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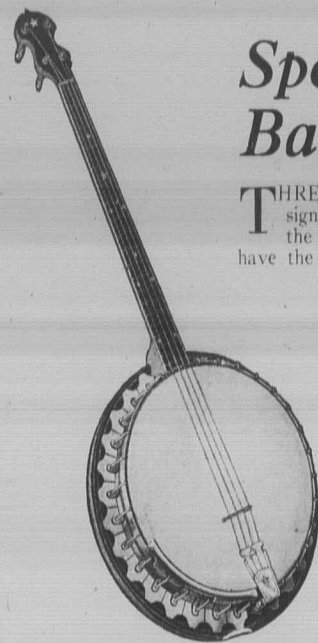
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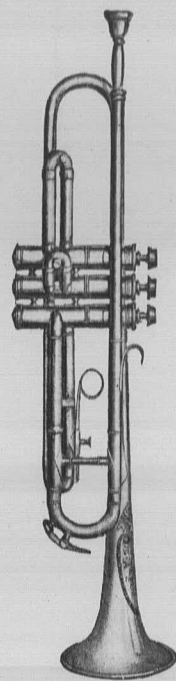
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AUGUST
1928

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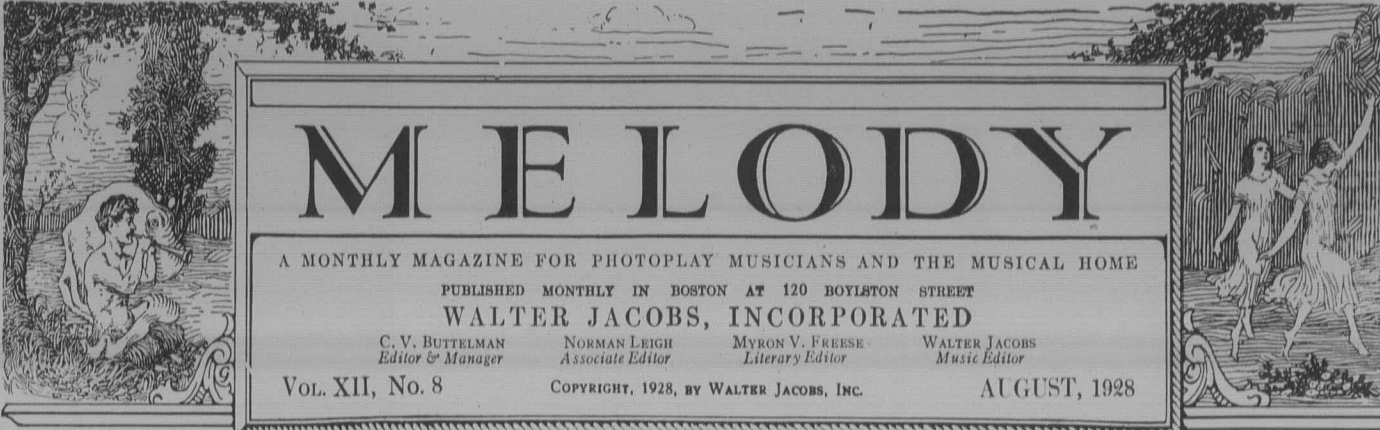
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MELODY

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME

PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET

WALTER JACOBS, INCORPORATED

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This and That

Are Bandmasters Gentlemen?

THE attempt of music to receive a recognition in the army equal to that accorded the callings of medic, dentist, sky-pilot, and horse-doctor (a truly extensive range, all must admit) has received a set-back through Presidential veto of Bill S 750, which aimed at making bandmasters commissioned officers. President Coolidge gave as his reason for vetoing this measure the matter of increased expense to the government (\$86,000 a year) and backed it up with the assertion of the Secretary of War, that "it does not serve to meet a need of military service nor operate to improve that service. In fact it is his (the Secretary's) opinion that to give commissions to band leaders, thus requiring them to exercise administrative and disciplinary control over the bands, would militate against the musical instruction of the bands, which is now and must always be their main function."

Well, on the matter of expense, we have just this much to say: \$86,000 a year is of course a fairly substantial sum, but in comparison with the amount of money annually disbursed by a prodigal and at times none too wise government, it shrinks to an insignificance which would make of it an item well nigh invisible on the Treasury records. Of course, the spending of this sum would be as indefensible a matter as is much of the money referred to in the above sentence, if the balance of the President's veto message consisted of incontestable verities. However, there seems to be a preponderance of opinion on the part of those best in the position to know (that is to say bandmasters themselves and persons, such as John Phillip Sousa, who have acted in the capacity) that far from militating against the musical efficiency of an army band, the raising of a bandmaster to the authority of a commissioned officer is the very act necessary to increase the musical standing of the various regimental organizations.

The position of the War Department, which opposed the bill, appears to the civilian eye, a compound of snobbery and inconsistency. In a piece of literature entitled *Music In Our Army - The Soul of the Service*, prepared under the direction of The Adjutant General of the Army, one learns that "music has played a vital part in the military service, both in peace and war." . . . And also, "Morale and esprit de corps are important factors in the efficiency of any army, and experience showed that the music of the regimental bands was an essential factor in promoting and maintaining the contentment of the troops." Concerning the functioning of army bands in the World War, it says, "The band was also a great factor in building up the morale of the regiment while in training for action." In a final reference to army bands, appears the sentence, "Knowledge of a duty well done is their reward"; the War Department evidently intends that it will continue to be.

Above we find music referred to glowing in official literature as the "Soul of the Service." It is said that it has played a vital part in the military service, and that it was an essential factor in the matter of maintaining morale. Now listen to Brigadier General Campbell King, Assistant Chief of Staff, G-1, testifying at the hearing on Bill S 750; (the italics are ours):

"The differences of opinions are honest between the War Department and band leaders. I think that it arises mainly because the War Department does not ascribe, and naturally, that importance in the military establishment to bands that the band leaders and musicians probably do. The War Department feels that the position of a band is predicated not upon any social or civil contact, but upon the needs of the Military Establishment."

This would appear to be turning a somewhat cold shoulder to the "Soul of The Service." Upon being ques-

tioned as to what he attributed the difference of attitude in European governments and that of our own towards bandmasters (in most European countries bandmasters are commissioned officers), General King responded, "I don't know, Senator, much about the bands of foreign powers. I do know that up to date the bands in our Army have been satisfactory to the War Department. I do not think there is any desire on the part of the War Department or that the War Department feels there is any need, to make any change."

Now, of course, we may be all wrong, but it appears inconceivable to us that the assistant Chief of Staff G-1, War Department, should be in ignorance of the procedure of the warlords of foreign countries towards that branch of their armies which "plays a vital part in the military service." However, it must be so. General King says that the War Department is quite well satisfied with things as they are. Of course, that is a typical statement of a typical mind. With no intention of being inconsiderate we might draw attention to the fact that the War Department of the United States was quite well satisfied with an airplaneless army for quite a period after that useful invention was offered to it. However we do not take these head-duckings too seriously. We believe, and others with us, that the true reason (and by the by, the only angle of the case which General King would not discuss) is contained in the following extract from a communication to the Chairman of the Committee on Military Affairs sent by Dwight F. Davis, Secretary of War:

"Army band leaders, in the grade of warrant office, find themselves in a congenial social status at present, due to the fact that their associates are other warrant officers and the non-commissioned officers in the higher grades, men of a high class, who are of about the same age and length of service as the band leaders themselves. Were band leaders given commissions in the junior grades, their associates would be other officers in the junior grades—men much younger, generally, than themselves, with little or nothing in common. This would not be conducive to the general contentment of either the band leaders or their families, nor could it lead to the close association and comradeship which now exists where men of the same rank are of about the same age and length of service."

We furthermore believe that the kernel of the reason is contained in the first sentence of this excerpt up to the third comma. This is also the opinion of Senator Steck of Iowa, who said on the Senate floor, "The bill was objected to by the War Department before the committee solely on social grounds." That is to say, in the eyes of the War Department, a bandmaster is not quite — er — the sort of person that an officer and a gentleman — er — would care to associate with on equal terms.

We would not make quite so much of this matter if the President's veto had not stressed strongly the attitude of the War Department towards the bill. Frankly, this is intolerable and a situation that any red-blooded musician must resent with every fibre of his being. It constitutes a gratuitous slur on a profession that curiously enough, has been pointed out, is exalted by the War Department on the one hand and ignominiously slandered, even if by inference only, on the other. It has been suggested that musicians the country over protest to their Senators and Representatives, to the War Department, and even the White House itself, concerning this ill deserved and unwarranted attitude towards a class of men without whom there would be no "Soul of the Service"—grandiloquent and, as coming from the War Department, apparently meaningless phrase.

From the Shoulder

WE WISH to lift our imported Connecticut Milan to one Charles N. Daniels, better known to the general public as Neil Moret, who, speaking in his little *The Voice of the West*, agitates the editorial vocal chords in no uncertain manner as follows:

"They might tell you that this is a mechanical age — maybe it is — but don't let anyone argue you into the conviction that self-expressed music is gone . . . banish that thought, for no mechanical force can kill the public's desire to play and sing.

It is wonderful to sit back and hear the great bands and singers over the radio. It is even greater to hear the perfect recordings and masterful player-rolls, but these mechanical devices only tend to increase the music lover's desire for self-expressed music. Every band leader wants to be a Paul Whiteman . . . Every trumpet player wants to be a "Red" Nichols, and every punk kid craves and envies the position held by Al Jolson, the king of popular song demonstrators, so there will always be this ever prevailing desire to play and sing — to learn how it's done, and while classical music is undoubtedly the backbone of our industry, don't lose track of the place filled by popular music."

Whether in the popular or the classical field, we are inclined to Mr. Daniels' opinion, that the desire to participate in music will never wane.

Virtuosity and the Guitar

IN THE July number of McCall's Magazine the well-known composer, Deems Taylor, had the following to say, in part, of the guitar in general, and Andres Segovia in particular:

"The Great Paganini used to fall in love at more or less regular intervals. One of these attacks, we are told, was so severe that he retired with the object of his affections to an island, abandoned the violin, and devoted three years to mastering the guitar. Commentators usually dismiss this bit of musical history with a literary shrug, as indicative merely of the irrationality of genius and of the disintegrating effect of love upon the human intellect. Recent events, however, have gone to indicate that perhaps Paganini was not such a fool as he looked. For a young man named Andres Segovia, who came to America early this year, has proved that, in the hands of a finished technician and artist, the guitar can be an instrument of extraordinary variety and beauty, capable of commanding the respect of the most uncompromising of musicians.

"The guitar, in his hands, has nothing in common with either the sentimental moanings of the Hawaiians or the familiar gentle plung-plung-plung of the college campus performer . . .

"He plays scales, arpeggios, and even trills, with the apparent ease of a skillful pianist; he plays chords with a solidity and completeness that suggest the harp; he produces harmonics that recall the same instrument. He can produce a tinkling, bell-like tone very similar to that of the harpsichord. By some magic of stopping and fingering he can even play intricate contrapuntal passages such as no player of a plucked instrument has any business to be able to manage. I have heard him play a three-voiced fugue by Bach in such a way as to make it sound not only possible, but easy.

"In short, as this rather helpless description tries to convey, Segovia reveals the guitar as an instrument of totally unsuspected possibilities, one that suggests, on the whole, a keyboard instrument, and still manages to preserve

Continued on page 16

The Development of Piano Music

THE tendency of the modern school of pianoforte playing is to get away from the purely mechanical features of the cut and dried finger exercise and combine the merits of such with melody. Nor is this idea entirely new as may be attested by the works of the Bavarian pianist and teacher, Adolf Henselt, who was born in 1814, and of Stephen Heller, who was born one year later. Many of the studies of the latter are graceful and melodious and serve admirably as teaching-pieces of keen interest to students, while many of the Henselt *Etudes* are excellent concert numbers and until a few years ago were found upon the programs given by prominent artists. Chopin lifted the *Etude* entirely out of the finger exercise class and while his pieces grouped under this heading do have superb technical value, they are masterpieces of musicianship. Leopold Godowsky, one of the greatest technicians of the day, has greatly increased the value of the Chopin *Etudes* for educational and technical purposes in his transcriptions of them. Pianists and teachers owe a deep debt of gratitude to him for bringing out in these works hidden beauties and possibilities of unquestionable value.

