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**CLARENCE BYRN**  
HEAD OF MUSIC DEPT  
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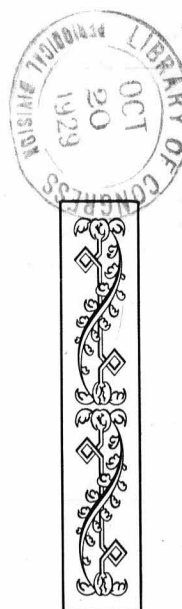
Detroit, Mich.  
Nov. 16, 1928

\*Mr. Byrn refers to his return to Cass Technical High from his summer's work as director of instrumental music in the New York University Summer School Department of Music Education. This department, which is headed by Dr. Hollis Dann, Director of Music Education in New York University, was expanded in 1928 to include every phase of vocal and instrumental music, and Mr. Byrn was engaged at that time. A notable commentary upon the extent and practicability of the work in both institutions is found in the fact that in his work at the New York University Summer School Mr. Byrn is assisted by six members of his corps of instructors in the Cass Technical High School instrumental music department.—O. D. Co.

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**OCTOBER**  
1929

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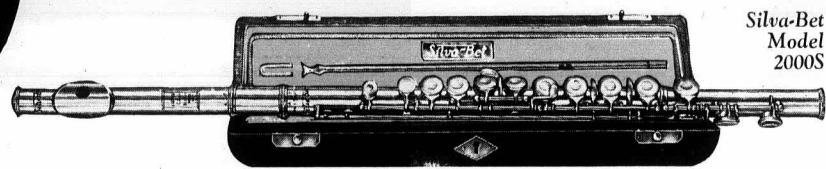


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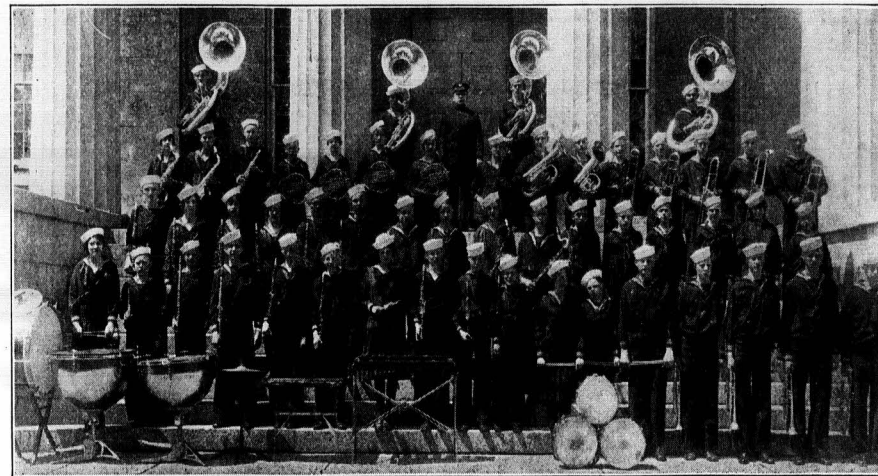
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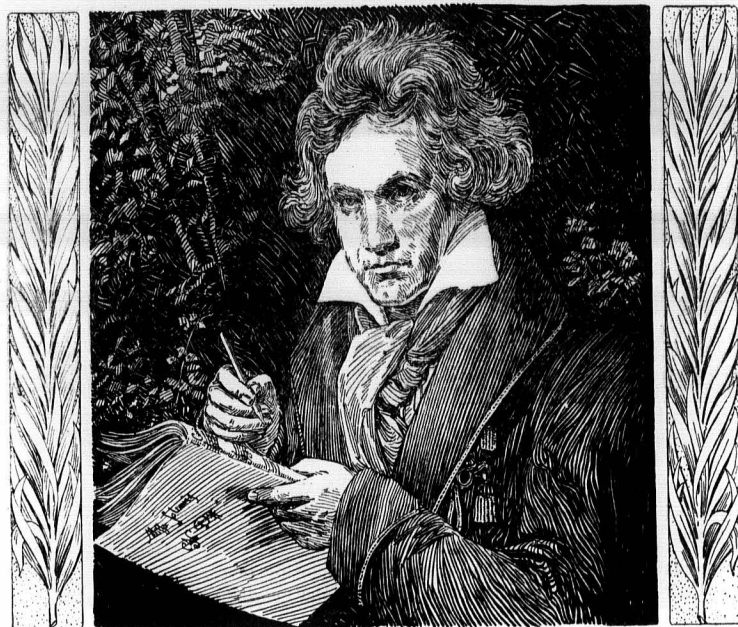
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America's Instrumental Music Journals of Education,  
Democracy and Progress

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### MUSIC

#### JACOBS' ORCHESTRA MONTHLY

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RUSTIC DANCE... Norman Leigh

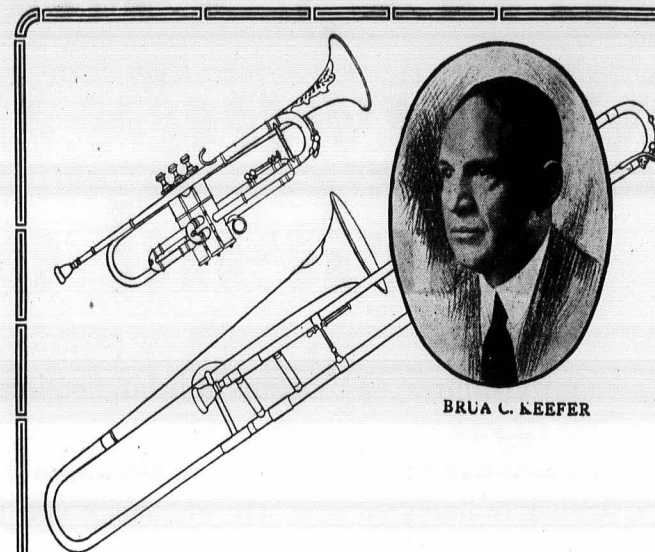
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MAZURKA, No. 1... Saint-Saëns

#### MELODY (For Piano or Organ)

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THE FAUN, Dance... George L. Cobb  
FOLK SONGS OF AMERICA, Chorus and Piano  
(Delta Series)... R. E. Hildreth

**W**e are pleased to announce that we have prevailed on Herbert L. Clarke, the world-famous soloist whose autobiography is now running in the magazine, to answer questions in our columns on technical problems concerning the playing of cornet and trumpet. No regular department will be conducted by Mr. Clarke, as this would be impossible for such a busy man as he, but readers are invited to send their questions to him, care of this magazine, with the full assurance that these will receive the earliest possible attention. We feel that we are unusually fortunate in being able to offer this service to our cornet and trumpet readers, especially for the reason, as is not always the case in such matters where well-known names are involved, that each letter will ACTUALLY receive the PERSONAL attention of Mr. Clarke, himself.



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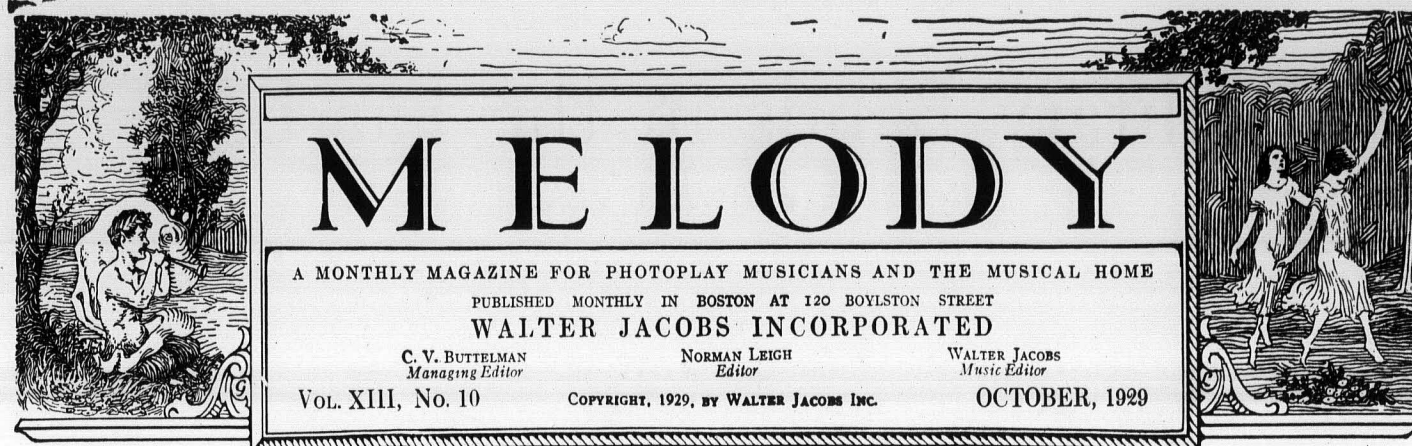
Try one of these—friend of ours—at your old familiar music store. You'll be bosom companions from the start. Or write us direct for illustrated catalog and prices. Don't buy any clarinet, metal or wood, or any flute, or oboe, or piccolo or bassoon, until you've tried a friendly Pedler.

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ELKHART

INDIANA



## Serioso Ma Poco Leggiermente

IT HAS been said that the silent picture is headed for the limbo wherein are to be found such ancient and outworn devices as horseshoes, bangs, cycloramas, and ladies' merino underwear. So often has this been pounded into the public consciousness that even those who, because of self-interest or natural inclination, are quite averse to accepting the dictum find it more and more difficult to maintain their preposterous belief to the contrary before gloating adversaries.

To such we recommend a reading of "A Real Tail on a Bronze Bull," by Welford Beaton, which appeared in the *Saturday Evening Post*, issue of September 21. In this article we find the following: "The silent screen is not dead. Talking pictures never had the remotest chance of supplanting the silent variety. Within a year the studios will have swung back to their silent programs, with here and there a talkie mixed in to supply the exceedingly small market that will be available to it." This should be a definite enough statement for the most ardent "silent" fan, and, without question, is far too definite to set easily on the stomachs of Messrs. Warner Bros., Fox, Western Electric, et al. We will, no doubt, shortly be in receipt of their reaction to this, for them, discouraging news, through the agency of their extremely capable and high-priced publicity departments. In the meanwhile, the smack of Mr. Beaton's haymaker is resounding in the ears of a million odd readers throughout the land, and, if the gentleman's surmises are correct, we are led to the conclusion that these same ears are right now twitching comfortably in response to a pleasurable stimulus.

The reasons advanced by Mr. Beaton for his courageous forecast are in the main, and paraphrased, as follows: That the industry has been guilty of a gross psychological error in attempting aural realism in films; that it has forsaken its faithful companion in connubial bliss, the true motion picture, to fly to the embrace of that painted hussy, the photographed play (thus adding one more item to the long list of Hollywood scandals); that the public is frowning heavily upon this lapse, and is quite unwilling to accept the union as legitimate; that, as ever, it is the inhabitants of Main Street rather than those of Broadway who are frowning the heaviest, and that, again, it is the former who furnish cream for Hollywood coffee; that in killing the exercise of imagination, which was allowed full play by silent pictures and dealt a foul blow by the talkies, a good portion of the charm possessed by the screen has also been killed; that, if the present mad course is persisted in long enough, the motion picture audience will turn to plays in the flesh, for the reason that they are rapidly being educated to plays and the talkies cannot stand up under the comparisons that will naturally ensue; that the talkies will eventually reduce the film industries' revenue by one-half, owing to the tendency shown by the average fan to attend once, where formerly twice was his average; that the public is being canned to death; and that the small exhibitors are dying like flies after a heavy draught of fly-paper distillation, and that their business is just as necessary to the prosperity of the industry as that of their bejewelled and check-suited brothers operating in the Mazda belts. An imposing array of evidence, your honors!

