a third of the players and a small portion of the vast audience. Only a small section of the rail of the balcony which encircles the huge arena shows in the right foreground — which explains why Haverhill High School receives a disproportionate share of publicity in this picture. The banners and standards of the fifty or more schools and towns were suspended from the balcony, all beyond the range of the camera, except Haverhill. The coming festival is scheduled for May 19th of this year. It will be sponsored by the Boston Rotary Club and the New England Music Festival Association, Inc.



The three attentive males pictured above are Hal Kemp, V. A. Rolfe, and Vincent Lopez. The lady concerned is Zelma O'Neill, dancing star of "Good News" who is demonstrating the possibilities of the Varsity Drag — and how!

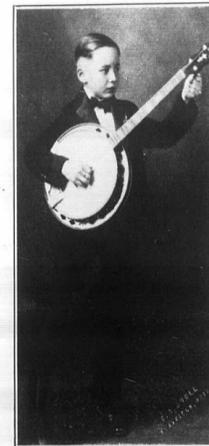


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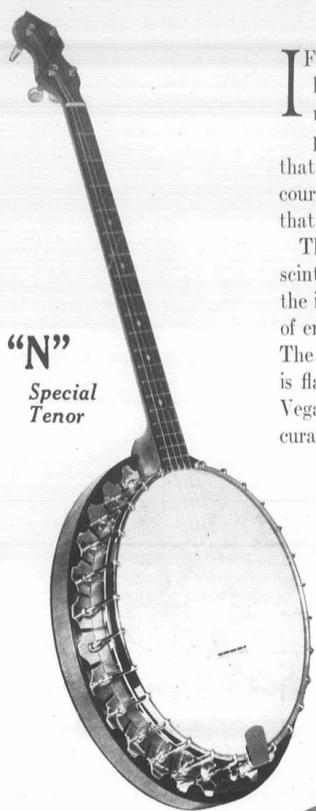
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