Eminent Virtuosos

One of the most dazzling piano virtuosos of the nineteenth century was Sigismund Thalberg, who was born in 1812, just three years after the birth of Chopin. Many authorities differ on the subject as to where Thalberg received his instruction, but Czerny is generally acknowledged as among the list of important teachers to whom he went for lessons. Thalberg, however, owes a great deal of his success to his own devices, for he was constantly working upon new forms of fingering, and he spent hours a day working out special plans for finger gymnastics. He wrote a great deal of music, much of which was on the variation form, and played his own compositions in public to the exclusion of those of all composers. (This seems to have been a popular custom at the time, for many pianists played only their own works.) These compositions were so overshadowed by those of Liszt, which were often of the same character, that they are practically unheard of today.

Franz Liszt, who was heralded all over Europe as a boy prodigy, was one year older than Thalberg. After a few years of successful concert work, he considered giving up music and taking religious orders, but upon attending a concert by Paganini, the great violin virtuoso, he became enthusiastic and decided to become the Paganini of the piano. This ambition he fully realized, and in a short time surpassed Thalberg, who at the time, had reached the pinnacle of his popularity. Liszt's compositions were largely transcriptions of other works, and he employed the variation form to such an extent that he practically succeeded in covering that form as completely as Bach did that of the Fugue, or Beethoven of the Sonata. His compositions, however, can hardly be placed upon the same plane with these older composers. The Bachs brought the thumb into use in making turns in passage work, and Liszt conceived the idea of using the thumb in bringing our inner melodies. Before his day the important melody of a composition was placed in the soprano voice; Liszt did not

By JUDSON ELDRIDGE

The final installment of an interesting résumé of pianoforte music and its makers, which brings the subject up to modern times.



confine himself, to the practice but, instead, used the other voices at will, with delicate lacy patterns for the upper parts. He frequently intertwined the melody around the alto and tenor voices, depending upon the two thumbs to bring out most of the melody notes. (See his arrangement of *Wings of Songs* by Mendelssohn). The art of finger dexterity started by Clementi is said to have culminated in Liszt.

Another famous teacher, living to within a few years ago, was Theodore Leschetizky, who was born in Austrian Poland, in 1830, and spent most of his teaching life in Vienna. He was the pupil of Czerny and, like that master, established a method or a special system of exercises for the development of technic. However he did not follow in the footsteps of Czerny to the extent of flooding the musical world with books of finger exercises. Mr. Leschetizky is quoted as saying that he had no "method" but looked into the individual needs of each student and treated these needs accordingly; nevertheless during the past generation there were many exponents of the "Leschetizky Method" and there are some today. Whether these teachers actually teach a system planned and laid down by Leschetizky or whether they only inculcate some of his ideas into their own teaching, I cannot say. Regardless of this matter of fixed method or otherwise, Leschetizky was the teacher of many who became famous artists; among these are to be counted Paderewski, Fannie Bloomfield-Zeisler, Katherine Goodson, Hamburg and Gabrilowitsch. He also was the composer of a number of delightful pieces for the piano.

Two Outstanding Pedagogues

It is not possible for us to consider at this time all of the excellent pianists and composers whose work attracted world-wide attention in the latter eighteenth and the nineteenth centuries, for there were many such. It has been my purpose to bring out some of the highlights and in so doing to give a bird's-eye view of the progress of the technical side of piano playing and piano music of this type. I should like at this point to mention two outstanding American figures in the field of piano technic, W. S. B. Mathews and Dr. William Mason. The former, who was born in New England in 1837, after teaching in different sections of the country, located in Chicago where he wrote texts on music subjects, contributed to newspapers and journals, taught, and brought forth the *Mathews Graded Course* which became known to almost every village music teacher

from coast to coast. Mr. Mathews selected the material of his course from the works of the older masters, mostly from the technic schools, and arranged the numbers in progressive order. These were grouped into books called grades.

Dr. Mason was eight years older than Mr. Mathews, and like the latter, born in New England, located eventually in New York City, where he wrote and taught with unusual success. He won the distinction of being the first great American virtuoso and his name still holds a place at the top of the profession with that of William H. Sherwood and E. A. MacDowell. Mason's *Touch and Technic* is still in use by many excellent teachers. Amongst other things he wrote a method for beginners, as well as a number of delightful piano compositions.

We can come to the conclusion that the composers for piano in the late eighteenth and early nineteenth centuries occupied themselves largely with either the suite form and the sonata, or spent their efforts in developing schools of technic; sometimes both. Some short pieces were written, of course, but most of these were parts of the suite or closely akin to it.

In the early part of the nineteenth century three of the greatest geniuses in the world of piano music were born within a year of each other; Mendelssohn and Chopin in 1809, the former in Hamburg and the latter in Zelazowola, Poland, and Schumann in Zwickau, Saxony, in 1810. Mendelssohn spent most of his life in Leipzig, where he established the famous Conservatory of Music, Chopin took up his abode in Paris, and Schumann lived for a time in several German cities, among them Leipzig and Dresden.

Romantics of the 19th Century

Mendelssohn wrote many compositions for the piano from the larger sonata-forms down to the smaller pieces of "drawing-room" type. He is better known today for his shorter numbers, and a group of them which he called *Songs Without Words* are musical gems from the standpoints of structure and beauty. Another famous composition of his is the *Rondo Capriccioso*, which he is supposed to have written at the age of sixteen. Mendelssohn was a finished pianist as well as composer, and his delicate and refined taste in playing was ever a delight to his audiences.

Chopin, one of the most unique and outstanding figures in the entire musical world, created a new style of piano composition which has not been excelled in beauty or depth of feeling. His compositions are decidedly pianistic, written for that instrument alone, and are of a highly emotional content. To some few musicians of the present day he appears sentimental and showy, but I attribute this attitude to a lack of understanding of Chopin in the deeper sense. As he was afflicted for most of his life with ill health, his playing no doubt lacked that bombastic fire so common to many pianists of his time, but what it may have lacked in force it undoubtedly made up in tenderness of expression and refinement of taste. Many musicians consider him the poet supreme for the piano, and the greatest concert artists since his time have drawn heavily from his works for material for their programs. While Chopin

wrote in some of the larger forms of music, it was in the smaller that he was most eminently successful, developing some of these to such proportions as to leave nothing to be desired. (For example, the *Scherzos* and *Ballades*.) He drew largely for his material from those things at hand, such as the Polish dances and the waltz. A new style was created by him in the *Preludes*, which he wrote while on the island of Majorca.

Schumann's ambition was to become a piano virtuoso, although he was not given the training to prepare him for such a career in early life. In his eagerness to overcome technical difficulties through mechanical means, he so injured his hands that he had to give up all thought of such a career. His ambition was realized, however, by his illustrious wife, Clara (Weick) Schumann, who was one of the most famous of woman pianists, and who introduced many of his compositions to the public. He turned his thoughts to composition where he gained a place among the foremost composers for his depth of feeling and breadth of intellect. Schumann is ranked by some as the equal of Chopin in piano composition and there are those who place him first. His work was not confined to the piano alone; he wrote music for other instruments and combinations of instruments as well as songs that will remain at the top of musical literature for ages to come.

Other 19th Century Composers

The nineteenth century produced another great composer for the piano, about whom much controversy raged, Johannes Brahms, born in Hamburg in 1833. While he was the friend of many prominent musicians of the age and they accorded him a place with themselves, he was bitterly condemned by some of the critics. The spell of Hungarian music caught him, as it had Liszt, and the *Hungarian Dances* are perhaps the most widely known of his piano compositions. Not much of Brahms' music is suited to the immature player, but he has left a wealth of music which is a delight to the more serious advanced student and to the artist.

Mention should be made of the piano compositions of the great song king — Schubert, born in 1797. While he was better known as a composer of other than piano music, he left many compositions for that instrument that deserves a high place in its literature. He was a master of melody, and his writings for the piano are unusually melodious. Of special interest to present-day pianists are the *Impromptus* and *Moments Musicaux*.

The last part of the nineteenth century brought a whole host of composers of short pieces, generally classed under the heading of "drawing-room music," whose work furnished delightful and entertaining teaching material and some of which contained genuine musical value. Among this list, headed by the splendid pianist-composer, Benjamin Godard, may be placed the name of Gobbaerts, who wrote many pieces under the name of Streabogg, (the name Gobbaerts reversed), Theodore Lack, Carl Bohm, Carl Heins, Chaminade, Sinding, Paul Wachs, Eugene Ketterer, and many others whose names are familiar to a large number of piano teachers in search of valuable teaching material.

One of the most outstanding figures of the nineteenth century in composition was Edvard Grieg, the famous Norwegian composer. He wrote a great deal of music for the piano, much of which would come under the head of program music, for he painted musical pictures of

Norwegian life and scenes in a most vivid and delightful manner. His music is rich in tone color and contains great depth of feeling.

Russian music is enjoying popularity in America at this time, and its present outstanding composer in the piano group is Rachmaninoff, although compositions for the piano by Tchaikowsky, Moussorgsky, and others find popular favor as well.

The great Russian virtuoso, Rubinstein, while not so noted a composer as he is pianist, has written some delightful piano music which demands a place in the list of musical literature. The same is true of Moritz Moszkowski, composer, pianist and teacher, who was essentially a writer of chamber music.

The Modern School

It is not safe to class too much music under the head of the modern school, for what is modern today becomes the accepted thing tomorrow and in a short time is classed as old fashioned.

Composers today spread their efforts over a vast musical territory, and I am safe in saying that there is no particularly modern composer of individual piano music. Many delightful compositions for the piano are being written, however, some of which follow more or less the forms and rules laid down by the early masters while others are formless masses of sound.

The late French composer, Debussy, wrote piano music which, because of its apparent formlessness, or indefiniteness, found little favor with the more conservative of music critics. Upon second hearing, however, the beauty and the sincerity of his music made itself evident and his music is now accepted everywhere.

The great American, MacDowell, wrote music that a few years ago was considered as of the modern school. This resulted from his use of special harmonic combinations which struck the ears of the uninitiated of his period as being somewhat revolutionary. MacDowell's music

Looking Ahead!

BY NEXT month, vacations being over, everyone will be looking forward to what the coming season is to bring forth. Editors are no exception to the rule, only, by force of circumstances, they are a bit more forehanded in such matters than the average citizen.

The literary and music chefs of the *Jacobs Music Magazines* have for some time been pondering the question of next season's bill of fare, and have concocted several dishes in the fond hope that they may prove tempting and of an appetizing nature to readers.

At this time the exact nature of these products of the editorial kitchen will not be disclosed; it is enough to say that at least one of them, to our knowledge, has never been served to the patrons of a music magazine.

To drop a figure of speech which presents difficulties, we would like to state in good, plain, and unvarnished English, that all this is in a direct line with what have always been the policies of this magazine — to give the best available in the field in which we operate — to lead rather than follow — and to bear in mind the tastes and prejudices of an intelligent, faithful, and ever increasing following — the which we are fortunate enough to possess.

The Editors.

is highly individual, and it was thought by many that he was the first of an "American School" of composition, but to date he has had no followers. His music is unusually beautiful and reaches the music lover as well as the skilled pianist. He, like many other pianists since Chopin, wrote *Etudes* that are not studies in the strict sense, although they serve admirably for study material, but which are compositions grouped together under this general heading.

Earlier in this series I called attention to how the ancient dance affected the early classic forms, and before closing I wish to mention a few of the more modern dances that have furnished material for classical composition. While these dances have not been grouped together in the form of the modern suite, they have formed the basis for some very elaborate single compositions.