There is one significant paragraph in the article to whose contents reference has not yet been made. This takes note of the excessive charges now being levied by producers on exhibitors for sound releases. According to Mr. Beaton, the answer to this, for the latter gentlemen, distressing situation is to be found in the fact that producers are attempting to get back their sound equipment cost from the revenue of their first year's output, instead of viewing it as a

capital investment, the normal procedure in normal business enterprises.

There are three main factors involved in this situation: The public, the film producers, and the "electric barons," to borrow a phrase from Mr. Beaton, and it is by the separate actions of these factors that a general idea can be gotten of the drift of things. A possible fourth, the exhibitor, can be dismissed from present consideration, as whatever action he is capable of just now is the passive one of journeying to the tomb. What are the actions of the three factors named, insofar as they concern the silent-talkie problem? 1. The public, as a whole, is registering its dislike to sound and is not patronizing it wholeheartedly. 2. The film producers are attempting to wipe the costs of sound off their books in record time. 3. The electric barons are more and more openly admitting the near advent of television. 1 + 2 + 3 makes what? —N. L.

### Not a Fable

A YOUNG man of musical turn decided he would prepare himself for a professional career. His ambition was a little vague in outline, but his thoughts were focused quite definitely on a big city where he hoped to go some day, qualified to make a living and a name for himself as a musician. He studied and practised, attended concerts, and utilized every opportunity to cultivate acquaintance with musicians and anything pertaining to music. To help in building his musical "background"—and also to help his finances—he commenced to teach beginners. More and more pupils came his way, and then a chance to organize a boys' band. That he might the better handle the latter work, he attended a nearby summer training school, where he enlarged his store of knowledge, learned the fundamentals of conducting, class instruction, and what not. He did not learn all of this in one summer, for the growth of his work at home, following his first term at school, seemed to make it advisable to return a second summer, and a third. This seemed logical, for as he increased his ability and capacity to organize, instruct, and conduct, the demand for his services increased, and in turn greater responsibilities were invoked by his widened activities. Of course, his income grew also, and he had constantly in mind the fact that soon he would be in a position to go to the city and devote himself exclusively to the profession for which he was preparing himself. Toward this end, he continued to study and practice his chosen instruments.

In 1928 this young man was on the payroll of the local public schools as an instructor of instrumental music, and, with the duties entailed by this position added to the private business that he had built up, he was quite a busy person. The last we heard of him, he was still in his home town, where he apparently intends to stay, because he has bought himself a nice home, and signed another contract with the school board. He has definitely abandoned his original idea of a professional career—or, perhaps, it is better to say he has changed his idea! You see, it dawned upon him that while working to fit himself for the music profession, he actually had established himself in a most desirable, worthy, and fruitful branch of the profession, right at home.

This isn't a fable, but it has a moral, so obvious that we will leave it to you to add. —C. V. B.

A CORRESPONDENT, a portion of whose letter is given on page 14, sends us a clipping, cut from what is evidently a financial magazine of some sort. An investor has written inquiring as to whether or not he should keep his stock holdings in one of our large piano manufacturing companies in the hopes of better days to come, or get rid of the same and accept his present loss as cheerfully as it is humanly possible to accept such things.

The answer given to his inquirer by the financial wisecracker in charge of this particular question box is illuminating in the extreme as showing the opinion held on all sides in the lay world that the millennium of effortless music has burst upon a delighted and heaven-praising people, and that if canned tomatoes contain life-supporting vitamins, canned music of a necessity must contain the same. After commenting on the fact that the piano company under consideration had been particularly hard put to it in the matter of presenting a cheerful appearing balance sheet to its stockholders, the gentleman proceeds as follows:

"The future of the piano is problematical. One can hardly visualize the time when pianos will not be used, but in this day of radios, phonographs and canned music, the tendency on the part of most people is to let the other fellow create the music. As we once remarked concerning this tendency, no longer do we find little Johnny or little Susie at the piano for one hour every day and religiously picking out the notes while the instructor counts 'one, two, three, four.' 'Them days has gone forever,' and with them many of the possibilities of profit that otherwise the \_\_\_\_\_ company might have possessed. Naturally, being the largest producer of these instruments, the company is in a position to benefit with any improvement, but the outlook is not at all promising. Turn your stock into cash."

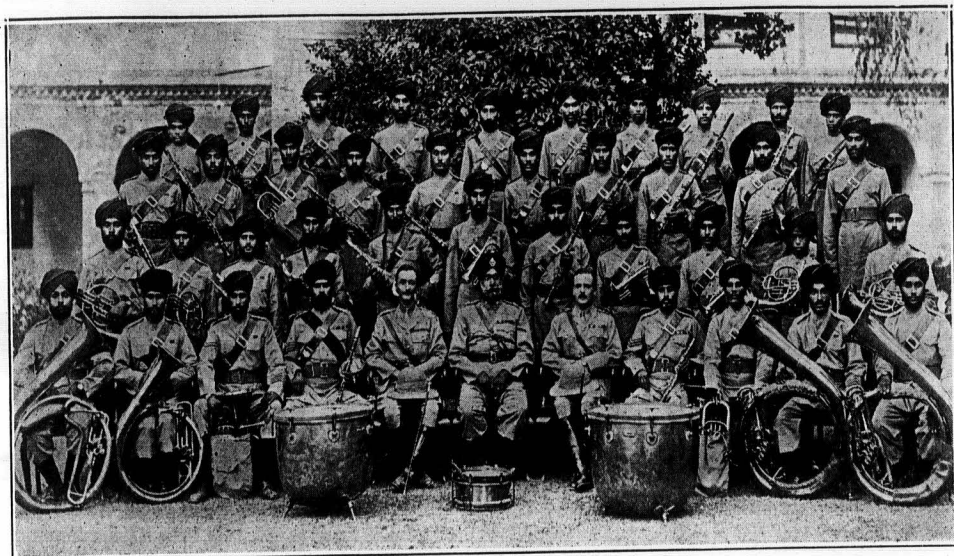
There, Messrs. Manufacturer, Publisher, Dealer, Teacher, and Professional Musician, is the sort of thing that you have as an adversary. When financial sheets advise in their columns against investment in Music Trades industries, the situation would appear to be serious in the extreme. We cannot blame the gentleman quoted—his duty is to his questioner—neither can it be denied that there is much in what he says. To shut our eyes to the facts will not help. It is for us to alter these facts, and by this alteration prove that when it is said of the days when "little Johnny and little Susie" would spend one hour out of twenty-four on their music lessons that they "are gone forever," the prediction is a bit bold and somewhat inexact. We must get "little Johnny and little Susie" back at the piano, the fiddle, the saxophone, or whatnot. We must make people at large realize that canned music is not good for their aesthetic gizzards. The canned music industry is continually telling the world at large how exceedingly excellent is its product. No false modesty or lurking shyness in that quarter. The longer these statements in their implications go unchallenged, the harder becomes the task of educating the public to the fact that nothing can replace personally made music, although something can be substituted for it, and that this applies whether one is considering the matter from the angle of participation or from that of listening only.

Thus again do we draw attention to the need of a highly organized propaganda machine to operate for the good of music at large, and to be backed by all who are interested in music, with no latent fear that the "other fellow" will reap more benefit than one's self. The crying need today is to hoist music from out the abyss into which blindness and stupidity have allowed it to fall. When that is done, then will it be time enough to squabble over the rewards. —N. L.



# Military Bands in the Far East

By ALFRED EDWARD ZEALLEY



4TH BATTALION BAND, 11TH SIKH REGIMENT, INDIAN ARMY, JEMADAR GULAB SINGH, BANDMASTER

**E**AST is East and West is West," but the latter being so far advanced, we never dream of mentioning these two extreme hemispheres in the same breath. This statement, however, hardly applies to the native military bands of India. All the Maharajahs of the Indian empire maintain their individual state armies at their own expense, and these attached state military bands are not only very efficient, but right up to date as regards instruments and music.

To more fully realize the difficulties under which these native bands of India are organized and carried on, however, there must be taken into consideration the strange make-up of a country that has its various castes. Each caste holds exclusively to itself, as most of them follow different modes and customs of living; but occasionally there will be found a number of mixed castes in some of the state army bands, and this is because greater remuneration generally is offered in them. Yet even so, the members will neither eat together nor associate with each other when off duty.

### Some Prejudiced Against Music

The Sikhs and Gurkhas are an exceptionally fine class of Hindus, very courageous when it comes to fighting, but they have never recognized nor looked upon music in a proper light. They do not consider it an honorable profession for an able-bodied man to follow, and the prejudice exists even today. Nevertheless, a Gurkha regimental band stands in a class of its own, and generally is regarded as being somewhat superior to other Indian army bands.

Then there is another caste, which perhaps might be considered as among the really superior, that is known as the Goanese. They are not Hindus, but descendants from the original Portuguese settlers of Goa through their first marriages with the Indian natives, and now form a distinctive community, having intermarried for several generations. The present Goanese live in European style, dress like Europeans, and generally receive a standard of training higher than that of ordinary Hindus. As players, these men are in great

*The author, whose picture appears on the opposite page, has served thirty years as a military musician in different parts of the British Empire; twenty of these years in the position of Bandmaster. He was for three years bandmaster of that famous Canadian band, "The Kilties." During this period he toured the United States extensively with the organization. He is well known to Canadian musicians as the author of "Famous Bands of the British Empire," and "Military Music and Its Story."*

*The present article deals with what, to American readers at least, must be a little known topic. Some of the specialized difficulties met with in the organizing of native bands are noted, and the system used by Major Wood, director of the Baroda State Army's music school, in turning out native bandmasters is outlined.*

demand, for, as a rule, they are good string instrumentalists. This puts them in a position to command higher rates for playing, and some find exceptional appointments in civil life. In religious belief, they are Roman Catholics.

It seems strange that German culture should be exploited in far-away India, but it is true. Until the year 1911, the late Hyderabad Contingent had always sponsored the foremost native Indian band, which was a two-in-one organization that played as both a concert orchestra and military band. It was then that the German bandmasters entered into the mu-



A class of students from various regiments of the Indian Army qualifying for army bandmasters. Major Wood, Director of music in the school, seated in center.

sical equation and were first introduced into the Indian Army. Among the foremost of these German conductors were Herr Josef Sommer, Herr Ernst Buchner, and Herr Otto Schmidt, the two latter still holding positions. Herr Buchner, who formerly was director of music for the Viceroy of India, is now director for His Highness, the Maharajah of Patiala, with a band of sixty imported German musicians. Herr Schmidt is director for His Highness, the Maharajah of Mysore.

### Financial Angle a Problem

It should be generally understood that the majority of these Indian rulers are immensely wealthy, and there are more than one hundred of them who bear such titles as Maharajahs, Rajas, Nawabs, with many others of lesser importance in the smaller states. The leading state bands of India are the Patiala, Baroda, Mysore, Kashmir, Jind, Johdpur, Hyderabad, Gwalior, and Kapurthala; all being under European bandmasters, or "directors of music," as they are called. (However, the Indian Infantry Regimental Bands, for the most part, are under native bandmasters.) As the Government makes only a very small allowance for regimental bands, the cost of keeping a band up to the standard falls mainly on the officers. In some instances this proves a burden too heavy to carry, so much so that many times a band has to be disorganized.

The old Indian Frontier Force is now disbanded, so each regiment of the Indian Army has to take its turn in doing duty on the frontier, where conditions are more or less similar to active service. This, in itself, is a factor that makes it difficult to keep a regimental band up to full strength. However, there are one hundred and fifteen regiments in the Indian army, and most of them carry a band of some sort. When we stop to think that sixty years ago there was not a native military band in all of India, and that the only musical instrument then was the tom-tom, it is easily discernible that this country has made considerable progress, and that again, the military band has been the pioneer.

Some fifty years ago the Hyderabad Con-

tingent instituted a school of music at Bolarum. At first this school was available only to men of their own group, but later on it was thrown open to candidates from any regiment of the Indian Army. Quite a few of these native bandmen graduates have turned out to be worthy bandmasters, notwithstanding certain limitations. These men were trained by the successive music directors of the Hyderabad Contingent at the expense of the Government.

### English Energy

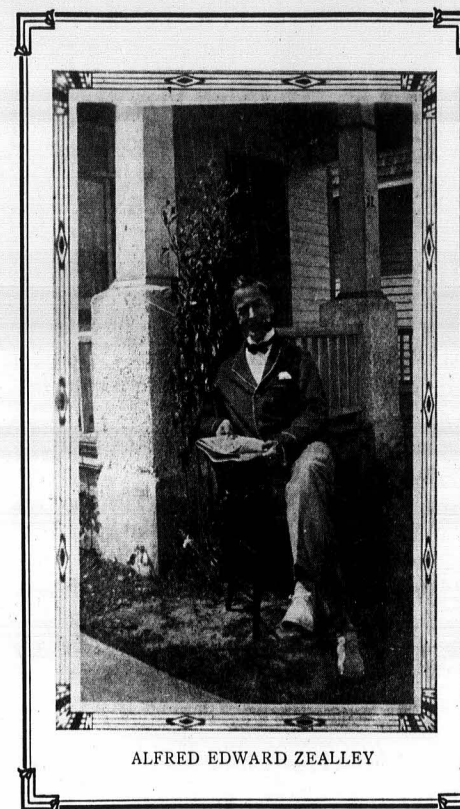
The last music director of the famous Hyderabad Contingent was Mr. (now Major) R. Wood, director of music for His Highness, the Maharajah Gaekwar of Baroda. It is safe to say that no man has done more to stimulate the culture of music study in India than has Major Wood. He is the son of the late James William Wood, formerly bandmaster of the Fifth Royal Irish Lancers, and was born at Secunderabad in 1874, thus making him a child of one of Ireland's most famous regiments, which also was one of the most distinguished cavalry regiments in the British Army.

Two years after the birth of the boy in India, the regiment returned to England, and when fourteen years old the youngster enlisted in the Royal Artillery Band. Later he transferred to the York and Lancaster Regimental Band, then under the direction of his elder brother, F. W. Wood, who is now Captain Wood, director of music and senior director of the Brigade of Guards. In 1899 the present Major Wood was a student at Kneller Hall, and was posted to the Second English Rifle Brigade, as bandmaster. In 1908 he competed for, and was successful in winning, the appointment as director of music for the Hyderabad Contingent (Indian Army), thereby succeeding one of the most brilliant musicians in India, namely, Herr Otto Schmidt.

In this position Major Wood directed the famous orchestra (which, by the way, was supposed to be the best musical organization in India), and the School of Music also came under his personal direction. Under his assiduous care many natives were trained as army bandmasters. In 1911 the Hyderabad Contingent disbanded, and Major Wood was then transferred to the Baroda State Army to serve as director of the state band under the Maharajah Gaekwar of Baroda.

The director was no sooner settled in his new berth than he asked, and received permission

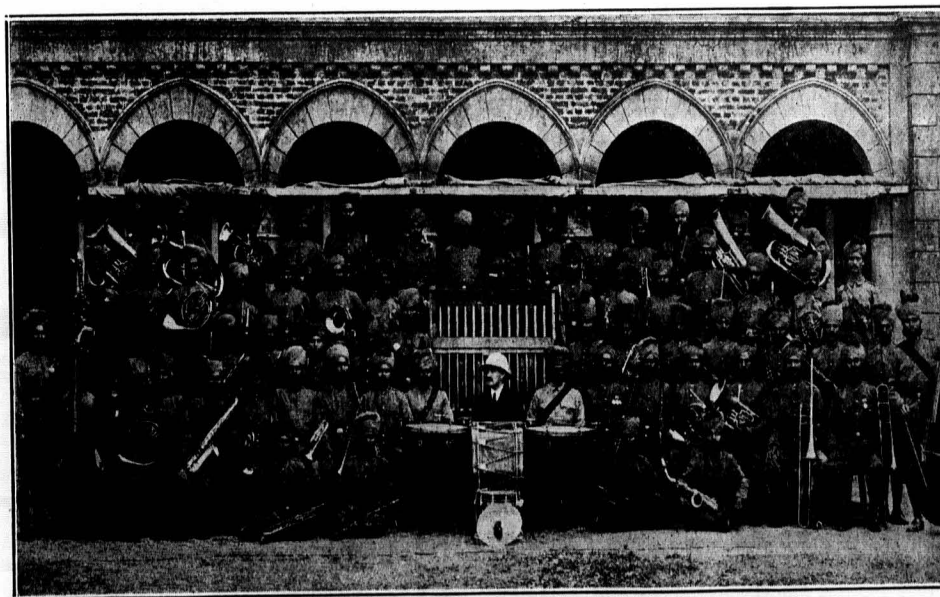
to resume his work of training natives for positions as army bandmasters. This was quite an undertaking on the part of Major Wood, for let it be clearly understood that the school was a purely private affair, with no governmental support whatever. It will be a sur-



ALFRED EDWARD ZEALLEY

prise to many to know that Major Wood actually has trained eighty native musicians for bandmaster positions during the past twenty years, these representing some sixty regiments of the Indian Army.

First of all, a student is made to become well-grounded in the elements and theory of music; then follows a concentrated study of instrumentation and conducting. He is obliged to acquire a working knowledge of every instrument used in the military band, and is given practice in individual teaching on all instruments. Major Wood also gives his students elementary aural tests, and they are present at rehearsals and performances of the Baroda State Band for the sole purpose of observation. Students begin to study conducting, almost from the time of their entrance, by learning the



BARODA STATE BAND, MAJOR WOOD, DIRECTOR OF MUSIC

elementary beats and practising them daily, soon finding out by practical testing that to do this properly and correctly is not so simple a matter as it appears to be.

Practice in regular conducting, if it may be called that at the start, begins about the fourth month after a student's entrance, a period in which usually appear the many chief difficulties and worst faults that necessitate constant stopping and repeating. This first stage of conducting, however, is confined wholly to music played on a piano, and this is continued daily until the end of the course. By such means Major Wood familiarizes his students with every type of music that they are likely to conduct, taking them through many of the classic and standard works, and as much of the popular as time will permit. During the last seven or eight weeks of the course, which comprises eight months and is brought to a close by a rigid examination, the students rehearse and conduct a weekly public performance by the Baroda State Band, with each student in turn conducting one number or more.

### In Summary

It is such men as Major R. Wood who keep the British Empire cemented to music, and who may be looked upon as ambassadors in the truest sense of the word. Baroda is one of the most progressive states in India, and to be closely affiliated with its accomplished band under the sponsorship of His Highness, the Maharajah Gaekwar, who is acclaimed as one of the most enlightened rulers in India, places Major Wood in a very enviable position; not only that, but it surrounds him with the atmosphere and environment so necessary to musical culture.

The instrumentation of the Indian Army bands is much the same as that of the British line regiments, with some exceptions. For example, the valve trombone supersedes the slide type of that instrument; the bass clarinet replaces the bassoon; and the mellophone takes the place of the French horn. But it must not be understood by this that all bands follow the same general plan of instrumentation, for there are many regimental bands that include the bassoon, oboe, French horn, and slide trombone. All Gurkha bands use these orchestral instruments, and one and all play from British military band journals.

The Baroda State Band, which numbers fifty-four performers, is made up of Mohammedans, Gurkhas, Brahmins (and other Hindus), Goanese, and Indian Christians. Director Wood also has two Indian bandmasters under his supervision who take charge of the body when divided for parade purposes. A weekly concert is given in the public park by the band, in addition to its regular duties at the Palace and elsewhere when His Highness is in residence. The repertoire of the band includes advanced classics from Bach, Beethoven, Wagner, Schubert, Mendelssohn, and other masters; also such modern composers as Holst, Vaughan, Williams, Fletcher, and Foulds.

Truly, East is East, but it is not so far behind the West, after all.

*(It is interesting to note that even in far off India systematic training of bandmasters for army positions is encouraged, while in the United States the Army Band School, instituted for the same purpose, has been dropped, with, as far as we are aware, no steps taken to replace its activities.)*



# The Disease is Organic

LAST month I mentioned having been checked in my ambition to become a second Artemus Ward by a critical letter from a gentleman in the Southwest or somewhere. I found the letter when it was too late to print it for that issue, but take pleasure in presenting it now for your consideration, because, like him, I'm not positive whether I'm getting goofy or not, and perhaps some outside opinion will be helpful.

Dear Del:

Snap! Snap! (business of snapping the fingers). Come on, old timer, snap out of that trance. After reading your July installment in MELODY I'm sure one of us is getting goofy, and naturally I'm slow to believe it's me. But we'll both be dippy if you keep that up. How long has this been going on, anyway? I enjoyed your June installment, as well as most of the preceding ones, but it looks like that last one was written under a cloud. You'll never be the literary light I expect you to be some day, unless you straighten out. Your previous efforts have shown great promise, especially since you have eliminated that pedantic strain; so don't fail your trusting readers at a time like this when we need to be enlightened and not aggravated. (Signed) Your faithful reader, Ted Johnson, "Intermission" Organist, Delft Theatre, Escanaba, Mich.

## Every Knock is a Boost

In re-reading the article to which my correspondent makes reference, I find the following lucid description of unified registers: "The previous correspondent was referring to small instruments in which additional 16 registers were economically impractical. In the above organ the three registers mentioned extend from 16' C through the six octaves to the top of the 8' manual division, and then along as much higher as there are unified pitches above 8'." Now I contend that no such paragraph as that could have been written except in perfect sanity.

It is true that the same article, in the original manuscript, contained the assertion: "The whole story affords an illuminating example of how out of the oaks to which little acorns may grow from is illustrated by the way in which such occurrences are likely to happen." But that doesn't prove anything. It doesn't even mean anything. Or, at any rate, if it does, I don't understand it. Neither, apparently, did the editor of MELODY, judging by what he did to the sentence before it appeared in type. I conclude from the above quotations that even if I am goofy I still have intelligible intervals.

But to return to Mr. Johnson: The only point missing in his letter is that he doesn't say what it is he needs to be enlightened on. If he wants to know the future of the talking pictures, or the future of the organs in the talking picture theatres, or the future of the organists who have been playing the organs in the talking picture theatres, I must refer him to Sir A. Conan Doyle or Mr. Van Dine. All I can do is to reiterate my humble opinion, which is as follows:

I believe the talking pictures are here to stay, regardless of the mutterings and grumb-



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lings made by them and by the people who listen to them. I talked to a man the other day who said that he used to be a picture fan, but he hadn't been to a picture for six months, because he couldn't stand the talking pictures. "Why," he said, "half the time they didn't even synchronize!" I was so dazzled by the vocabulary that I didn't even ask him how he knew they didn't.

Well, I believe that in another year this man and all those like him will be going to see talking pictures — and liking them. It is impossible to watch the artistic and mechanical development going on in talking pictures from month to month without being convinced that the silent picture was nothing but a forerunner, an elementary step, in the history of the motion picture. They are still crude, and often they are a doggone nuisance and an offense to the ear and the mind; but by and large, they have already clearly indicated the tremendous possibilities of this new field.