The *Waltz* — is the child of the minuet and is written in 3/4 measure, although the earlier forms of the waltz called for an accent upon every other measure which gave the effect of 6/4 time. This effect is often found in classic waltzes. The movement of the waltz is smooth and gently flowing.

The *Mazurka* — is a dance in the same time measure as the waltz, but its characteristic accent gives it an entirely different effect. It is somewhat slower than the waltz, somewhat spasmodic, and rather skips along. The first pulse is often dotted and broken.

The *Polonaise*, which is another dance in 3/4 measure, is a freer dance form than either of the above. The melody may contain runs, skips, syncopation and many artificial groups, and may be a rhythmic fantasia. A bass pattern which is quite common for the polonaise consists of an eighth note followed by two sixteenths on the first pulse, and two eighth notes on each of the remaining two pulses.

NOTE: — These three forms seem to have appealed especially to Chopin, as he made free use of them and wrote many compositions in each class. The mazurka and the polonaise were both Polish dances with which as a child he was entirely familiar.

The *Polka* is a skipping 2/4 rhythm which admits of very little freedom of treatment or contrast. The name comes from the Bohemian "pulka."

The *Galop* is a very lively 2/4 measure dance. While the melodic ideas are usually rather thin, this dance has served for a variety of compositions during the past generation, which generally consisted of much octave and chord work, serving as a species of endurance contest. These compositions generally were listed under the title of *Galop de Concert*.

While there have been many other popular ballroom dances, as yet none have been used by prominent composers as subjects for more serious composition.

There have been a few attempts to "jazz up" compositions on the part of some present-day composers, the proof of the success of which is still hanging in the balance. It is not impossible to imagine, however, that when jazz attains a more sane balance, composers of the future may find material in these movements suggesting serious composition on these forms.

Extra Types

There are a few extra types of compositions for the piano which are not derived from the ballroom dance forms or the older classic forms. Since they are all in common use it is well to consider them briefly.

The *Tarantella* is a very rapid dance in 6/8 measure, of Italian origin. The name is taken

from the name of the spider which we call the tarantula, and there is an old legend to the effect that the tarantella was a frenzied gymnastic exercise used to cure the effects of the bite of the insect. It is generally in a minor key, very weird, and with a central, or trio, portion in a major key and quieter mood; it generally ends in a frenzied climax. The *Saltarello* belongs to the same class as the *tarantella*, but is less delirious in character.

The *March* is generally in 4/4 or 6/8 measure, but there are some in 2/4 and 12/8 measure. I know of two written in 3/4 measure, but the rhythm of these must be cleverly brought out by the performer, for 3/4 time does not lend itself well to the march swing. Many great composers have used this form of composition, which, like so many of our other compositions, is based upon the minuet-form, and our own John Philip Sousa, the March King, has excelled in it.

The *Romance* is a song-like composition found in various kinds of measure, with a simple, free, and appealing melody.

The *Serenade* is a nocturnal love-song often-times similar in character to the romance.

The *Song Without Words* and the *Cavatina* (little song) are also song melody type of compositions.

The *Nocturne*, first used by Field and later by Chopin, Schumann and others, is, as the word indicates, a composition with the character of evening or night. It sometimes has the quality of the serenade or the romance.

The *Barcarolle* is a boat song in slow tempo and generally in 6/8 measure. The *Gondoliera*

is of the same type, and the two have been used extensively by many composers. One of the most popular barcarolles is that from *The Tales of Hoffman*, an opera by Offenbach.

The *Berceuse* is a cradle song, usually in a moderately slow 6/8 measure, indicating the rocking of the cradle. A very popular *Berceuse* is that taken from *Jocelyn*, a dramatic composition by Godard. Chopin's *Berceuse* is one of the best types of this kind of composition for the piano and is the despair of many piano pupils.

The *Albumblatt* (album leaf) is a short melodious composition in simple song form.

The *Impromptu*, which was originally a short composition of free character, was very much extended by Schubert and Chopin, who used this form for several of their larger compositions.

The *Pastorale* is a rustic composition of naïve character, generally in a moderately rapid 6/8 to 12/8 measure.

A *Potpourri* is a collection of melodies strung together with no special plan other than that of contrast. It should begin and end in the same key.

The *Ballade*, originally a song, called *Ballad* in England, is a composition of dramatic character. Chopin wrote some of his most beautiful and most elaborate compositions on this form, and while they are song-like in character they make great demands upon the technic of the performer.

The *Reverie* is a dreamy, song-form composition.

The *Rhapsodie* is ecstatic in character and

frequently used to represent folk music. Liszt used the form, and in his *Hungarian Rhapsodies* he has brought to light, and preserved, a large amount of Hungarian music.

When I speak of the *Waltz* form, the *March* form, the *Ballade* form, etc., I do not mean form in the sense of structure or framework of the composition, but types of compositions which, having different characteristics, are used for different purposes and to express different ideas. The structural form of the above compositions are duplicates or modifications of the rondo or minuet forms.

In these articles I have endeavored to acquaint you with the forms of classic composition in use before the piano came into being, to show you how the composers used these forms, and from them developed others; how the requirements of the pianoforte action stimulated technic schools, and how these schools developed and progressed down to our own times; and lastly, how not only our older classic forms, but many of our more modern types of compositions came into being from dances. As said before, there are a few types of composition in use today which belong neither to the classic nor dance forms. While there are many composers and pianists whose names I have not mentioned, the accounts of their work may be found in any history of music or music encyclopedia. I have confined myself to the endeavor of, in some manner, accounting for the greater number of those whose names are in most frequent use in the studio, and to picture their part in the development of piano music.

A Well Known Figure Passes

IT WAS with feelings of genuine and profound regret that last month's issue of the magazine was compelled, by the inevitable, to record the death of Mr. T. H. Rollinson, a broadly known veteran among professional instrumentalists in this country. Practically almost up to the very time of his demise, this old-time musician had been a department head for many years with the Oliver Ditson Company of Boston, and was connected with the *JACQUES ORCHESTRA MONTHLY* as its oldest staff contributor. He was the *oldest* both in point of age and the long duration of his writing connection with the magazine, for at the time of his decease Mr. Rollinson was an octogenarian in years, and his first contribution to the magazine, *The Orchestra Today and Its Requirements*, appeared in March, 1910, of a then new and really experimental orchestra journal. Following that article came his interesting, popular and long-continued series of *Rambles in an Office Chair*, the first one of these appearing in the issue of February, 1911, and the last in the March issue of 1928. Mr. Rollinson was born in 1844, and died at his home in Waltham, Massachusetts, on Saturday, June 23, 1928, at the age of eighty-four years.

In Brief Biography

Mr. Rollinson's music life began at the age of six with an old seraphim (or seraphine), the crude forerunner of the cabinet organ, and while still young he was musically "apprenticed" to the piano. He never by any means in music was a genius (a much-abused and for the most part inaccurately applied term), but a thoroughly-posted and ever-dependable all-round musician, everything which he achieved coming to him only by hard work and constant application. In this respect he once somewhat facetiously wrote of himself in his "Rambles":

"I took music lessons under compulsion. I was not at any time a prodigy with an inborn love of music. My premier taste was for fishing, but when I fished at the expense of my piano practice, I sometimes had an interview with a four-toed strap that hung conveniently behind the kitchen stove, and which thus became one of my inducements for a musical education."

The earlier part of Mr. Rollinson's music activity was passed in a period when, in order to gain a fair livelihood, the average practising musician (not unlike the medico) was a "general practitioner" rather than a "specialist" in any

one branch. At the age of fifteen years he joined the local band of sixteen members with an instrumentation of piccolo, Bb clarinet, Eb key-bugle, two Eb cornets, Bb cornet, two Eb altos, two Bb tenors, Bb bass, small drum, bass drum and cymbals. This band being disorganized by the Civil War, the boy purchased a second-hand cornopean and played in three-piece orchestras (generally a violin, cornopean and cello, or double bass) for dancing, receiving three dollars for dances that lasted until twelve o'clock, and five for regular balls. It was about this time that he became more interested in mechanics than in music, and would have apprenticed himself to a manufacturer of silk machinery if this action had not been vetoed by his father, who was a good violinist. He thus, practically, was forced to an alternative, and continued playing at church services, thereby adding to his music education, although with no idea of ever entering the music profession.

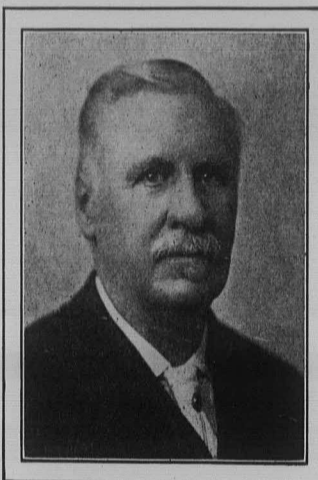
Later on he engaged in a purely commercial enterprise, still holding a position as church organist and choir direc-

tor for several years. Competition proved too strong, however; he sold his business and opened a music store in one half of a jewelry establishment; later he took an entire store and went into partnership with a blind pianist and pianotuner. Everything now seemed strongly tending towards music; he organized a small orchestra of five pieces (the first ever formed in the locality), and began teaching evenings with friends as pupils. He then assumed the leadership of the reorganized local band at a salary of five hundred dollars a year, and began selling manuscript arrangements and compositions for bands, and it was not very long before the regular publishers began taking his compositions. It was thus that T. H. Rollinson seemed actually forced into the music profession, which he continued to follow actively until April, 1888, when he ceased professional activity and became affiliated with the Oliver Ditson Company as music editor of the band and orchestra catalogue, and department manager. In that position he remained almost to the time of his passing—a period of nearly forty years.

Mr. Rollinson's *Rambles in an Office Chair*, which occupied a prominent place in this magazine for seventeen years, were exactly what they purported to be—written ramblings in a reminiscent mood by a musician of wide and varied experience, one who was ever keenly alive to all that was going on around him, whether musical or otherwise, and who possessed a retentive memory upon which he could draw almost indefinitely. There was no attempt at so called "fine writing" in the "Rambles"; they were written clearly, fluently and to the point, humor intermingling with seriousness, and were, at times, possessed of not a little kindly cynicism regarding music fads and foibles. As a series they form a valuable synopsis of early New England music life and general living, and they will remain a pleasant remembrance of the man to every reader of this magazine who has followed them.

T. H. Rollinson was a prominent citizen of Waltham, Massachusetts, whose active presence will be greatly missed by the circles in which he moved, both in his own city and in Boston. Always genial and progressive, he took an active interest in everything which concerned the welfare of the community; he was officially connected with the Waltham Public Library, and at one time was leader of the Waltham Watch Company Band. He had many band, orchestra and miscellaneous compositions to his credit which always found a ready sale.

—M. V. F.



T. H. ROLLINSON

The Notebook of a Strolling Musician

By

ARTHUR H. RACKETT

This is the sixteenth installment of Mr. Rackett's interesting series of articles. The next will appear in an early issue.



RACKETT AND HAZARD
(To say nothing of the dog)

IN the last instalment of the Notebook I recounted the events that led up to my entering upon a circus career. I am now about to take up the career itself, which, while not of very long duration, nevertheless partook something of the hectic in nature, as will be seen by those who follow me to the end.

The Willie Sells Circus was only a single ring show, but it carried a fine band of sixteen men composed almost wholly of experienced circus musicians. Everything and every act was first class at the very start. Willie Sells himself was considered the world's greatest bare-back and back-somersault rider, and had been so starred by P. T. Barnum in his show the first time it exhibited in London. Then there were the four Waltons of Toledo, Ohio, who did a marvelous tumbling act, one of the boys doing a double somersault over several elephants and camels. Rench and Kennedy did a most humorous clown act, and the burlesque graft act of Rench was acknowledged the funniest bit of ring comedy ever put over by a circus clown.