The difficulties at the present stage are, I think, temporary. One is that the talkies are not yet fool-proof. Many houses give poor performances because of cheap or defective installations, or poor and unintelligent regulation of amplification. The making of talking pictures has progressed sufficiently to make it pretty sure that if you go into a theatre and either have to strain to catch the muffled syllable or are blasted out of your seat, the trouble is in the operation. The electrical companies are, in fact, considerably disturbed by this state of things, and have even considered withholding pictures from exhibitors until they had OK'd their equipment.

Another major difficulty is economic. The industry is convinced that the talkies have revived it at a time when it was dying on its feet. Nevertheless, the new medicine has been so expensive that the cure has been retarded. If an exhibitor's costs go up fifty per cent and his gross goes up ten or fifteen, it looks as though he were losing about thirty-five or forty, even though more people were coming into his house. To put it the other way, costs have got to be adjusted so they don't exceed the increase in revenue they bring. Of course they will be eventually, though it may result first in forcing enough of the weaker exhibitors to the wall to eliminate the over-seating that is an unquestionable fact in a good many cities.

Now, if I am right in prophesying that the talkies are going to become a permanent, standardized entertainment, the next point obviously is, what happens to the organist? Well, there is one thing that, I admit, certainly does happen to him. He is less indispensable,

less essential and valuable, to the exhibitor. Formerly a picture show was unthinkable without music. In a lot of houses, I am sorry to say that, to a sensitive ear, it was even more unthinkable with it.

Today a good many houses operate with nothing but canned music. With the talkies still a novelty, this mechanized entertainment has sufficient appeal. Many houses that are obliged by Union agreements to retain organists are not allowing them to play their instruments, and they are getting their salaries for playing records or observing and reporting on sound conditions at the front of the house. These duties fall so far short of justifying their checks or pay envelopes that it is doubtful in my mind whether it is good judgment to insist on maintaining existing scales. There is apt to be a boomerang when the agreements expire, and managers point out that they have been overpaying their organists for a long time.

In the meantime, a good many non-Union houses have eliminated their musicians entirely; ushers operate the non-sink machines. However, as time goes on there is, and will be, less and less use for non-synchronous equipment, what with sound shorts, comedies, cartoons, newsreels, and trailers. Union houses are beginning to show a marked trend toward cutting or firing over-scale organists, and, when possible, cutting out assistant organists. They are too harried with exorbitant costs in other directions to pay out something for nothing wherever it can be avoided.

## The Organist's Come-Back

But if the present looks discouraging, and warns the organist that it is best to walk softly, I still think the future is not so dark. I certainly do not think the organist will ever play as indispensable a rôle as he has in the past. But, in a way, the rôle he will play in the future will be, or at least seems to be, more important, because it will single him out as an individual and a soloist. Instead of being a hidden accompaniment to the picture, he is to become a featured contrast to the picture. And, likewise, instead of being valuable as an all-around accompanist, his value will lie in his attraction as a concert artist or a showman.

I visualize the trend this way: The talkies have now gone their limit in supplanting musicians. They have injected human voices and sound effects from one end of the bill to the other, so that as long as there is film on the screen, the musician is superfluous. But theatres long ago discovered that the essence of competition lay in balancing their entertainment by interjecting diversissements that contrasted with the eye-strain of the motion picture. Our de luxe theatres are the outcome of that development. It is for this reason that the musical shorts have been the least successful form of the talkies. They attempted to give contrast to the bill without being able to do so.

I believe that the next few years will witness a repetition of that same development. Once all houses are wired and sound bills have become the standard, competition will force the exhibitor to added attractions that will outdo the other fellow. And the first thing his eye

is sure to light on is the organist. There is no question about the popularity of song slides in the average theatre. In a few high-hat houses organists are able to make concert selections popular, but, in the main, it is the organist whose audiences sing with him that is the neighborhood favorite.

I don't necessarily predict that the organist's come-back will be staged on a ladder of singing novelties, but I do point out that, in the face of sound movies, organists who had established a reputation playing such numbers have retained their popularity, as, in fact, have all organists who had developed a following, regardless of what kind of solo they played. Personally, I believe that, with the exception of the high-hat houses noted above, the community singing will always be popular. Just sit in the midst of houses featuring such numbers, and note the intent enjoyment with which your neighbors throw themselves into the titillation of the current ballads. And, further, note the zip a clever organist can get out of his community singing as against the mild response of the canned reels that have tried to do the same thing. The human touch is necessary.

Furthermore, as this competition develops, it is sure to be the organ that will be turned to, because there will be so many organs already available in houses where they have been gathering dust. To the manager whose eye lights upon them in his quest for improving business and his show, they will look like a Christmas present. All he needs is the player;

and if you have been conscientiously using Lifebuoy Soap, Listerine, and Boston Garters, YOU CAN BE THAT ONE!!

With this as my creed, it may seem inconsistent to answer the request of Elsie Schlangen of Midwest Theatres, Kansas, for material for Aesop's Fables. But I realize there are plenty of theatres not yet wired, or not using one hundred per cent sound programs, if wired, and that with public sentiment in its present state, organ accompaniments to silent pictures are far from defunct.

On cartoons it should first be said that they give play to descriptive playing and free improvising more than any other type of film. I believe it is a good deal of a mistake to lay out anything more than the merest skeleton of a cue sheet for cartoons, as there are so many effective bits of descriptive or imitative playing to be inserted. But if an organist has developed this type of playing properly, of course there are still plenty of spots left where the use of published music will avoid dribbling.

The mainstay of this type of suitable music I will suggest in its most compact and least expensive form — the collections and folios. I find the most useful collections of such numbers are *Jacobs' Characteristic and Descriptive Piano Folios*. George L. Cobb has contributed freely to this series, with his inimitable "Potato Bug Parade," and many more of the same kind. Then there are the similar series in loose-leaf published by Berlin, called *Film Characteristics*, containing five numbers to a folio, and

listed at a dollar. The Jacobs numbers are six to a folio, listed at fifty cents.

Also published by Berlin are the Velazco loose-leaf series for theatre organ, also five numbers for a dollar. The *Organettes* and the *Komedy Karoons* are the most useful for this purpose, although I believe there are further folios of the same kind published by the Crawford Music Corporation with which I am not familiar.

In sheet music the following comprise a partial list: March of the Gnomes, Shilkret (Harms); Puck's Pranks, Herzberg (Crawford); Humpty Dumpty's Funeral March, Brandeis (Schirmer); Funeral March, Lanciani (Schirmer); The Mosquito's Parade, Whitney (Witmark); The Mischief Makers, Carbonara (Robbins); The Midnight Parade, Marquardt (Music Buyers); The Teddy Bears Picnic, Bratton (Witmark); Teddy after Africa, Pryor (Fischer); Comedy Capers, Steele (Ascher); Ghost Dance (Salisbury) Rossiter; The Playful Polar Bears, Trinkaus (Fischer); The Village Cut-Up, Axt (Robbins); Persiflage, Francis (Witmark); The Jesters, Carbonara (Robbins); The Village Clown, Axt (Robbins); Patrol of the Pelicans, Cobb (Rossiter); Reuben on Parade, Herzberg (Robbins); The Philanderer, Srawley (Sanders); The Show-Off, Sanders (Sanders); The Hustler, Srawley (Sanders); Fireflies, Savino (BM); There Once Was An Owl, Herbert (Witmark); Little Dot, Frohlich (Church). And that will be all for today, thank you.

# 100% Talkies, or A Manager's Dream

By WESLEY H. ZAHL

Director of Orchestra, Alexander High School, Nekeasa, Wisconsin

IF the phonograph had been invented only yesterday, and I were on my way to an orchestra concert, and I should see a sign advertising in bright lights something like this:

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I should certainly not hesitate to attend this unusual performance, even at the expense of missing the concert I had originally planned to hear. In fact, I am afraid that the orchestra would play to an attenuated audience that night, and for a good many more nights to come — as for the phonograph, it would no doubt play to packed houses under police protection from the disappointed mobs seeking admittance outside.

But the phonograph was invented years ago, and it has been developed to its present tolerable form by a gradual, unsensational process of improvement extended over a long term of years, and, furthermore, everybody owns one — nobody would go around the block to hear a phonograph — maybe! Doll up your boring record a bit, synchronize it to a moving picture film, and see what happens.

We like our little novelty once in a while, and when a novelty gets loose in this country, we like it *en masse* even if it's nothing but a phonograph record played in accompaniment to a movie. But, personally, I don't like too much of the same novelty. I like variety, and after yawning through talkie after talkie (talk about shows being stereotyped and monotonously the same!), trying to be tolerant with a novelty that has ceased to be novel, I'm ready for normalcy again. Will I get it? I think so, with improvements, but not in the sense of a resurrection of the pre-talkie, all-silent program as we remember it.

In my opinion, the present upheaval in the moving-picture industry will (after the smoke clears away), leave film entertainment in better shape than it found it. There will be some wheat to remain after the chaff scatters. To do full justice to these films that talk and sing (and a lot of other things too disagreeable to mention), I must say that they can be interesting. When I see a news reel showing a close-up of President Hoover, I enjoy the intimate view much more when the President's words are audible (even though they be interspersed with a good deal of scratching that reminds me of the old Victrola that we

traded in toward the Orthophonic) than I should if I had to resort to lip-reading amid the din of an orchestra whooping up a Sousa march. And if, in the same reel, I see German troops doing the goose step for Von Hindenburg I prefer to see them march to the rhythm of the German band at the head of the parade (squeaky and thin as it may sound when reproduced *a la talkie*), rather than to the efforts of an organist trying vainly to catch the marching cadence and somehow fit in *Die Wacht Am Rhein*.

I give it as my belief that the talkie will probably hold over for news reels and other subjects where reproduced sounds may have a significance in furthering realistic portrayal. And the long-promised improvements, when they finally do come (though their advent, I think, will occur after the demise of the one hundred per cent machine-made program), will not represent wasted research, as there will always be a place for sound pictures — In fact, they doubtless will prove invaluable in many ways. The value of them, after they find their permanent place, will undoubtedly be great in science, education, and, as far as the presentation of current topics is concerned, the theatre.

But, as a means of artistic expression, a machine is a machine. No matter to what degrees of perfection the sound-picture devices of the future may be developed, their product can never be more than *mechanical reproduction*. Art must be first hand. A print of a Rembrandt is not a Rembrandt, and no one, even though he be inexperienced as a critic, once having seen a Rembrandt, will be anything but impatient with a print. Art is art by its suggestiveness. If that quality is lacking, the only possible appeal that may remain is the evanescent appeal of novelty.

We love novelty, and pay high prices for it, but in the end our tastes revert to fundamental levels, and we demand that which our souls crave in spite of ourselves. Man's consistent return to pure art, regardless of how long his tastes become periodically dislodged, is, in fact, the sign by which we may differentiate that which is art from that which is but a fad for a day. The essentially good taste of man as a whole is infallible. And it is this infallibility of taste which has wedded the good from the bad throughout the centuries, and, of the millions of songs of a

race, saved for us the gems, now termed "folk-songs." Similarly, the masterpieces of ancient literature have survived in spite of the innumerable tomes of trash that have had their popular vogue and have perished. Man's good taste has not left him cold. He is still able to distinguish between the real thing and the machine-made imitation, no matter how clever and realistic the imitation may be. In fact, because of this innate sense that works almost unconsciously, he cannot help preferring the real thing.

Motion pictures in themselves are not an art. Without the life-giving stimulus that a true art, such as music, for instance, may breathe into them, they are nothing. And the pairing off of a scene-reproducing machine with a sound-producing machine makes neither of them any less a machine, however perfect both may be mechanically. All such a combination can do, in spite of the first novelty of its being synchronized and the awakening of our temporary interest, is to give us machine-made art, which isn't art. A theatre-going public which has deserted its usual diet of at least fifty per cent fine-arts entertainment for one hundred per cent machine-made reproductions, will soon find itself looking for something legitimate within the bounds of greater artistic standards than mere mechanical novelty. That is just a matter of human nature.

Even now, the leading theatres are introducing non-mechanical entertainment as a useful contrast to their machine-made numbers. What a relief it is when they turn off the talking machine and let a real orchestra play! And how does the public, on the whole, like it? I know of a city of forty thousand where there are two leading theatres. The larger and more modern of the two offers a straight talkie program — the other, a theatre not quite so up to the minute (at least as a pretentious movie palace), offers about half and half, the better half being orchestral specialties from the pit, and stage specialties accompanied by the orchestra. To make a long story short, the former house (the up-to-the-minute movie alcazar) plays to medium and small-sized audiences, even when offering the best features in big double-programs, with any number of shorter subjects, all of the finest that the talkie producers have to offer. The other, smaller and just a little *passé* (as far as the building goes, at least), plays continuously to packed, enthusiastic audiences. In this house, and in this particular instance, it looks as though the public were getting what it wants, if only in half-and-half proportions. I believe the examples I have cited are signs of the times, and that the ostracized musician will soon come back.

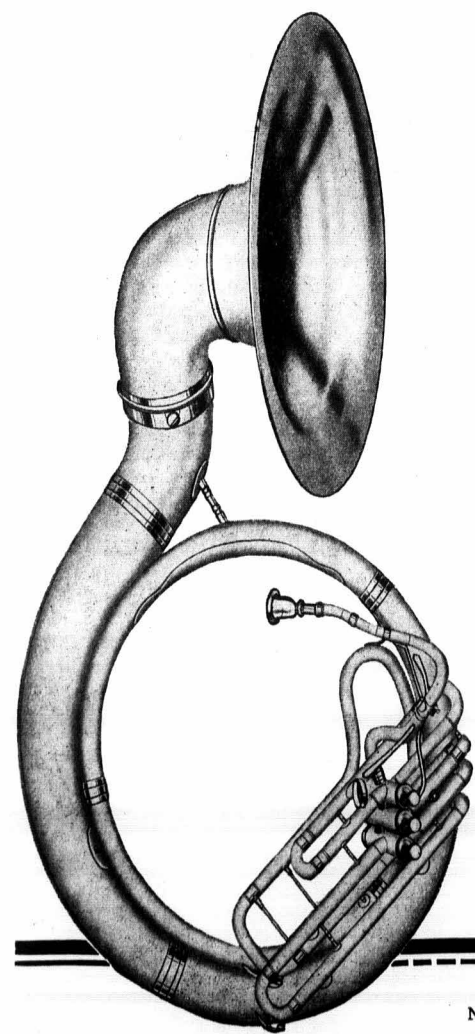


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While Some Sit and Curse—Talkie  
Stars — Chicago Chooses a Band-  
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# CONN



Dick Stross Proves Too Good—Loma  
Worth—School Music and the Pro-  
fessional

# CHORDS

## While Some Sit and Curse the Fates

**T**ALKING movies at last become intelligible and in cases (there is no denying it) actually enjoyable. Radio is as common as breakfast food, and daily the pall of gloom falls deeper over the field of professional music, or so it seems to many. But while some sit and curse the fates, others are striking out into new fields to find pleasant and profitable work.

The school music field is only in its infancy. Thousands of new bands will spring up in the grade and high schools of America this year. Thousands of professional musicians, men who really know music, will be wanted to direct and teach these bands. Professionals who find themselves crowded out of other fields will do well to investigate the opportunities of school music. Real musicians will find it surprisingly easy to adapt their talents to the teaching and directing of school boys and girls.

Nor do schools offer the only opportunity. The field for band organizers is practically untouched. Each year the number of municipal bands, fraternal bands, industrial bands, county bands, and bands of many other varieties is increasing. There is a demand for bands of this type, and there is also a demand for men who are capable of organizing them. Superhuman talent is not necessary for this work. Plenty of only ordinary musicians using plans developed by such firms as C. G. Conn, Ltd., are making a big success in the band organizing field.

Professional musicians who impatiently curse their fate are due for a lot of rough sledding. Those who seek broader horizons will find them.

## Band Instruments "Talkie" Stars

**T**HE band instrument industry broke into the sound movies twice during the week of September 2. The medium of the sound screen offers new possibilities for getting bands and band instruments before the public.



A novelty number staged for Hearst International News Reel. You should have heard the contra bass saxophone and the little B $\flat$  saxophone play the Arkansas Traveler.

On September 3rd Pathé News Reel came to Elkhart and made sound pictures of the world's largest one day shipment of band instruments made by Pan-American, subsidiary of the C. G. Conn, Ltd. Among the events filmed were a fanfare of 454 cornets and trumpets, 300 piece saxophone band, 250 trombones and a bass family of 30 sousaphones.

On September 7th Hearst International News Reels came to Elkhart and filmed the world's largest band in the world's largest band instrument factory. This huge band was comprised of 500 pieces, all factory employees. Among other events filmed were a sousaphone and piccolo duet to hand accompaniment, a bassoon solo and a saxophone solo, and a cornet solo by Richard Stross, with band accompaniment.

## Sweden Goes "Loma Worth"

**R**EPORTS from the other side indicate that all Sweden has gone "Loma Worth." If you don't know what we mean, you don't know Loma. She's that intriguing young vaudeville star very popularly known as "the one girl orchestra."

Loma packed up her complete Conn outfit of instruments and went to Stockholm this summer to fill a vaudeville engagement. News has just come back, via several German and Swedish newspapers and magazines, that Loma has finished her engagement with flying colors and then some. Our knowledge of German and Swedish being scant (if any) we are not sure just what the Swedes and Germans have said in praise of Miss Worth, but they have devoted pages and pages and pictures and pictures to doing it. It must be quite lavish.

Loma and her whole orchestra, which consists of Loma, is now giving Berlin and the rest of "das Deutschland" a thrill to remember.



The charming Miss Worth easily conquers Europe.

## Dick Stross Proves Too Good for the Talkies

**T**HE talkies evidently have yet some distance to go before they catch up with modern band instruments and good professional musicians. Playing a solo for the sound pictures recently, "Dick" Stross, noted virtuoso, using a Conn Victor Cornet started skyward with some of his famous lip thrills. The sound man saw the needle of his apparatus move over to the right, slap up against the peg and stay there. "Dick," however, went on up and up clear out of the frequency range of the equipment. In order to record the solo, the sound man had to haul "Dick" down a couple octaves.



Hearst International News Reel shooting the vanguard of the 500-piece Conn employees' band as they pour through the gate, September 7. (See next col.)

## School Music and the Professional Musician



Academy High School Band, Erie, Pa. Second prize winners, Class A, Pennsylvania, 1929. A product of Wm. S. Owen.

**T**HE trek of the professional musician into school music continues. Many of these men are finding the organizing and teaching of bands a not only much more remunerative field, but also more fascinating.

A few years ago William S. Owen was brought to Erie by the Zen Temple Band and soon found himself teaching a group of boys in the St. Joseph Home for Children. "This was my first adventure in music instruction but it showed me how fascinating the work is. Professional music was a thing of the past by the time I finished my first year with these boys."

That was six years ago. Today Mr. Owen is director of a half dozen school bands in Erie and has had great success with them. The Academy High School Band of Erie won second place, class A, in the 1929 state contest, and all his bands are unusually fine musical organizations.

"I earnestly advise other musicians in the profession to give serious consideration to the opportunity offered in school music," Mr. Owen says. "The high schools today are training the finest, cleanest, best musicians ever known. The school music is growing by leaps and bounds and there are not enough qualified musicians to meet the demands of this movement."

When Captain A. R. Gish left the Chicago Civic Orchestra five years ago, school music won a national championship band leader.

Captain Gish's experiences are typical of those of a great many other professional musicians, especially of those during the past year, and the present. Captain Gish was director of the famous 108th Engineer's Band of the 33rd Division under Colonel Henry A. Allen.

When the war was over he came to Chicago to study music. He also played in some of the best theatre orchestras in Chicago and for two years played bass trombone with the well known Chicago Civic Orchestra.

Captain Gish started with a band of 28 pieces in 1924, in Senn High School, Chicago. In 1927, 1928 and 1929 they were awarded first place in the Illinois State Contests, and in 1929, at Denver, they won the national championship in class A.

Captain Gish was selected as one of the instructors for the National Band and Orchestra Camp at Interlochen, for 1929. He is completely wrapped up in school music and there is not a chance in the world of his ever going back into the professional field.



William S. Owen, director of school music, Erie, Pa. Prominent professional musician who has won great success in the school music field.



Pathé Sound News using R. C. A. Photophone equipment, making sound pictures of a 300-piece band playing Pan-American, Elkhart, Indiana, September 3.



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These exercises, preparatory to the establishment of a sound technique, are to be taken up after the study of a reliable primer. They show surprising variety in style and technical application; and can be used at the same time as the author's *Ten Violin Pieces in Different Styles* which will enhance the student's interest in his work.

Price, 75 cents

### The Young Students PIANO COURSE

A Standard Text for Class Teaching by

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Director of Music, Pittsburgh Public Schools

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Director of Pittsburgh Musical Institute

MISS MARY MACNAIR, L.R.A.M.

Department of Music, Carnegie Institute, Pittsburgh

The aim of this Course, which will include these books, is to teach children to play the piano without destroying their love for music; consequently nothing is included in the material except pieces, as distinguished from arid technical exercises. By adherence to folksongs the musical quality of the melodies is safeguarded, and the addition of a "teacher's part" enriches the effect of the pupil's melody. In the First Book, now ready, sixty folksongs are provided, making the advance in difficulty almost imperceptible.

Price for First Book:

Student's Part . . . . .50  
Teacher's Manual (To be announced)

Ask your dealer for copies of the books mentioned in this announcement "on examination" or order direct from Oliver Ditson Company, Boston, Mass.

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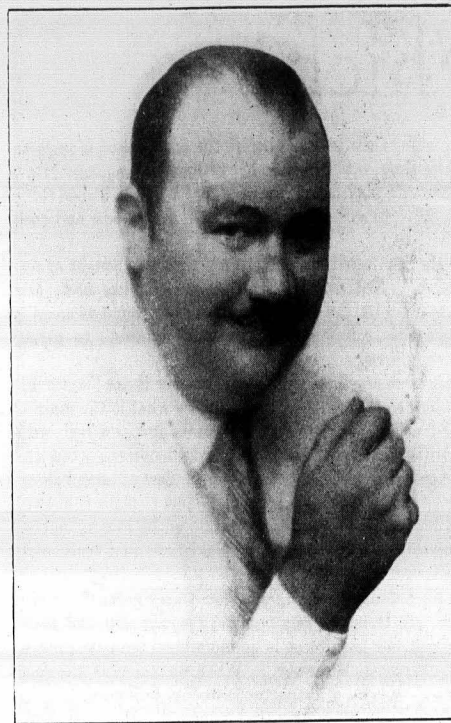
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These unusual volumes are a treasure trove, not only for violinists, but for all lovers of the truly beautiful in music. They form a unique anthology which is the outcome of long research; and they may be called a gathering together of the most exquisite numbers available. The arrangements are all newly made especially for this collection and are not obtainable elsewhere.

Volume I . . . . . Bach to Haydn  
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### Are you interested in a BEGINNING BAND

If so, you will want to know about the new unit of Ditson School and Community Band Series, announcement of which will be released shortly. A copy of the advance circular will be mailed to you as soon as it is ready, if you will send your name and address to the Oliver Ditson Company, Boston, Mass.