Business went fine with the show all the way from Topeka to Columbus (Ohio), in which city Willie Sells married the daughter of its Mayor. The new "bridal acquisition" went along with the show in a private car, much to the disgust of "Rubber Neck" (the negro in charge of our cars), who emphatically declared that a bride with a circus made everybody else in the show take a back seat, stirred up too much fuss and foolishness, and was a hoodoo anyway. He may or may not have been right in his view of brides and circuses, but from the day we left Columbus everything seemed to change for the worse and so continued until I left the show. We did a rotten business, besides running into a lot of bad weather.

"Hey! Rube!"

At Circleville, Ohio, I had my first experience with a tornado, and I think it is worth telling. It was a very hot afternoon, with not a breath of air stirring. I was sitting up high in the bandstand and playing in my shirtsleeves. Suddenly, and without the slightest warning the big top began to crack and snap like a whip, then it was torn from the poles, sailed up into the air and went off out of sight. This released the canvas sidewalls that fell to the ground and left everybody sitting in the open under bare poles, and before anyone could make a move to get under shelter down came the rain in sheets. The circus folks all started a wild stampede for the cars which happened to be standing near on a siding, and crowded in "out of the wet." Naturally we did not give a show that night, the manager wiring to Cincinnati for a new top. In those days Cincinnati was the American center for circus tents, et cetera, and could render quick service, so the next day we were able to open in another town.

Business continued to get worse and the management made the sad mistake of sending to Chicago and Philadelphia for a bunch of grafters. Twenty-five of this sort of "gentry" came on and proceeded to rob the people right and left. They short-changed everybody and played all kinds of bunco games on the unsophisticated, the old shell game and roulette wheel seeming to catch most of them. When

ever a man was short-changed on a reserved seat ticket, however, he was given a red ticket to stick in his hatband and told it would bring him special service. The red ticket really was a signal to the ushers to place the fellow wearing it away up high in the reserved section and as far away from the entrance as was possible, so that he could not get out in a hurry.

One Saturday night in a coal mining town more than twelve hundred dollars was grafted from the miners who came to see the show and word was passed for all the performers and musicians to get into the train as soon as possible after the close of the night show and "lay low"; we were to listen for the possible cry of "Hey! Rube!", and if it came everybody was to drop to the car floor and lie flat. This cry is a circus clan-call to which every hard-boiled husky and fight-seasoned tough connected with the circus as "hands" rallies as a center; then for a fight with guns, clubs, iron tent-stakes, heavy stake-driving mauls or anything that will hurt, maim, or perhaps kill.

Fortunately for musicians and performers on this occasion, the grafters had sensed the ugly feelings of the miners they had robbed, and skipped early in the evening with their stealings and there was no trouble. When a gang of outraged miners with two or three sheriffs at their head came through the train to line us up and pick out any recognized "workers," none were found, and the train was allowed to pull out of Pennsylvania and move on to Indiana. However, affairs with the show continued to grow worse instead of better; the "ghost" failed to walk regularly, I was three weeks in arrears in my salary and had to send to Mrs. Rackett for money to pay for laundry, tobacco, etc., so I gave my two-weeks' notice to leave the show, which then would be at Washington, Indiana. Physically, I was now back to my old self and form again, hard and tough as an oak knot.

A Bout Not Billed for the Ring

At this point I must tell of a funny episode that occurred while I was with the show, also of a boxing bout which scored a knock-out. When

I started out to join the Sells circus I carried with me several clarinet studies and solos for practice, but never got at them. The leader, Taylor, was kind enough to keep my practice stuff in his music trunk which always occupied a place on the bandstand near where the leader stood. When we came to Zanesville, Ohio (the winter quarters of the big Sells Brothers' Show), two deputies walked into the big top, seized Taylor's trunk and carried it off with all the music. It was a big laugh on me, if not on the leader, for it turned out that Taylor owed a bar bill of \$180 which had been contracted the previous year while he was rehearsing the big Sells Brothers' Show to get it ready to start out, and which would have to be settled before he would get his music back. I made every endeavor to get my own music returned, but all that I got from my efforts was such "consoling" remarks from the sheriff custodian as:

"Come around in September when the case comes up in court and maybe you'll get it then"; or, "Get Sells to pay the bill and we'll send the trunk and music back to you."

The seizure had happened just a few minutes before the music for the afternoon show was to have been passed out, and Sells was in a fine fury. He declared, with supplementary adjectives and things, "I won't pay \$180 for the music. The show hasn't the money. I will close first." However, Leader Taylor came up to the scratch by asserting: "We will play the show without music." And we did! We played the entire show from memory and without music. Now for the bout, which scored a knockout.

Leading Up To It

Every day after our five o'clock tea on the lot, performers, musicians and help would loaf around under the big top, and invariably young Walton (one of the four Waltons that did "doubles" over elephants and camels) used to get out his boxing gloves to put on with anyone who would stand up to him. So far he had licked about everything in the show, and I very well knew that he was merely waiting to add me to the list. My friend, Al Nelson (he had nicknamed me "milk-sop" because I was on a milk diet), used to joke with me about putting on the gloves with Walton, telling me that nothing would more quickly toughen and harden me than boxing, and others followed his lead. I took their kidding good-naturedly (as one had to with that crowd if he didn't want to get in bad) and let them have their fun with me for some weeks (nearly up to the time I left), while I quietly waited to be sure of myself.

One day, only about a week before I left the show, we were sitting or lying around as usual, watching Walton putting on the gloves and asking who was the next that wanted to have a "go" with him. I didn't take the bait, and Nelson jokingly said that I was a poor sport. Then "Big Red" (the property man), pinched my leg, said I was soft from too much milk in me and was afraid to put on the gloves with Walton. I replied that I was hard enough for him, and was not afraid to put the gloves on with anybody in the circus, including everybody. Walton grabbed at the challenge, and promised that he would "knock the daylight out of Rackett just for fun."

Seeing how things were heading Nelson now became quite concerned over me, said that he

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only had been joking and tried to have me back out. Hi Walton (father of two of the Walton boys and brother to the one who was going to "knock the daylight" out of me) came over to me and urged that I keep out of it, saying:

"Rackett, don't put the gloves on with him. They have been framing it up for weeks to get you into the ring and make a monkey out of you."

"Don't worry, Hi," I replied. I have been doing some framing myself. For two months I have been studying this fellow, have got his number, and am ready for him."

We had a little piccolo player in the band who was named McCarty, brother of a big heavy-weight fighter in St. Paul, Minnesota. He became very friendly with me and asked if I knew anything about the game. I told him that I knew exactly what I was doing and asked him to act as second for me, insist upon being time keeper, and have the match consist of three-minute rounds with one-minute rests between. He readily agreed.

Walton, who weighed 168 pounds in his tights, was a picture to look at and as hard as nails from his tumbling. But I knew from watching him that he was simply a slugger without any idea of the science of boxing—feinting, side-stepping, avoiding, etc.—and although I scaled to only 135 pounds felt sure that I could overcome the weight handicap. In the very first round he rushed in to slug and bull me. I was looking for this, however, side-stepped and landed him a good one squarely on the nose. It was hard work at the end of the round to make him break away, as his idea was to slug it out all in one long round.

In the second round he ran wild; hung on in the clinches and tried to wrestle me down. McCarty interfered and told him it was a boxing match, not a rough and tumble fight. However, just before the end of the round he clinched, "soaked" me below the belt and wrestled me to a fall. During the minute rest after the round I said to him: "As you seem to want to wrestle and slug we'll make it a rough and tumble from now on. Everything goes except biting."

In the third (and last) round he again rushed in to a clinch, so I circled his neck with my left arm and with my right hand chopped him with upper cuts until he broke away. He came back like a mad bull! This time I gave him the leg hold, tumbled him, and falling on him (purposefully) jabbed him with my knees, elbows and gloves. He surely had it all coming to him because of the dirty, foul work he had done in the first two rounds; also, in a rough and tumble scrimmage you must hit your man when he's down, for you never can tell how big he'll be when he gets up.

Hi Walton rushed in and pulled me from his brother saying: "That's enough, you've got him whipped." The band boys, headed by Nelson, carried me around the circus ring on their shoulders; Charlie Rench, the clown, offered to lay fifty to ten that Rackett could whip anything in the show, and so ended a scrub fight by a couple of scrub fighters.

"Hey! Rube!" Really Sounds

My last two days with the Willie Sells Circus were hum-dingers. On Friday we played at Shoals, and on Saturday (my last day) at Washington, both in Indiana. Shoals was a little tank town with its railroad tracks running through the main street, and our cars stood on a siding right in the street. At the afternoon

show two husky railroad toughs came into the tent and both were "stewed." They had no tickets for reserved seats, yet pushed right by Mrs. Sells who was in charge of the gate of the reserve section. She called for help and several of the canvas men came running up. They tried to get the two drunks out in an easy way at first, but as they would not go it finally ended in a fight and the two men were thrown out. That night these two plug-uglies came back with a crowd, but were not allowed to buy tickets or enter the show, and so hung around outside of the tent all the evening cutting guy ropes and doing other mean and annoying things. Everyone was cautioned to make the train at once after the show and get under cover, as in all probability trouble was brewing and it was more than likely that the "Hey! Rube!" slogan would sound.

About one A. M., while the musicians and performers were sitting idly on the station platform watching the train men finishing the loading, we saw the boss canvas man and the train master quickly exchange a few words with the men, and almost instantly the flare lights around the car they were loading went out. Everything was still for a minute, then came the noise of the pounding feet of the town gang as they started to rush the train crew (already planted around the cars), broken with the ominous rattle of gun fire. We idle platform sitters did not stand upon the order of going, but rushed for the shelter of the cars some fifty feet away, everybody trying to crowd into the sleeping car at the same time but only making an impossible jam. Finally someone shouted to get into the horse car which was still open with a running board up to the side door, and we all crowded into it. When the affair was over the two tough railroad men were found to be down and out; one of them had been killed outright with bullets; the other, who was almost killed by a blow on the head from an iron stake, died that morning. When the train pulled out about an hour later we were told to lie flat on the floor, which we did and a good thing for us, for the train pulled out in a fusillade of bullets and the windows were all smashed as the town gang tried to shoot up the cars. On the next day the circus was held up in Washington, Indiana, until the authorities had investigated, but the circus pulled through clean as it was proved that the two railroad roughs had hounded us all that day and night, and had fired the first shots.

Close of My Circus Career

On the same day I spoke to Murray, the treasurer of the show, about getting paid early, as my two-weeks' notice was up and I was leaving for Chicago. He said he wouldn't pay out any money and told me to see Sells. Instantly the thought came into my mind that the show was jumping out of Indiana into Illinois. I knew that I could not collect my money in another State, so I interviewed an old Judge who once had been a musician in the town band. I told him that the circus was three weeks behind in my salary and that I must have it or be stranded in the town until I could obtain money from Chicago. Now, the Judge was not only an old band musician, but was sore on the show because of the killings the night before in addition to its reputation for grafting that had been gained all along the line. So, after hearing my story he handed down his decision which was as follows:

"I will furnish you with two deputy sheriffs and a warrant that you will swear to now. If

Mr. Sells refuses to pay you, my deputies will serve the warrant at once, and as he is not a resident of Indiana he cannot leave the State until he has appeared in my court. I close my office and court today at one o'clock, and as I live in the country, nobody can see me before nine A. M. on Monday."

After the evening show I went to Murray and again asked for my money. He said I had better play the concert first, but to that I replied: "No! I am through playing with this show for good."

"All right," he said. "See Sells and don't bother me."

I went straight to the dressing tent where Sells was rubbing down after his riding act, told him that as my time was up I was leaving the show that night and demanded my three-weeks' unpaid salary. He was furious and yelled: "You get to (sulphur-tinged expression) out of here! You'll get no money out of me," and then made a rush for me. I faced him and told him I would get my money or get him. Then I left the dressing tent, went over to the seats where the two sheriffs were waiting, went with them to Murray and told him that if I was not paid then and there both he and Sells would stay over in Washington until Monday morning and face the court.

Murray sent a message to Sells who, wild with fury and with nothing on but a pair of tights, came out into the big tent where the concert was going on and shouted across the ring: "Pay that (forceful but inelegant phrase) and let him go!" Willie Sells was as hard-boiled as they make 'em, but yellow when it came to a square, stand-up fight. He paid me in full, and as it would be an hour before my train left for Chicago I took the band over to a hotel where we had a blow-out with farewell toasts. I arrived in Chicago as fit as a fiddle but broke, and any and all inclination for further tramping with a circus also was broken.

Aftermath

For more than thirty years my friend, Al Nelson, continued to tell the story about how Rackett went out with a circus for his health, started in on a milk diet and finished by whipping everything in the show. In 1903, when Sousa's Band was playing in London, I had to stand and listen to him tell some of the Sousa boys in the lounge-bar back of Queen's Hall about my rough and tumble go-round with Walton in the circus; also, in 1911, when we were playing together in Arthur Pryor's Band at Riverview Park, Chicago, at a supper tendered to the leader and his musicians in the Musicians' Club, Al stood at the bar and told the story. I can assure you that it was very embarrassing to me, for Al always exaggerated everything he told. But it is dead fruit now, old chappie!

"There's a feeling that is sad-like,
And makes my heart pump fast
When they introduce a champion
Who is living in the past.
The clapping is very feeble,
Not many seem to care;
And no one seems to notice
The gray that's in his hair.
I wonder what he thinks about
As he looks around the crowd?
Do you think he rather wonders
Why the applause is not so loud?"

(To be Continued)

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Two Weeks With Pay

THIS is vacation month, and personally I may be found enjoying the sea breezes on what few sunny days we may have. Try and find me! In the meantime, however, copy must be written and theatres continue to operate, dragging in what customers they may with their iced advertisements. Organists, or their substitutes, swelter in unventilated pits, peering longingly at wrist watches every ten minutes, and pretty soon the sere will again be on the yellowed leaf, or whatever the poetic simile may be. The present question on the average lip seems to be whether or not canned music and the talkies are going to eliminate the musicians.

I have been asked to give my opinion, and admit frankly that I haven't the slightest idea. Some experts, and I am inclined to side with them, think it will not, but others take a more pessimistic view. The next two years will probably tell the story, and in the meantime one man's guess is as good as another's. The strongest argument against such elimination is that it is doubtful whether any purely mechanical entertainment will ever entice people into theatres. The logical conclusion of talkies will be movies in the home, and if that develops, the theatres will still be found relying on some sort of flesh and blood entertainment to attract business.

One-Legged Organists

Mr. Kenneth T. Wright of Lloyd's Theatre (no, it's not mine), Menominee, Mich., has joined me in kicking about, and with, the left foot. The re-enforcement comes just in time. I was about ready to cut my right off in order to avoid temptation. Now I begin to hope I may be right after all. And Mr. Wright isn't gagging about his name, either; it's printed Wright on his letterheads, and the contents are as follows:

I have been reading your articles for some time and have noted with interest your discussion on the "one-legged organist." I don't see very many upholding you in your ideas — and in spite of Miss Avelyn Kerr's attack on the same, I heartily agree with you and your views. There are several of my friends in the profession (a few, at least) that are of the same opinion also.

I feel that the organist that uses only his left foot is missing something, and so are his hearers. To be sure — and I don't think there is any objection — a concert organist must have fast and accurate command of his right as well as his left foot. If a theatre organist is a very brilliant performer and uses only one foot, why can't he become even more so by using all of the organ, and not leaving unused what to me seems to be a valuable part of the instrument? I'm not trying to imply that the concert organists' style and manner of playing should be brought into the theatre — that would be folly for the most part, as their aims and results are totally different. One cannot help, however, but admire the technique of a good concert organist, and especially his pedaling.

If, with the coming in of the unit-organ, the pedals on the extreme right side of the console were rendered unnecessary, I should think that organ builders would save many dollars by substituting for those pedals a foot-rest for the weary right foot when it can find no place to "pump" the swells.

I don't know whether it would be more amusing to watch one fall all over the console because he was unable to manipulate his right foot deftly, or to watch him nearly kick himself off the bench by reaching for a high note with his left foot. I have seen the latter happen to noted instructors and broadcasters. I know others also, who can equal most anyone from Pietro Yon to Jesse Crawford, himself, on the manuals, but they get over the pedals as if they had some chewing-gum on their left foot. The lack of good pedal technique doesn't seem to worry them in the



least. I might add that they can make it so realistic that you'd think Peer Gynt came home in a Kansas Cyclone.

As to the physical difficulties necessary to overcome in learning organ, I feel that I have had my share. Being exceptionally long-limbed and (if one wants to get personal) possessing an awkward pair of No. 12's, I thought it a hopeless task to ever get over the elementary requirements. But until someone can positively convince me that I can get better results by using only one foot on my pedals, I shall continue to throw in a few octaves, fifths, chromatic runs and the like which one would find difficult to do with one foot, even if it happens to be as big as mine.

I hope you will pardon my bothering you with this lengthy letter, but I just got started and didn't know where to stop. I wanted you to know that though the odds are yet against us, there are a few organists scattered around that believe with you and your opinions.

So that's all Right.

Unit Ranks

And now comes before the court, oyez! oyez! one Helen Whitehead of Scottsbluff, Neb., organist of the Egyptian Theatre, with a nice note of appreciation about my March article on the Unit Organ. Incidentally that same article moved the New England Wurlitzer district manager to express similar sentiments, than which what could be greater endorsement? Wurlitzer being to theatre organs what Steinway is to pianos, the article must have been sound.

Anyhow, Miss Whitehead now thinks that a little more information as to "the history of the different sets of pipes, their origin, where they get their names and what instrument each represents" would be enlightening to many readers. Actually there is little that I can add to what I said before. I purposely avoided didactic explanations of the different sorts of organ tone in my former remarks. In the first place, such matters are fully explained in any of the standard textbooks on organ construction and registration, or even in the prefatory remarks to the various methods. (See Stainer's Organ Method, Dunham's Organ School, Truette's Organ Registration, Nevin's Primer of Organ Registration, or Audsley's Organ Stops.) In the second place, they have only a limited bearing upon practical registration.

Always willing to oblige, however, I have tabulated below the fundamental distinctions in regard to organ tone in as simple an outline as possible. It should be made clear at the outset that stop terminology is always in an unsettled state and has never been properly standardized, and that, in general, there exists no clear analogy with the orchestral instruments. It is only in the theatre organ that imitation of orchestral color is desirable. The traditions of the organ have been in the other direction, and the conservative organist looks with con-

tempt, and no little alarm, on the present tendency of subordinating pure organ tone to imitative orchestral tone.

Of the four classes of tone as listed below, not one has escaped altered voicing in this respect. Even the diapason, which as pure organ tone, or "churchy" tone, is the backbone of the orthodox organ, has in certain makes of unit organs been cut down and mellowed to a flutey sort of mild horn tone, just as the strings have gone in the opposite direction, and have been stepped up to the characteristic rasp of the so-called keen strings.

From the standpoint of organ construction, there are only two kinds of tone, under one of which, three of the four varieties of color are unequally assembled. This larger division embraces all "flue" pipes, sounding on no more complicated a process than blowing in a bottle or through a penny whistle. Embraced in this classification are string tone, flute tone, and diapason tone, the differences in sound coming from the dimensions and material used. The fourth kind of tone, which is also the second, if you know what I mean, is reed tone, which, as the name indicates, depends on the wind vibrating a reed tongue set inside the pipe. Here's the dope:

1. DIAPASON TONE. Pure organ tone. The traditional backbone of the organ. A heavy large-scale open metal stop, reduced and mellowed in the theatre organ.

2. FLUTE TONE. Covered wooden pipes, sounding as the name indicates. In the theatre organ voiced soft for the concert flute, but loud for the tibia. The latter, save in very large instruments, is confined to the Tibia Clausa, an invention of Hope-Jones. It is a heavy, large-scale flute stop with a leathery lip, furnishing a very bright throaty tone which has made it one of the theatre organist's pets.

3. STRING TONE. Very small-scale open metal pipes, confined in small instruments to the so-called keen strings. These furnish an acid and raspy tone designed to counterfeit the bite of the orchestral string. To offset these keen strings, comprising the Salicional, Viol d'Orchestre and Viol Celeste, larger instruments include the Dulciana, a very soft and mild stop actually belonging to diapason tone, when properly made.

4. REED TONE. — In general, comprising the orchestral wind instruments, with the sole exception of flute and piccolo. The reeds cover a wide range of color and volume, mostly open pipes, but with the softer species capped with slotted resonators. All the authentic reeds of the theatre organ are identified by red stops. In addition to those recognizable as orchestral instruments must be added the Vox Humana (very much throatier and bleatier than its church relative), the Kinura and Krumet (which is nothing more nor less than an up-to-date Kazoo), and the Post-Horn (an ensemble of ten thousand Kazoos). The so-called Night Horn, on the other hand, is a flute stop.

The Newsreel

Last month I promised to cover the cuing of newsreels, important to most players because it is the spot in the bill most difficult to prepare for. True, synopsis sheets may be obtained by indefatigable and persistent players who are willing to risk making nuisances of themselves.

Even these will find that their synopses, once gained, are a doubtful prop. The continuity is all wet, and the confusion of local editions makes it a matter of guesswork as to which shots are going to show up — and how.

In any case it is impossible to cue a weekly perfectly at sight. No matter how quick-witted the organist, no one is prophetic enough to anticipate the end of the shot. It is only by observing the concluding footage of each subject that the player can recognize what might be termed his warning cue, and thus time his music to end smoothly with the scene, and start the new music cue with, not after, the sub-title.

The first requisite of properly playing a newsreel, then, is to look for and identify this so-called warning cue that ends each subject. The next requirement is imagination, coupled to a large and varied repertoire in order that the cuing may be pat and distinctive. I well remember, as an apt illustration of this point, hearing two organists play the same newsreel shot at two different theatres. The subject was some Italian laborers working at something or other. One of them played *Funicula*, the other *Where Do You Worka John*. The first was adequate, but the second was clever. There's the distinction. A large and varied acquaintance with both past and present popular hits is obviously indispensable to such

cuing. The various types of music most commonly called for in newsreel cuing may be roughly summarized as follows:

1. MARCHES. Few weeklies are complete without at least two marches. The competent player must have at his finger tips marches appropriate to all the major powers, or at the very least the following: *National Emblem* (Bagley), *Up the Street* (Morse), *Under the Double Eagle* (von Blon), *La Sorella* (Borel-Clerc), *French National Defile* (Turlot) and *Magyar Katoniasag* (Fulton), this last for Mittel-Europa generally. Tchaikowsky's *March Slav* for Russia, *Rule Britannia* for the British Empire, the *Garibaldi Hymn* for Italy, *Killarney* and *The Campbells are Coming*, about complete the list, although the *Battle Hymn of the Republic* and *Hail to the Chief* must be included. A processional march for ceremonies, and the customary funeral and wedding marches will fill in the remaining chinks.

2. NEUTRAL NUMBERS. Waltzes and intermezzos are always available for scenes in which the player's imagination flags. The waltz particularly should be avoided whenever possible, but nobody does. However, I do acquiesce to a minor waltz for disasters. The lighter characteristic and grotesque intermezzos, particularly those 6-8 staccato allegrettos, are valuable for animal shots and such things. Sindings' *Rustle of Spring* will always be a favor-

ite for rushing water scenes, and the *Skater's Waltz* will always have its moments, though often most effectively if re-done in one-step rhythm.

3. GALOPS AND ONE-STEPs. Most experienced players can reel these off by the yard for the inevitable race shots, but the greener organist will have to lean more heavily on Holzman's *The Whip*.