OF WHOM IS THIS A PICTURE?

This magazine offers one package of cough drops of a well-known make to the person first sending in the correct answer

IT IS said that the forthcoming radio season will have a larger percentage of dramatic programs than heretofore. Thus are the indications greater than ever that the large broadcasting companies are preparing audiences for television. These indications are bolstered up by the increasing use of the word "television" on the air—cautiously, it is true, as concerns the time of appearance, but quite positively in regard to its being a fact of the future, and, by inference, not too far distant future.

The close advent of this new wonder, which we are afraid will also constitute a new nuisance for many, brings up the question as to what policy will be followed in the matter of collecting the money for expenses. According to Mr. Aylesworth, the president of the N. B. C., no more satisfactory device could ever have been conceived than the one operating in the American radio broadcasting field where the advertiser pays and pays. In public utterances on the subject he has pointed with earnest, if gentle scorn at the situation that holds in Merrie England, where the listener is taxed and the advertiser finds himself unable to exercise his charitable instincts.

If Mr. Aylesworth's opinion on this matter is sound, then it would appear that sponsoring were the proper procedure for television, although as a potential observer-in of such a program we can visualize an extension of certain of the things current in audible transmission that we could very well do without. However, there are sinister rumors afoot to the effect that what is sauce for Goose Radio is not going to be sauce for Gander Television. We have heard that the reason back of a recently started patent suit of generous proportions is to put the plaintiff in a position to introduce its television apparatus to the public on a rental basis. If this be true (and we do not vouch for the authenticity of our source), it is the public, in this instance, who will pay and pay and pay.

Disregarding the above gossip, we can see how matters can very readily be arranged without upsetting the present system of sponsored programs, except to change their character considerably—a thing already foreshadowed by the extension of the use of dramatic material. If you wish to hear the *Dirty Chimney Sweeps*, you may do this free of charge—if you wish at the same time to see them in all their abandonment to soot, you will have to pay. And thus everyone will be happy, except a small minority of listener-observer-ins, and nobody gives a good-god-durn about them anyway!

ON EACH occasion that we listen to Paul Whiteman on the Old Gold Hour (and we can assure our readers that because of reasons that follow immediately, these occasions are most frequent), we are struck by the absolute superiority and interest of the arrangements, from the viewpoint of the educated musician, over the run and ruck of such efforts. It was Whiteman and his orchestra that first presented the American dance rhythm in respectable musical attire, and we are not so sure but that he and his men constitute one of the few teams before the public today to be relied on for the presentation of innovations in the

## The ETHER CONE

Speculation concerning Television, particularly in relation to who will pay for the expense, and how, agitates our pen this month. The problem involved is far from easy of solution, and one on the outside must be either very bold or very simple to attempt any such thing. We have automatically put ourselves into either one of the two classes mentioned, and have no very firm convictions on the subject as to which one of them it is.



field of dance arrangements that can engage the attention of forward-looking composers of serious music, and make these wonder whether there isn't something in jazz, after all.

The outstanding feature of these arrangements, which arouse our none too readily stirred admiration, is the music intelligence evidenced in their concocting, which displays itself in a feeling for the finer nuances of rhythm, and tonal balance, in a nice taste in the matter of dissonances, which clang but never clash, and in what might be called by many a trivial matter, but in reality is not, the exercising of an ear that knows the proper use of chord inversions—when to use the fundamental, the six-three and the six-four (surprising as it may appear, there are people who go through life spewing notes onto reams of music paper without ever acquiring a taste in such matters, the lack of which is responsible for so much club-footed writing), and the presentation of novel effects conceived in a musicianly manner, such as the clever use made of dissonant lines in some of the recent things, these giving an effect of atonal writing.

There is nothing lazy or stupid about these arrangements, and it is this lack that sharply differentiates them from the field, and makes them interesting listening for such as appreciate intelligent work. Brains do count for something in music, you know.

The play was written at a time when authors counted on amusing a great majority of theatre-goers, and not catering to the morbid minority. . . . From a Columbia System press release concerning that classic of the stage, "The Cope Cod Kid."

Oh, yeah?



CHORAL SINGERS AND ORCHESTRA, WHICH, UNDER F. CHANNON COLLINGE, BROADCAST REGULARLY OVER THE COLUMBIA SYSTEM

"Stirring marches with a preponderance of brass seemed to be favored by S. F. Heckert, President of the National Fireproofing Company of Pittsburgh, who specified selections from Sousa or Wagner."—Columbia System press release.

Ahem!

THE *Sylvania Foresters* open their program with a song that forces them into the embarrassing position of singing "for-es-tors," a word for which we have searched diligently in the dictionary and without avail. However, they did not write the song, and it is their misfortune to have to sing it. Our condolences.

The *Foresters*, themselves, are extremely smooth vocalizers, and to those listeners whose pleasure in music is not confined to the latest whoop from Broadway offer much in their programs to please. Occasionally they dig into the bag of the remote popular past and fish out such things as Thos. Allen's *By the Watermelon Vine*, a number that shares with most of this writer's work, a surprising freshness, considering the length of time since it was first written.

The orchestra on the night we listened-in was guilty of perpetrating a "paraphrase" on *The Old Oaken Bucket*, which exhibited all horrors common to most of its kind. Old melodies are capable of being treated in a charming manner by composers of taste—unfortunately they are too often mauled and belabored by the other sort. Such tunes are better left in their original form, unless treated with consideration and discretion.

Milton J. Cross, announcer, in soliciting reactions to the program, ended appealingly, "R. S. V. P., please!"



# Forum or Arena --- Which?



IN THE August issue of the JACOBS MAGAZINES appeared an editorial dealing with conditions as they now hold in the music industry and professions. After enumerating the possible causes for the current unpleasant situation, these were summed up in the following words:

Apparently, the answer to the question, "What is wrong with music?" is contained in one word, *Competition*, and we, ourselves, would be the last to dispute this, having touched on the matter at various times on this page. In the May 1928 issue of the magazine appeared a full page editorial, *All Hands Turn To*, in which it was plainly stated that today the most serious competition for any group of interests was that which existed without rather than within its immediate field of operation. In this same editorial it was pointed out that teachers, players, manufacturers (with publishers understood), and dealers were one vast body of interlocking units, depending one on the other for their very existence, and that it would be necessary for these to present a solid front to the competition of the new inventions and devices which seriously threatened to endanger their livelihood.

The situation has not changed for the better since that editorial was written, and to many it appears to have changed for the worse. It is generally acknowledged that something must be done about the matter; surveys are being made by various units of the industry, and there is a feeling that glittering generalities must be superseded by concrete knowledge — swollen discussion by swift and trenchant action.

The editorial then went on to comment on Mr. Jack Schwartz's idea for a highly organized propaganda machine that would engage the support of all units of music, and the position was taken that such a plan was quite compatible to the dignity of all concerned, including the professional contingent. Follows the closing:

We think, however, that there is food for thought in the fact that while business men, for their own good without question and with that thought uppermost in their minds, are earnestly sweating over the problems with which they are confronted, and the solving of which will be a great boon to the private teacher, the latter is sitting on his hands, beavelling the lack of pupils; as unhappy as a crab with arthritis and as helpless as a shucked oyster. This person is sure to get his meed of sympathy and deserves it as little as do some of the units of music in its more commercial aspects. In common with many of these latter, he has reaped crop after crop without thought of fertilizing the ground. Now that the land is barren because of neglect, he lays his troubles to the weather. He has the chance at present to redeem himself by taking some active steps through his local association, if he belongs to any, in the furtherance of such plans as have been outlined by Mr. Schwartz.

Will he do it? We will go so far as to say that we hope so.

We have received enough comment concerning this editorial to show that the views expressed constitute a burning and, in some instances, blistering topic. Below are given extracts from four letters expressing the reaction of their writers to this matter. If any of our readers have anything to say on the subject, be they with us or against us, we will be glad to receive their letters, and can assure them that whether they sympathetically grasp our hand or unsympathetically execute a flank movement, their opinions will be set forth to the extent that space permits.

### A Train of Thought Started

The editorial under the *This and That* head in the August issue of the JACOBS ORCHESTRA MONTHLY started me to thinking that perhaps we here in the County could do a bit toward spreading organized propaganda encouraging more people to participate actively in music-making. I think nearly everybody who has at one time or another taken part in a music program, either vocal or instrumental, will agree that those producing the music got more fun out of it than those who listened. This remark is not intended to be at all derogatory to the performers, either. In the following I am outlining two activities having to do with this matter, one a certainty and the other contemplated:

Last spring in planning for its year's program of activities, the County Parent-Teachers' Organization of Ottawa County adopted the support of the Music Appreciation work as one of its projects for 1929-30. This County body is composed of representatives of the local groups, and helps to make possible concerted influence and help.

We are going to use the Music Appreciation records put out by a well-known publisher with our other work in the grades. As you probably know, these records acquaint the child with the tone quality of the different instruments through the medium of the songs with which he is already

familiar. Then, by way of these instruments, he is led to examples of the best music. A real study of both the music and the instruments is made — a long step ahead of the mere hearing and memorizing of selections that make up so many so-called appreciation plans.

I should like to have a representative in each of the towns to take charge of a music column in the newspapers. In this column could be run the school, home, and community music news, combined with articles on more general phases of music. When the general news contains a local application, the editors will use it. Thus, we might run an outline of the study and musical activities of Mary Smith, who plays violin. Following could be placed paragraphs describing the violin's importance in the orchestra, and so on. The next week some other player could be mentioned, together with statements concerning his instrument, what other people in other places were doing, etc. I think the psychology of having one's name in print, as well as the increased public interest and knowledge of music activities, might help to get more people to thinking about, and participating in, music in general.

Of course the above is a meager outline, but perhaps you will see what we are aiming for. What suggestions would you make to increase the effectiveness of a plan like this?

I hope more of our boys and girls will decide to share in the benefits of reading your magazines this year.

—LYNN W. THAYER, County Music Director, Oak Harbor, Ohio.

### In Defence of the Teacher

I have just enjoyed my monthly (August) repayment on an investment in your JACOBS' BAND MONTHLY. Indeed I find so much of animation, exhilaration, and interrogation, that I cannot refrain from "taking my pen in hand."

I first read the *This and That* page, and there found my text in the final two paragraphs, plus one line, of the first editorial. I am at a loss to find words sufficiently vitriolic to defend the teacher, and by teacher I mean that class of man who for all ages has taught his subject as he knew it, regardless of any thought of compensation. In my mind there is no such person as a bad teacher. I think of a teacher as one who having found some truth is impelled by this truth to teach it. . . .

Business men (in music) may be "sweating" over the problem, and the solution may be a boon to teachers, although I question this. The music business of today, and the past thirty-five years, has conspired, perhaps thoughtlessly, to put music as an art, a science, and a handmaiden to life's higher progress, just where it is at present. Where it will be tomorrow no one seems able to say. The teacher is "sitting on his hands beavelling the lack of pupils." Righto, of top, and why? Possibly, the following points the matter. The students of instruments (violin, trumpet, saxophone, trombone, drums) and I will vouch for it on oath,

are asking their teachers before the tenth lesson is reached, before they know the alphabet of music's language, "How soon can I play popular music," or "Will it be a good thing for me to practice in an orchestra?" Ye Gods, and then some! . . .

"He has reaped crop after crop with no thought of fertilizing." Not so. He (the teacher) is, has been, and always will be, the true fertilizer to the ground whereon is grown the crop for the commercial interests to garner as their harvest.