4. TOPICAL FOX-TROTs. Baby and bathing beauty contests are perhaps the most obvious lead, but there are a lot of others anyone is likely to miss. A few of the most useful old war horses include *California*, *Here I Come*, *Silver Threads Among the Gold*, *In the Good Old Summer-Time*, *Sidewalks of New York*, *Row, Row, Row*, *Take Me Out to the Ball Game*, *Sailing*, and *I Want to Go Back to the Farm*, or any good old barn dance. A few others, more or less direct cues on the fringe of popular music, just for good measure: *Mighty Lak a Rose*, *Chicken Reel*, *Sailor's Hornpipe*, the opening chorus from *Pinafore*, the *Stein Song* and *Boola-Boola*.

5. RACIAL INTERMEZZOS. The old home will never be complete until you stock it up with at least an assortment of Oriental, Chinese, Spanish and Indian intermezzos. One each from memory, unless you can improvise acceptably in those idioms.

Here and There in New York

By ALANSON WELLER

NEW YORK'S summer music is well under way with operas at Starlight Park, and the Philharmonic Orchestra at the Stadium. The Goldman Band continues as popular as ever at Central Park and New York University. In addition to the usual band repertoire, this organization plays a great many interesting band arrangements of numbers originally written in other forms. Several "classic" numbers, including a Bach Choral and Fugue, and a few Handelian numbers, were played as well as some of the popular conductor's own works.



ALANSON WELLER

The larger houses are adding to their regular attractions the very welcome one of coolness, supplied by their large cooling plants. The Roxy offered several interesting revues, and among the orchestral overtures were selections from the Goldmark *Queen of Sheba*. The Capitol presented, for the first time, the composition which won the prize in the Estey organ contest, William Berwald's *Symphonic Prelude* for organ and orchestra. Despite the excellent performance which it received at the hands of J. M. Coopersmith at the console, and the Capitol Orchestra, we were rather disappointed in this extremely pedantic work, reminiscent of the harmony classroom. The organ-orchestra combination is one of the most effective instrumental combinations we know, yet it is practically untouched by modern composers, and it is only rarely that we are privileged to hear some of the older works in this form, including Handel's organ concertos, Saint-Saens' *Organ Symphony*, or the Widor symphonies, with orchestral accompaniment. The revues at this house are improving; the *Gypsy Trail* was very attractive, with the Chester Hale girls in gypsy costume, and the group of Romany singers.

The musical department of the Keith circuit has had a much needed overhauling, and several new managers have been placed in charge of various departments. Our good friend Fred Kinsley of the Hippodrome has been placed in charge of the organists, and we feel certain that the department will be capably managed under his direction. His

attractive solos at the Wurlitzer included one of his cleverest sets entitled *By Request*, as well as the *Musical Spelling Bee* and the new fox trot, *Constantinople*, all excellently done.

The Vitaphone would appear to be getting hold of New York in an alarming manner. A number of feature films with spoken dialogue as well as Vitaphone accompaniment are now going the rounds. No doubt the rasping voices of some of the stars as heard on the device, will shatter a good many ideals which their admirers may have held concerning their screen idol's conversational abilities. Special acts preceding the showing of the feature are also being offered, some of them fresh from the vaudeville circuit houses, so that for the very reasonable price of \$1.10 or \$2.20 New Yorkers may see and hear acts and photoplays which would ordinarily comprise a fifty-cent show on any of the circuits.

Some excellent films visited us this month. *The Hands of Orlac*, at the Greenwich Village Theatre, was undoubtedly the most novel mystery play we have seen for some time, and *The Case of Jonathan Drew*, in which the popular British song writer Ivor Novello appeared, was almost as good. Both films might have been lifted bodily from a book of Edgar Allan Poe's Tales. *The Station Master*, adapted from Pushkin's story, was filmed in Russia in the original settings of the tale. Raquel Meller, popular Spanish songstress, seems to refute the theory that a vocal artist will naturally fail on the screen, for she has achieved some effective work in two French films which have appeared over here.

An operetta based on the life of Chopin with extracts from his works made its debut in Atlantic City, and as this goes to press will probably have arrived in Gotham. This recalls *Blossom Time*, based on the life of Schubert, *The Love Call*, on Offenbach's career, and the European *Paganini*, which has not reached these shores yet.

The radio continues to offer good fare for warm evenings. Late in June, New Yorkers with a flair for "distance" en-

joyed the broadcast of the organ of the Cathedral of Notre Dame, Montreal, Canada, one of the largest instruments in our northern neighbor country. Ada Rives, one of the talented members of the S. T. O., broadcasts regularly from New Orleans, La. Hans Barth was heard over WEAF in a novel piano and harpsichord recital which was greatly enjoyed by at least one listener, and we feel certain by many others also.

Brooklyn and Long Island Notes

The Queens, of Queens Village, has a new organist in the person of Leslie Alpar, who achieves very good results in slides and screen work on the 3-manual Austin. His work is greatly enjoyed as is that of the orchestra under André Duro at the same theatre.

Hazel Spence's slides at the Oxford included an original Irish medley, one of the best things she has done and one of the most effective things of its kind which we have heard. Vaudeville has been resumed at this house with Hazel accompanying the acts at the console. If there were more good jazz artists of her type able to do this kind of work, there would be fewer poor orchestras used for the purpose. Hazel is now afternoon organist at the Terminal in addition to her duties at the Oxford. Despite her long stretch of playing she is still fresh as a daisy at the end of the day.

Due to poor business, many of the circuit houses in New York and Brooklyn have shut down, or disbanded, or reduced their orchestras. Among the leaders who manage to do very effective work with a reduced ensemble is Benno Grossman of the Terminal, at which house Sonya Ludwig is organist. Roger Casini's excellent ensemble has also left the Albenarle for the summer, but Arlene Challis' organ playing, in which she is capably assisted by Bernard Stern, is enjoyed as much as ever. W. A. M. Fallon substituted at the Coney Island and Brevoort for a short time, and has now left for Harrisburg, Pa., where he will be featured in one of Loew's largest houses.

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Milwaukee Notes

AVELYN M. KERR
CORRESPONDENT

EVERY musician in Milwaukee gets a vacation but me, and that is what one gets for being a teacher. However I slipped one over a couple of weeks ago. I drove to Michigan to attend the Alumni of my High School. Went all alone and there was no moss growing on my tires either. That is all the vacation I expect to get, and in spite of the fact that I live right on Lake Michigan, I have to take my daily dozen on the organ pedals (both of them, à la Del Castillo).



AVELYN KERR

Berny Cowham, who has been playing at the Oriental since its opening and assisting me at the school, teaching and broadcasting, had decided to take a two-months' much-earned rest at his old home in Oshkosh, Wisconsin. He was called home, however, a few days in advance of his vacation on account of the serious illness of his father. Berny Cowham's father is a real pal to him, the kind of a daddy you read about, so proud of his boy's accomplishments that Berny just had to make good to uphold his father's faith in him. We all hope that Berny's vacation will not be darkened by sorrow.

Jack Masse, who also was associated with the school, has left for San Francisco to spend the summer. Jack has been organist at the Idlehour Theatre for the past six or seven years. Vera McAllister is taking his position for the summer.

Jack Martin, organist at the Garfield Theatre, will go to the Al Ringling Theatre, Baraboo, Wisconsin, for two months. Mildred Thompson, formerly of the Mirth Theatre, will take his place at the Garfield.

Orchestra and organists have been let out for the summer at the Garden Theatre, which was the first theatre in Milwaukee to introduce the Vitaphone. Elmer Ehrke is going to the Uptown to replace Les Hoadley who has been transferred to the Wisconsin.

Dave Schooler has left the Wisconsin Theatre to make a tour of Europe. Don't know what the Wisconsin will do now to keep its women patronage. Dave surely was a matinee idol. In addition to his good looks and personality, Dave Schooler is one of the few directors doing stage attractions who I think has a real musical foundation back of him. There has been considerable criticism from other musicians, but when I heard Dave wade through the *Rhapsody in Blue*, with the orchestra for an accompaniment, I knew he wasn't faking his way. Ritchie Craig is conducting the orchestra now. I heard him on his opening day but it is hard for me to say whether he will replace Dave in the ladies' affections or not. Personally I would like him better if he didn't sing. Ritchie may not know it, but he has little voice what-the-so-ever. I could feel much more kindly towards him if he just wouldn't persist in trotting it out. Art Richter the popular organist from the Wisconsin has left for parts unknown and is succeeded by Les Hoadley who had previously presided at one of the Wisconsin's twin organs, and later at the Uptown. Elsa Seidle has replaced Harley Cross at the Egyptian Theatre. Miss Seidle was formerly at the Riviera. I consider Elsa Seidle one of the best of women organists in Milwaukee and am pleased at the wonderful progress she is making in the theatre world. Ruth Dunham was advanced from the Juneau Theatre to the Riviera and her position at the Juneau was filled by Rudolph Neumann. Elbert Young is filling a summer engagement at the Lincoln. Theresa Meyers and Rosamary Blackburn are continuing at the Alhambra. Olga Beckmann and Eva Wright are remaining at the Merrill and altogether it looks pretty bright for the woman musician in Milwaukee. Something tells me there will be equal representation here if we live long enough.

Just why theatre managers will insist on spending fortunes on the theatre proper and investing thousands of dollars in a large pipe-organ and then expect to get an organ for little or nothing is way beyond me. They seem to think all they need is the instrument, but the best pipe-organ in the world can produce the most a gony if put in the hands of an amateur. Conditions are getting very bad in Milwaukee for the experienced organist. Salaries are being cut all the time, and it looks as though sooner or later a crash may come that will either do away with the musicians, which is most unlikely, or music will be raised once more to a proper standard. The public is being educated to better music all the time and will not attend a theatre where the music is inferior. The quicker theatre managers get this into their heads the sooner business will return to normal.

You Can Take It or Leave It

By ALFRED SPRISLER

The Six Best Peppers (With Apologies to del Castillo)

BEHOLD the Summer's crop of peppers, especially culled from the masses of output presented by the song shops. In spite of the heat several firms have been able to turn out torrid numbers.

EVERYONE'S TALKING ABOUT MY GIRL (*And Somebody's Going to Get Hurt*) "A 'lowlife' fox-trot that will be the hit of the season," says Warden Adam Crooke, of the Feasterville, Pa., Penitentiary. The number is a product of the Central Produce & Fish Market, Paris. TWO BROWN EYES (*Will Soon Be Black*) a placid waltz, featuring the new quarter-tone scale, by Smith, Smythe & Gamith, of Fischbach, Fussbaden. "Taiso ni kirei desu to hito ga imasu," writes Percy Skiffington, the Japanese lyric tenor of the Come to Glory Gospel Singers, Tia Juana.

WITHOUT MY SWEETIE (*I'm Saving Lots of Dough*). The first Scotch dance number to be before these, our aged eyes. From the song foundry of Angus McWhisky, Edinburgh. "Mon, 'tis a braw chune," wires Tom Rice, of The Spanish Omelette Boys at the Club Calabooza, Spitzbergen, "but one canna be slickt wi' the pipes tae skirl it."

OH, DRY THOSE TEARS (*They're Wrecking Your Complexion*) Wherein Arsenique & Tahikum, the scintillating songsters, score another ringer. "A plaintive number in the minor always majors," says Ramon Kronkhite, of the Hotel Herculeanum, Buenos Aires. "Vive la bagatelle!" TRUTH WILL PREVAIL (*But It Takes a Helluva Time*) A sure fire number from the Coptic Seminary, Chicago. "Allah preserve us all," cables Ibn al-Maktari, who conducts the orchestra at the Cafe Al-mushva, Oasis of Goofig, Egypt, "and may you live a thousand years! This tune sure clicks, and I don't mean maybe!"

SUMMER SWEETHEARTS (*And Some Are Not*) A snappy melody decidedly easy on the ears, published anonymously. "It's nothing to be ashamed of," comments John Mitchell, of the Städtliche Allgemeinsymphonischer-Orchester, Schnapps, Upper Silesia.

Hereafter, by special arrangement we are going to devote some space to notices of numbers other than popular ones. Theatre organists may obtain pointers from our citations of dramatic and traumatic music. Watch for this feature.

2 2

NEWS that Aristides Duckfeather has announced his candidacy on the Saxophone Ticket has left the country terror stricken, and politicians are already beginning to fear that the mighty army of saxophonists will prevail. "It was bad enough," said Angus MacStymie, recording secretary of the National Golf Party, "when the Saxophone Party was numerically the same as it was this time last year. Since then the saxophone in F has made its appearance, and we have nothing wherewith to counteract its influence. The only thing left for us to do is to exploit the matched set golf club platform and hope the clarinetists and oboe players will stay out of this fight."

Mr. Duckfeather is modest in his claims. He realizes the great power of the Saxophone Party, and does not wish to abuse it, although, he intimates, he may have to do so. There need be no fear of the candidate's future conduct, however. His automatic harness for bobbing Adam's Apples is in use by thousands of sincere saxophonists all over the country, and his work in last year's national *Blow Your Own Horn* week does not require mention here.

The Saxophone Party platform, as outlined by Mr. Duckfeather in a statement given out last week, contains these salient features:

Propaganda showing the saxophone guiltless of the Nicaragua situation, Elinor Glynn, and night club head-waiters.

Educational campaign instructing theatre organists not to try to imitate, on the slightest provocation, barking dogs, zooming airplanes, bursting shells or marathon kisses.

Eradication of the idea that saxophonists are all callow, witless high school boys who are devoid of any brain whatever.

Legislation inflicting heavy penalties upon makers of saxophone jokes.

"It is," said Mr. Duckfeather, "on these four points that we hang our hope of election. There are other planks to our platform of interest to the people at large, but which we can not divulge at this time. I appeal particularly to the people beginning the study of the saxophone and those contemplating doing so. To them I promise, if elected, to afford full police protection during their lesson hours,

to make willful destruction of a saxophone by a person or persons other than its rightful owner punishable by the offender's compulsory listening to a saxophone band for twelve consecutive hours, and to cause to be enacted legislation whereby anyone who expresses himself either verbally or in writing in a derogatory and contemptuous manner concerning the saxophone, the manufacturers or the player thereof, will be instantly charged with treason.

"Our platform is broad. So broad is it, in fact, that we have taken on it the players of all woodwind instruments and the double bass viol. The identical promises I have made concerning my future conduct toward anti-saxophonists will be in force against those disturbing the peace of oboe players, bassoonists and piccolo players.

"I promise, if elected, to do all in my power to further the cause of music, and to use against the pernicious and insidious influences of the musical saw, the ukulele and the automatic piano in theatres, every ounce of my energy and the tremendous resources of the party I have the honor to represent. May I count on your vote?"

The Amateur's Guide to Musical Instruments

NO. 8—THE BASSOON

THE bassoon, also known as the back-firing bed-post, is a long conduit of rosewood or grenadilla wood doubled back on itself so that a prolonged note often gets bewildered and forgets whether it is meant to be a groan or a shriek, frequently becoming both. Along the sides of the bassoon are distributed many keys and connecting rods, the precise number of which no one has ever discovered. The right thumb of the player has most of these keys to manipulate, and the entire system has all the indications of having been invented by the prize inmate of Sam Loyd's puzzle works.

The mental exertion of remembering which keys do what, and the jarring effect of the double reed upon the nerves of the lips, have the effect of blowing off the player's hair. Constant worry that the reed will close up in a solo passage frequently causes the corners of the bassoonist's mouth to attain a hideous droop, imparting an expression like that of a disconsolate walrus.

The tone of a bassoon is near enough like that of a despondent saxophone to resemble the noise made by the fog horn of a tug with seven barges off Martha's Vineyard in a snow storm. For this reason the bassoon has always been the musical clown of the symphony orchestra. Great composers have used it to obtain comic effects so long that the mere mention of a bassoon moves most musicians to laughter, while the sound of it frequently moves them to tears.

Commiserate and sob a while
For wan Sylvester Blair,
Who learned to play the sousaphone,
And then ran out of air.

2 2

Latest Developments

WITH the increased popularity of motorbus travel the woes and tribulations of violoncellists have likewise augmented. The designers of these vehicles failed, while planning their dimensions and peculiarities, to take into consideration that the width of the doors and the arrangement of aisle and seats would preclude the entrance of a 'cello into the interior of the conveyance.

To cope with this condition Amadeus, Hundbein und Gesellschaft, prominent ice cream cone manufacturers of Battle Creek, Mich., have devised a folding 'cello with attached outboard air compressor. Details of this astounding invention are being jealously guarded pending the grant of the patent. However, it has been learned that the new instrument is made of rubber and lined with goldbeater's skin. The fingerboard, which folds in three sections after the manner of a carpenter's rule, has the strings painted thereon in luminous paint, thereby obviating the heavy expense of string breakage during the warm months.

A feature of the new device is the outboard air compressor which, having taken the place of the original bicycle pump, is said to be entirely automatic in operation. It is fur-

nished with an ingenious valve so that should the air pressure in the 'cello get below a certain point, the compressor immediately commences to work and thus remedies the deficit. Equipment utilizing illuminating gas is optional on the higher priced models.

2 2

Intimate Glimpses of the Unknown Great

A rolling stone gathers no moss.

THIS profoundly original philosophical statement, from the lips of Zedekiah Bump, librarian of the Hatboro, Pa., Silver Cornet and Marine Band, shows how it is that this man, living in a small inland town far removed from the great cities, has in spite of apparently insurmountable handicaps risen to the very top of his profession. The words themselves, which are as inspirational and as quaintly humorous as the man himself, were uttered in the course of an interview with Mr. Bump by a correspondent of this magazine.

Everybody in the little town knew Zedekiah Bump, and everybody awake in the sleepy little town directed the correspondent to the tall, quiet, unassuming man, who, in private life, serves the customers of the Hatboro Garage & Service Station with gasoline and oil. It was difficult to imagine, while watching Mr. Bump going about his prosaic, workaday tasks, that he was the man who had won the pie eating contest at the Bucks County Fair in 1905.

"How did you learn to be a band librarian?" Mr. Bump was asked.

"Just seemed to pick it up natural," he replied, lighting a gift cigar above an open gasoline tank. "I wanted to be in the band because I kind of liked that there uniform because it's yellow and blue and red with a white horsehair plume on a patent leather hat and gold braid. But I figured it all out and found that you had to work too hard, as the feller says, to play an instrument. I played the triangle for a time but the work was too hard, so they promoted me to librarian."

It was in this capacity, the reader will recall, that Mr. Bump made such startling innovations in technique that his name has gone around the world as prophet and oracle.

"Have you lived in Hatboro all your life?" Mr. Bump was asked.

"Not yet," the rustic wizard answered, stopping to play the fire extinguisher upon the blazing gasoline tank. "You ought to be here at the Fourth of July celebration and see my system in use. And you'll go away from here thinking Hatboro has the best band you ever heard, bar none."

"Oh, the name?" queried Mr. Bump, answering the correspondent's question with another. "Well, I figured that out. You see the town has two political parties, and these two factions. . . . No, I don't mean 'factions' . . . factions are parts . . . the Judge's gang is a bunch of vulgar fractions . . . are always scrapping. They fought about the name, and couldn't agree. So the leader asked me what to do, because he knows I'm a good man. Judge Yerkes' crowd wanted the band to be called The Hatboro Silver Cornet Band, and Burgess Carroll's crowd wanted it to be called The Hatboro Marine Band. So I figured it out that we ought to call it The Hatboro Silver Cornet and Marine Band."

"Another thing I fixed for them was that one fraction all had high pitch horns and the other had low pitch horns. Well, neither side would pitch their horns away, so I figured it out. We got the men with high pitch horns to play the first piece and the men with low pitch horns to play the second piece, and so on."

"We didn't have much music then, and even the stuff we had didn't sound like it. And then's when I figured out my famous system. We had eleven pieces including a piccolo solo we didn't play because it had a big baritone part in it and the piccolo was high pitch and the baritone was low pitch. So I figured it out and got the band to buy three sets of books, red, blue and black. I pasted a few numbers in each book so that when the band was marching they shifted from one book to the other, which took up a lot of time so that by the time we'd played three pieces we could play the first one over again and nobody remembered it."

"No, I don't march with the band. I wear my uniform and follow in an auto advertising the Hatboro Garage & Service Station."

"What do you think of the modern music?" Mr. Bump was asked.

"I haven't figured that out yet," he replied, as a far-off whistle blew for five o'clock and he ambled off down Main Street to his supper.

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At the Boston Met

SWATHED and be-pearled in the trappings of a Rajah, Adolphe Menjou's ability for subtle characterization, for which he is justly famous, was entirely overwhelmed by his magnificence. At any rate, as a "super" on the French stage, with borrowed splendor and with the aid of France's reputation for an extremely solicitous attitude toward eastern potentates, he managed to attract the attention of the unattainable Duchess, "His Tiger Lady," otherwise Evelyn Brent.

Unfortunately, the Duchess' caprice was to toss her gloves into a tiger's cage and inform her current lover that he must fetch them to prove his undying affection. Adolphe got the gloves—but the tiger had died during the night.

After an episode à la Glyn, a lengthy exhibition of Evelyn Brent's celebrated sullenness, and one free meal, the pseudo-Rajah, back in civvies once more, is handed a real rôle by his manager, and in some unexplainable manner finds his Duchess, to whom he had confessed all, to be the new chorus girl fired for having dumb feet. Fade-out.

A Pathé Review offered English shore scenes so realistically colored that sunlight across the waters looked like cheese-mould. And then, quite the most attractive and enjoyable stage presentation was "humbly offered on an unworthy stage (*sotto voce* from the back seat): notice the gold bamboo to the august audience"—*San Francisco Nights*, as introduced by the regal master of ceremonies. Chinese chorus girls, lithe and warm-skinned, each face a study in charm, alternated with principals, dancers and singers. The performance, undimmed even by the more or less occidental scenery—improvisations on the Chinese theme—was pure gratification.

Entirely on a different parallel, but none the less enjoyable, Borrah Minnevitth next led his harmonica boys with his fingertips and derby to the accompaniment of mirth which several times threatened to drown the "symphony."

Henry Murtagh, as guest organist, played *Old and New Favorites*, and topped them with his smile.

By this time, thoroughly refrigerated by a most efficient cooling system, I ventured into the night air on Tremont Street and found it sweet, soft and wholly pleasant—A. F. B.

~ ~

Eisteddfod is a formidable looking Welsh word, but it means much to participants and to attendants. Originally it was an annual Welsh Festival and contest among singers, players and litterati, in Wales, and with modifications is practically the same to-day. Under the auspices of the Men's Club of the First Welsh Presbyterian Church in Wilkes-Barre, Pennsylvania, the National Eisteddfod of America, combined with the Seventh Armistice Day Eisteddfod, is scheduled to hold a three-days contest on November 8, 9 and 10, 1928. The long list of adjudicators is made up of persons prominent in music, literature, drama, et cetera. The noted band leader, Patrick Conway of Ithaca, New York; Prof. Martin Klinger of Allentown, Pennsylvania, and Prof. John L. Snyder of Philadelphia, will adjudge the bands. The subjects embrace music in all branches (vocal and instrumental in solo and ensemble), drama, and recitations in Welsh and in English.

The prizes for the band contest total \$1,000—First prize \$750 and Second Prize \$250. There also are to be prizes in the instrumental group for players from under fourteen years of age to under twenty, in classifications ranging from violin and piano solos to a quintette of any combination of instruments. Full information will be furnished on request by the Men's Club of the First Welsh Presbyterian Church, above referred to.

~ ~

Paul Specht is certainly the Ambassador of Jazz from the United States to Europe. Mr. Barney Zeeman, Specht's representative, recently returned from abroad after having booked Specht's orchestras for Holland, France, England, Switzerland and Et cetera, wherever that may be. Six bands have already sailed, including the University of Michigan Orchestra, and the Purple Knights (Williams College) Orchestra. Other bands will sail in September to open at Monte Carlo, Nice, and the same mysterious Et cetera. We will have to brush up on our geography.