The true musician — the true teacher is not "laying his troubles to the weather." He knows what is the matter. The teacher, or musician, "is as unhappy as a crab with arthritis and as helpless as a shucked oyster." But the true teacher still dares to be a Daniel, dares to stand alone, dares to have a purpose true, and dares to make it known; and his purpose is to teach music and be hungry, rather than to prostitute his heaven-born gift and feast with Belshazzar.

I have said, written, taught, for thirty years that there is no such thing as jazz music. There is jazz, and there is music, but jazz music is no more lucid than the phrase, "An inaccurate accuracy." What we know as the jazz of today is born of transgression of music's laws. . . .

Music as an art has suffered immensely, while individual ability to transgress music's laws has developed most marvelously. . . . The cleverest men in our midst are the most flagrant transgressors (in many things). The success of the transgressor is counted in dollars, as is the worth of some of our so-called music. The fact that "Yes, We Have No Bananas" ran into some million or more copies doesn't by any means (in my estimation, and I have many with me in this matter) make of it music, save to the illiterate (not to say moronic) mind of a public, whose education is sponsored by the staff of booster-teachers from the University of Tin Pan Alley. . . .

The chief difficulty from the teacher's viewpoint is that a teacher has only to sell his time, and his knowledge of the art and science of music as something that cannot be prostituted for dollars. . . . Comedy will always win more applause than tragedy, and the music of today is truly "funny" when it is not disgusting, and in the last analysis, it will be placed in the same category as the cap, bells, and bladder of the court fool, who frequently was a fool only to the king, with the latter, many times, the more foolish of the two for paying his court jester good coin of the realm to make light of the most serious matters; an action quite possibly taken by the royal one to obviate reflection that he, himself, was a fool. I submit this speculation on the wherefore of the King's Fool as being somewhat analogous to the relation that holds today between the public and creators of jazz music.

No, friends, the teacher is the fertilizer and the seed; reap his harvest while you may, and recall ancient words of wisdom, "Thou shalt not muzzle the oxen that treadeth out the corn." — ALFRED DUNN, Trinidad, Colo.

### He Practises What We Preach

I very much enjoyed the editorial on the *This and That* page of the August issue, in which was brought out the serious situation in the music field in all its branches. I, myself, am trying to do all I can, in my small way, to bring to the people in this town, through an advertisement in the local paper, a realization of the advantages of a musical education, both from the viewpoint of its value in the matter of training and the joy and fun to be derived from playing oneself, rather than listening to others all the time. Please understand that I enjoy MELODY very much.

—H. E. LINGLEY, Lingley Studio, Salinas, Cal.

### The Teacher and Propaganda

As a subscriber to MELODY, I wish to say that the editorials are excellent — even if I can't agree with all sentiments expressed. Music is becoming more and more mechanical. The only way for piano teachers to combat this is by better advertising. This fact was recently emphasized by the editorial in your columns on Mr. Schwartz's idea — that it's more fun to make music than listen to the canned variety all the time.

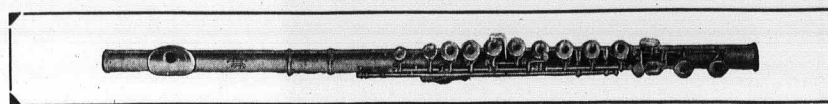
As a piano teacher, I would appreciate it if you could request one of these music trade associations to forward me one or two advertisements that would effectively emphasize the idea of making music as against passive, inactive listening. I enclose a particularly illuminating clipping bearing on this matter.\* — FRED A. WOHLFORTH, Ritz Theatre, Spring Lake, N. J.

\*The clipping has been made the subject of an editorial in this issue.

### A New School Music Department

IN an early issue we will inaugurate what promises to be one of the most interesting and practical features it has been our privilege to offer our readers. This will be a department devoted to matters that pertain to music education in the schools. The department will be different from anything of its sort you have ever seen, for the simple reason that it will be conducted by the folks for whom it is printed — in reality a clearing house for ideas, and an open forum wherein school music workers, themselves, may tell each other what they do, what they would like to do, or what they would like some one else to do.

Some excellent material is already on hand for publication, and the department will be open to anyone who is connected with a school music department. Contributions will have attention in the order of receipt. Contributor's name, address, and title must accompany letters or manuscript, but name will not be published in the case of any contributor who so stipulates. Watch for further announcements of this new department.



## Flutes for Artists

Exquisitely designed and fashioned by Master Craftsmen, of hard, thin silver tubing, specially drawn in our own shops. *Hand made throughout.* Perfect in scale, flexible, and easy blowing. Built to order for discriminating players in French model or covered holes. Haynes flutes establish the standard by which flutes are judged the world over.

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**SUPERVISORS:** We have something of interest and importance to tell you if you will send us your name and address.

# Here is Something New!

—and here is what a Director of school music says about it

TO THE active supervisor there has been evident for some years a distinct and imperative need for concert music suitable for a chorus, accompanied by the school orchestra, or by the band, or both. Every supervisor who has had this requirement to meet is keenly aware of the difficulty in securing such music, and of the time, expense, and inconvenience involved in the necessary transposing and re-arranging.

The new *Delta Series* solves this problem in a most satisfactory way by providing numbers for chorus with orchestra or band — or all three organizations combined — which are at the same time very effective for performance separately by the band, the orchestra, or chorus. There is nothing haphazard or makeshift about the arrangements of the music; band, orchestra, and chorus are each arranged complete and finished as units, each with careful consideration of its use with either or both of the other units.

To the alert school music worker, supervisor, or director, the *Delta Series* will immediately prove its great usefulness.

HARRY E. WHITTEMORE,  
Director of Music  
Somerville Public Schools

West Somerville, Boston 44  
September 3, 1929

No. 1—Folk Songs of America—ready now. Other numbers in preparation. See page 53

## Delta Series

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**KEY TO PRICE LETTER-SYMBOLS**

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## Let's Get Acquainted

EACH year sees an ever widening of the professional fields open to the modern girl. We have, and have had for some time, women doctors, lawyers, dentists, scientists, and even aviators. And, of course, the profession of teaching is one that woman has been closely allied with for so long that even in mid-Victorian times it was considered perfectly "genteel" for a "lady" to take on instruction of the young in order to make her way in the world. Today, one might say, there is scarcely any of the professions or arts in which woman is not competing on an equal basis with man.



ELAINE M. PRINGLE

There is, however, a branch of the profession of music in which the girls have as yet not made any great progress—batons, as a rule, are grasped by the hairy paws of male conductors. Of course there was Caroline Nichols of the old Fadette's Orchestra, and there is the fiery and more scintillant Leginska of recent years, with here and there a scattered name. But in the main, orchestras and bands have been, and still are, shepherded by the less deadly of the species.

That there is no logical explanation for the above should be apparent to the most casual observer. There is no reason why a woman should not be as competent with a conductor's stick as with a surgeon's scalpel—in fact, the allowable margin for error in the former activity far exceeds that in the latter.

In Iowa there lives a young girl of much promise, who is a fair example of what can be done by woman in a field at present largely pre-empted by man: Miss Elaine M. Pringle, School Music Supervisor of Kanawha, who leads the local municipal band. Having learned of Miss Pringle and her work, this magazine wrote to her for particulars, which we give below in her own words. It will be noted that what this girl has accomplished is the result of hard work plus intelligence. Given the latter quality, equal attainment is possible to others, and we offer a résumé of this young musician's work with a suggestion that here is an example to which heed should be given.

"I am probably the only girl in the State of Iowa who leads a municipal band. The arrangement here is unusual, but certainly worth suggesting to any small enterprising town that needs a well-trained musician for its schools and its band. The Commercial Club and School Board cooperated in hiring me in the spring of 1928. They both pay part of the salary, which makes it a twelve-month position instead of the nine months usual for school teachers. During the summer I direct the band and conduct classes in band instruments to prepare young people to enter the organization later. These class lessons are given without charge, according to my contract, but I may give as many private lessons for pay as I wish.

"I began my work here the week after I was graduated from Grinnell College, in June, 1928. While in college I majored in public school methods, was a member of the college symphony orchestra, and directed the Experimental Theatre Orchestra, which accompanied all college theatrical productions. My college course included study in theory, voice, pipe organ, clarinet, trumpet and violin. My community activities included directing a Sunday School Orchestra, and playing the pipe organ in the Baptist Church. I

sang in a choir for two years. I worked my way through college by doing stenographic work, washing dishes, and innumerable other things.

"As I see it today, my preparation for the position I now hold began in Knoxville, Iowa, my home town, when I began playing alto horn in the town band at the age of ten. Soon they switched me to cornet, which I played all through high school. I played piano at the movies when I was twelve. Later I sang lead parts in the usual high school operettas. All these diversified musical experiences that I had as a child have helped me immensely in making good in my chosen vocation. I am only twenty-two now, and still have a long way to go to reach real success. They re-elected me this year, so I'll be back next year. Public School Music is a wonderful field for an enterprising young person. We'll have 'Music for Every Child' yet, if even small towns insist on enthusiastic, well-trained teachers.

"My community activities now include directing the Methodist choir, an orchestra, and two glee clubs."

ONE of the most interesting and picturesque organizations at present before the public is the United States Indian Reservation Band, now on a country-wide tour. This group of native musicians was organized early this year before the inauguration ceremonies at Washington. Inasmuch as Vice President Curtis is of Indian extraction, their presence was most appropriate, and they made a most effective addition to the ball in his honor. They also paid a visit to Mr. Coolidge at his Northampton home.

Perhaps no race is more innately musical than the Indian. In home life, and especially in the various ceremonials, music is an indispensable factor. Some of our most beautiful modern music is of Indian origin, including many of the exquisite songs of Cadman and Lieurance, which are based on tribal melodies harmonized to suit the ear of the white man. It was the Indian and his legends that inspired Longfellow's *Hiawatha*, and it was this poem that influenced much of Dvorak's *New World Symphony*. The *Largo* and the *Finale* are especially aboriginal in character. Indian legend was responsible, also, for two of our first grand operas, Cadman's *Shanewis*, and Herbert's *Natoma*. Mention of other notable music inspired by the Indian, though not based on native themes, must include Coleridge-Taylor's *Hiawatha*, and a number of charming songs by Frederick Knight-Logan, J. S. Zamecnik, and others.



CHIEF SHUNATONA  
Director, United States Indian Reservation Band

The instrumentation of the unique Indian Reservation Band is worthy of note, including, as it does, two cornets, two trombones, four saxophones, two violins, one cello, one banjo, one French horn, two pianos, and two drums. Their repertoire is extensive, and their program usually consists of a characteristic Indian number, a symphonic or concert selection, and a jazz number for the finish, though encores are always demanded. The band is under the direction of Chief Shunatona, one of the younger chiefs, and a most artistic conductor and arranger, who makes his own singularly effective arrangements for the band. The band is now on a sixteen-week country-wide tour on the Keith Circuit, after which a European tour is

planned, followed by another American tour. This alone speaks well of the organization's success, and the popularity that it is winning and so surely deserves. That the Indian, although depleted numerically, is not a vitiated race, but, on the contrary, a growing and vital part of our American life, could not be better illustrated than by this superb band, comparable to the best organizations of its kind anywhere. These young red men exemplify the progressive spirit of the Indian of today, and give a forecast of his place in the Tomorrow.

—Alanson Weller.

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### IT CAN'T BE DONE!"

This was the answer which greeted every suggestion for forming a band or orchestra in the public schools of St. Anthony, Idaho—until this year.

The high school of 200 pupils had no band to provide music to pep up their athletic games and rallies, and no orchestra to play for indoor programs.

Then a new minister with considerable band and orchestra experience became pastor of the local community church and offered to help.

But the board said there was no money. The music supervisor had given up hope.