Virtuosity and the Guitar

Continued from page 3

an individuality emphatically its own. It is at its best as a chamber instrument, played in a hall not too large, before not too many people, for its natural tone is mellow and subdued, and Segovia wisely does not attempt to force it."

This magazine has on numberless occasions made known its position on the past history and future possibilities of the guitar. The confirmation of our belief by one of America's leading composers is a source of gratification to us which we will make no effort to conceal. No indeed!

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

JACOBS' MUSICAL MOSAICS, Vol. 17

Bayou Legend

A Bit of Romantic Syncopation

PHOTOPLAY USAGE

Deep South "darky" scenes of emotional development indicative of romance and pathos as well as lighter aspects

J. CARROLL LEVAN

Moderato (In strict time)

PIANO

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Musical score for page 26, featuring piano accompaniment for a piece in 3/4 time. The score consists of seven systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music includes various rhythmic patterns, including triplets and sixteenth notes. A tempo change to "Meno mosso (In free time and with feeling)" is indicated in the fifth system.

At the Fountain

ROBERT W. GIBB

Valse moderato

PIANO

mp (lightly)

rit.

a tempo

Musical score for page 27, featuring piano accompaniment for "At the Fountain". The score consists of four systems of music, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is "Valse moderato". The score includes dynamics like "mp (lightly)", "rit.", and "a tempo".

Poco più mosso

MELODY

28

Continued on page 37

JACOBS' CINEMA SKETCHES, Vol. 7

⑤

The Distant Shore

For serious scenes of reverie,
repose, mother love or quiet
sentiment

Andante

EARL ROLAND LARSON

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MELODY

On the Bleachers

PHOTOPLAY USAGE
Parades, News Pictorial
and Military Reviews

Jacobs' Piano Folio of
COMMON-TIME MARCHES, Vol. 5

MARCH

②

CARL PAIGE WOOD

PIANO

TRIO

MELODY

32

33

D.S. al C
MELODY

PIANO

AOLUS

MARCH

ARTHUR C. MORSE
Arr. by R. B. HILDENSTH

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MELODY

34

L. H.

Tempo I

mp

rit

a tempo

rit e dim.

pp

MELODY

37

Enchanted Moments

IDYLL d'AMOUR

BENISSINE G. CLEMENTS
Composée de "Tender Amour"

PIANO

Moderato

mf a tempo

accel.

b tempo

rit.

Animato

Basso

D molto rit.

a tempo

a tempo

rit.

Con grazioso

p

a tempo

rit.

poco rit.

D.S. al

a tempo

CODA

MELODY

36

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MELODY

This page contains a piano accompaniment for the piece 'Love Notes'. The music is written in treble and bass clefs with a key signature of one flat. It includes various musical markings such as *Andante*, *Andante*, *Andante*, *rall.*, *dim.*, *dim.*, *a tempo*, *mf*, and *f*. There are also some numerical markings like '2' and '3'.

Love Notes

FRANK E. HENSON

PIANO

Andante

VAISE

INTRO

This page contains the beginning of the 'Love Notes' piece. It includes an **INTRO** section marked *Andante*, followed by a **VAISE** section marked *Andante*. The music is in treble and bass clefs with a key signature of one flat. Dynamics include *p* and *mf*. There are markings for *Andante*, *rall.*, and *mf*. A section is labeled **VAISE** and includes the instruction '(F) 24 (time only)'. Below this, there is a section with the instruction 'MIST repeated by first taking Code'. The page ends with a **CODA** section. The page number '38' is at the bottom center.

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MELODY

38

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MELODY

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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

AS many people are today under the mistaken impression that since the removal of Selmer, Inc. to Elkhart, Indiana, in 1927, the instruments are being made in this country, Mr. George M. Bundy, President of Selmer, Inc., wishes it known that such is not the case. The only instruments made in the Selmer plant at Elkhart are Silver Boehm flutes and piccolos. As Mr. Bundy states, "it is obvious to anyone familiar with the law that American instruments could not be marked 'French-Made' or vice versa." This means that all articles sold by the firm marked "H. Selmer (Paris)" are made throughout in the H. Selmer plant in France.

WE ARE in receipt of a prospectus of the Vermont Knauess School of Theatre Organ Playing whose address is 210 North Seventh St., Allentown, Pa. This booklet contains full information concerning the things the school has to offer embryo organists, as well as a pedagogical biography of its founder, who, by the way, was a pupil of Dr. Anselm Goetzl, in turn a musical disciple of Anton Dvorak. Mr. Knauess, as disclosed by the prospectus, has had a wide and varied career as a composer and musician, having been leader of the famous Kilties, music director of numerous musical comedy companies, conductor of his own symphony orchestra on tour, and guest conductor of the National Symphony Orchestra (Arthur Bodansky, conductor) New York. His career as a motion picture musician has included positions either as conductor or organist, at Wm. Fox's Japanese Gardens and Theatre, New York City, Wm. Fox's Nemo of the same town, and a number of other well-known houses. The prospectus referred to will be sent to anyone writing the Vermont Knauess School at the address above given.

TO further promote and encourage symphonic band music in America the Carleton Symphony Band at Carleton College, Northfield, Minnesota, announces a prize for the best Symphonic band composition as follows: *Rhapsody, Symphonic Poem, or Overture*—Prize \$200. A complete conductor's score must be submitted. The contest closes October 1, 1928, at midnight. If no composition is deemed worthy, the prize will not be awarded. The Oliver Ditson Co., through its publishing manager, Mr. William Arms Fisher says: "We will be truly glad to have the opportunity of publishing the work (referring to this contest) provided it is of distinctive worth." For full conditions write to Carleton College, Northfield, Minnesota.

WE ARE modest in our display of jewelry. Not for us emblazoned watch charms and scintillant scarf-pins. We prefer reticent porcelain in our teeth to strident gold, and our neckwear would do credit to a mortician. It can be seen that we are conservative, and therefore when we say that upon the receipt of three little pins which have just been added to the line of the General Specialty Company of 4320 N. Claremont Ave., Chicago, Ill., we were tempted to adorn with one of them the coat of our sober summer suit, it can be taken as *prima facie* evidence that they are neat and nobby, not to say tasty! These little pins are representations, respectively, of a baby grand piano, an eighth-note and the emblem of the A. F. of M. The eighth-note appeals to us particularly as a not too ostentatious means of conveying to an observant world that one practices the gentle art of music. It has the further appeal to our narrow-mouthed New England purse of only costing sixty cents. For persons to whom expense is a mere detail the other models at one round iron boy a copy will no doubt hold interest.

WE ARE in receipt of a letter from E. E. Strong of the Fred Gretsch Mfg. Co., of 60 Broadway, Brooklyn, New York, in which he says:

"A fellow by the name of F. K. of Nampa, Idaho, had a sad story in your paper, in which he complained that he was having trouble finding a small size Tenor Banjo for youngsters who couldn't manage the 23-inch scale.

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(Above) Georges Grizez, principal clarinetist of the Minneapolis Symphony Orchestra. (Courtesy Cundy-Bettoney).

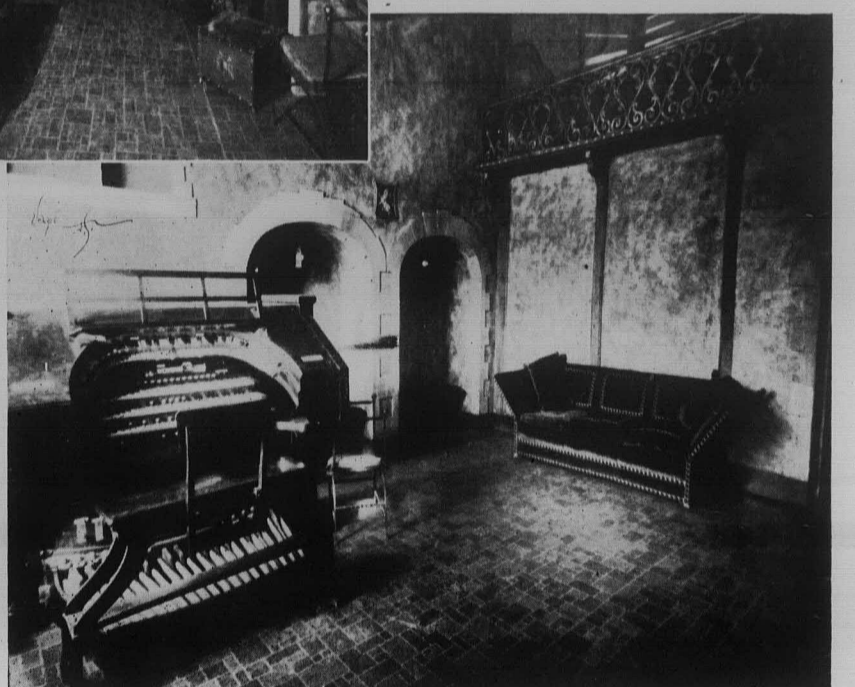


The clarinet group of the Cincinnati Symphony Orchestra which for years has been considered one of the foremost. From left to right the names are as follows: Wilfred Gunn, Bass and 2nd clarinet; Joseph E. Elliot, principal clarinet; Richard Brand, E. and 3rd clarinet; Herman Hansen, 4th clarinet. (Courtesy of Selmer.)



(Above) An informal picture of the late T. H. Rollinson, a short sketch of whose career will be found on another page of this issue.

(Below) No, these are not interiors of a castle in Spain nor are the denizens thereof scions of the disorderly and idle rich, but hard laboring and earnest seekers after knowledge of the theatre organ and its works. This studio has "It," and plenty to spare. (Courtesy White Institute of Organ, N. Y.)



California talks much about its climate but not enough about its girls. We are going to see that this is remedied even if we have to go out there to do the job. At the left is our excuse, Dorothy Latus of Los Angeles, a pupil of Bert Tremaine. (Courtesy of Gibson).

The Worcester High School Orchestra (right) Edgar Wilson, Director, has not only taken part in N. E. Music Festivals but has played for the Eastern Superior conference as well.



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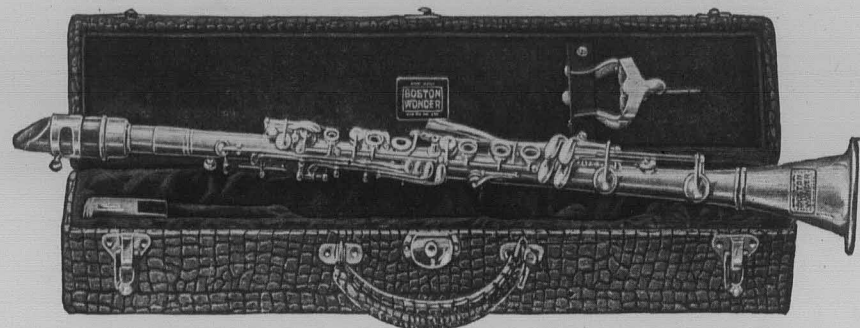
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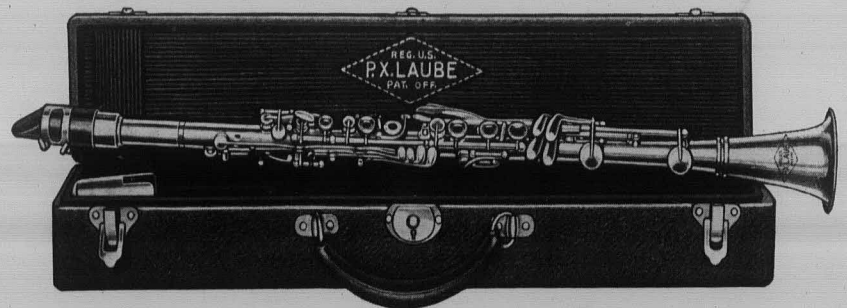
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for
Pallid Imaginations

❖
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and *His Credo*

❖
Shall We Fake?

❖
You Can
Take It or Leave It

❖
Music Reviews
and
Regular Features



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Music

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❖
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SEPTEMBER
1928

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