The superintendent hoped it could be done next year. Then the Parent-Teacher Association was made to realize the desirability of a band and orchestra, and that if there were to be any such classes the parents must do something themselves.

Next the association employed the minister to conduct a band-orchestra class from 8 to 9 each morning. He began February 3, with some forty pupils bringing instruments of all sorts, including one Hawaiian guitar. In two weeks the enrollment had reached fifty-four, in spite of the early hour and the severe winter weather.

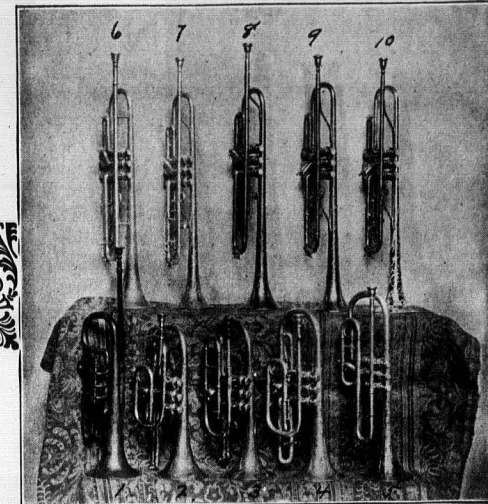
At the end of five weeks an orchestra of twenty-three players was selected to provide music for a school play. Two weeks later this group played for a debate. At the annual Clean-up Day, a band of forty led the parade. An orchestra of eighteen played for the Baccalaureate services and Commencement exercises. Two public concerts were given in the spring.

As the instructor was certified, the course was given for full high school credit. Junior high school pupils were also included in the class.

Thus, that which seemed impossible was accomplished with little difficulty when the responsibility was placed directly upon the parents. The hour proved so satisfactory that it will be the regular hour for the classes next year, avoiding conflict with the activity period in the afternoon.

### Birth and Death Anniversaries October

- 2 Max Bruch, d. 1920, Berlin
- 3 W. Bargiel, b. 1828, Berlin
- 5 J. Offenbach, d. 1880, Paris
- 8 Fr. A. Boieldieu, d. 1834, Jersey
- 9 Ch. C. Saint-Saëns, b. 1835, Paris
- 10 G. Verdi, b. 1813, Roncole
- 11 Ant. Bruckner, d. 1896, Vienna
- 12 A. Nikišch, b. 1855, Lebeny Szent Miklós (Hungary)
- 17 J. N. Hummel, d. 1837, Weimar
- 17 F. Chopin, d. 1849, Paris
- 17 Ch. Gounod, d. 1803, Paris
- 22 Franz Liszt, b. 1811, Raiding (Hungary)
- 24 Rob. Franz, d. 1892, Halle
- 24 A. Scarlatti, d. 1735, Naples
- 25 G. Bizet, b. 1838, Paris
- 25 George Schumann, b. 1866, Koenigstein
- 26 P. Cornelius, d. 1874, Mainz
- 27 N. Paganini, b. 1782, Genoa
- 28 Edgar Tinel, d. 1912, Brussel
- 30 G. Merkel, d. 1885, Dresden



## From "Side-Wheelers" to KINGS

An interesting account of one musician's experiences in the past fifty years. by EDWIN A. LIST

The H. N. White Co., Cleveland, Ohio

Dear Mr. White:

FOR some time I have been dreaming of the day when I might have the pleasure of assembling all of my good old "standbys" and have a group photo made of them. I succeeded in doing this last Saturday and shall send you a print as soon as it is finished.

You may realize that it took considerable effort to accomplish this and I consider myself extremely fortunate in doing so. My first thought was to include my mother's sprinkling can and a sea-shell which had a mouthpiece fastened on it. These were really the first instruments upon which I practiced at the early age of six—and I managed to coax bugle calls from these primitive instruments.

Two years later at the age of eight, good fortune caused my father to finance an orchestra in our little village, which busted after a year or so. He was left with the instruments on his hands as compensation. These he gradually loaned out to various friends until nothing remained but his trombone and the wreck of the "Seefeld" cornet which you see as No. 1 in the photo. All the slides were corroded fast, the B $\flat$  shank was lost, but I had an instrument and learned to play on it. Soon I was playing it in public and in Sunday School.

Then came the organization of our village band in 1893, when I was just 10. Of course it was only a kid and had no instrument which would play with the rest and was not recognized as a prospective member until the good organizer and leader, Mr. Frank Weiser now of Sunbury, Pa., called me to his side and raised me to the "Seventh Heaven" by offering me the use of his \_\_\_\_\_ Cornet, No. 2 in the photo. He gave me free instructions and took me into the band, only after meeting my mother's protest with his promise, which he faithfully kept, to see that I was properly taken care of and not led into temptation.

At the age of 13 I received the Henry Lehner Cornet, No. 3 in the picture, as my good friend Mr. Weiser left town, taking his \_\_\_\_\_ with him. When I was 18, I purchased the \_\_\_\_\_, No. 4, playing it with much satisfaction until I sold it to one of my pupils (I had ad-

vanced to the stage of teaching by this time) and then bought the \_\_\_\_\_, No. 5, in 1909. I played this instrument until 1927 when I purchased the \_\_\_\_\_, No. 6. This was followed by the \_\_\_\_\_, No. 7, and the \_\_\_\_\_, No. 8, and finally the King Liberty Model No. 9. The dimax of all however was the purchase of my King Liberty Model with the Sterling Silver bell, which is No. 10 in the photo.

I feel that this succession of instruments may be of interest to prospective purchasers from the fact that I have never changed instruments except for the purpose of securing a better one. On every occasion I tried out all of the so-called best makes and selected what I found best for myself without any bias of any kind.

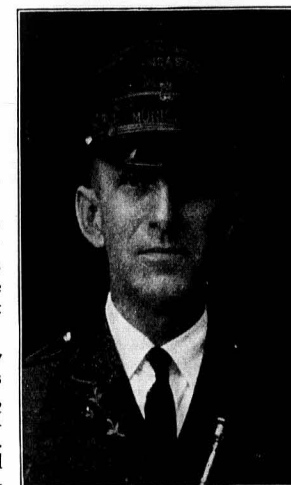
I can conscientiously say without fear of successful contradiction that I believe the new King Silver Bell Trumpet is without a peer in every respect. I shall continue to play it until The H. N. White Co. or someone else makes a better one although I believe the day is far distant.

In every respect, intonation, tone quality, ease of playing, valve action, evenness of scale, flexibility, responsiveness, and workmanship, I have never seen in any others anything approaching the excellence in every respect of this modern marvel. Words are inadequate to describe it. I find it possible to reach High G with less effort than was necessary to reach High C on the best trumpet I have ever played previous to the coming of the King No. 1051 with the Sterling Silver Bell. A trial is the only way to convince anyone who may be in the least skeptical, as I confess I was before I tried it.

I have held off writing this until I had had an opportunity to test the new King in every possible manner and for a sufficient length of time to be dead sure it was not only the fascination of the new. This is not "bunk" or "hot air"—not half the truth can be told in a manner which will enable people to appreciate it—and this is not youthful or immature enthusiasm either. Wishing you the best of success, I remain

Sincerely yours, Edwin A. List

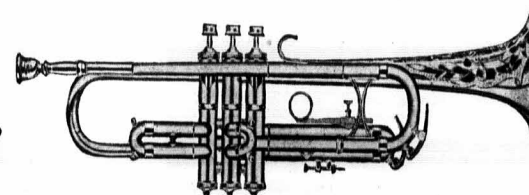
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## IN BOSTON

MR. STOKOWSKI, just back from Europe, has told the reporters of some new ideas of his for a great "Temple of Music," in which the concerts of the Philadelphia Orchestra and other musical organizations would take place. Several novel features are mentioned in connection with its construction, among them being "invisibility of the orchestra," somewhat after the manner, we infer, in which it has been tried in German opera houses since the time of Wagner.

We have a feeling that it will be a long time before audiences are content to go to a concert hall to hear music and get no glimpse of the performers — and in the case of an orchestra, especially no sight of the conductor. Oh, the difference to many of the Boston Symphony subscribers if they were denied the pleasure of feasting their eyes on the magnetic Mr. Koussevitzky! It seems, in fact, that in order fully to enjoy music, the average listener must receive it through the personality of some single individual. A conductorless orchestra would sound much less interesting to most people because they cannot focus their attention on ninety players at once, and they cannot conceive of the orchestra as a unit, or as a fusion of the ninety personalities. It is too abstract and impersonal.

But here comes the conductor. Quite aside from his function of directing the players and dictating the interpretation of the music, he represents the orchestra as an individual, as a single personality on which the listener can concentrate his attention, and through whom the musical message passes across the proscenium. Hence the greater the personal magnetism of the conductor, often irrespective of his musical ability, the greater the thrill registered in the brain or solar plexus or wherever the average listener is conscious of musical vibrations.

This is all very illogical, of course, but isn't it true? If not, why does a mediocre piece of music with an important part for a "soloist" practically always receive more applause than a much better composition presented without this emphasis on one personality? We have seen, and heard, apathetic audiences at hand concerts suddenly come to life and applaud lustily because the piccolo player stood up in his place and tore off a sixteen measure florid obligato.

The conductor, to be sure, is under one handicap in that he has to work with his back to his audience — we're speaking of real conductors, not community song leaders — but that handicap can be largely overcome if the maestro has a picturesque head of hair, expressive hands, and a good tailor.

But to come back to the invisible orchestra. There is another point involved besides that of interest in personalities, and that is the question of the extent to which our different senses are interdependent.

There are many people who say they enjoy music more with their eyes closed. Even allowing for those who use this statement as an alibi for going to sleep, there are probably enough who sincerely believe it to make their case worth considering. We have tried closing our eyes during music and have always found that if we did not go to sleep immediately, we felt a perceptible drop in keenness of perception — an effect similar to having the electric light go down very slightly when you connect your electric heater with the same circuit.

People may enjoy music with closed eyes, but our own idea has always been that they do not really hear it as distinctly, and that such persons are among those whose musical enjoyment George Santayana so

aptly described as "a drowsy reverie punctuated by nervous thrills."

But now we have moral, or rather scientific, support from a letter written to the Philadelphia Ledger by Alfred Gordon, M. D., in regard to Mr. Stokowski's proposed concealment of the orchestra.

"It is well known," says Dr. Gordon, "that in cases of blindness the function of hearing may develop to a high degree in order to bring compensation for the loss of the allied functions of sight. In such cases the development is very gradual; it may extend for months and years before the individual finds full satisfaction in the sensory organ or organs which remain intact. The process of adjustment and of adaptation is very slow, because nature endowed us with special sensory apparatuses which in the normal individual work in harmony during his life. Otherwise speaking, the function of one of those highly organized and extremely fine organs depends to a great extent upon the integrity of the function of the other organs."

In other words, we hear more keenly when we are using our eyes at the same time. Similarly, we have always found that we heard better not only with our eyes open, but also when we looked directly at the performer.

"The association of the musical sounds," concludes Dr. Gordon, "with the behavior during their execution as expressed in the musicians' facial expressions, contraction of individual muscles of their faces and the frequent modifications of its position in accordance with the expression of given tones and notes — all these elements, which are the external expression of the individual emotional elements, are inevitably indispensable for a more ample and greatly richer emotional understanding of music. Hearing and seeing are interrelated physiologically and psychologically."

If this is correct, and we see no reason to doubt it, here is ample reason why the radio and canned music in general can never give us the full satisfaction received from music heard in the actual presence of the performers. Before it is too late, therefore, the public that likes music should take steps to check the present procedure of those who are applying big-business methods to music, with the result, if not the object, of starving to death all musicians except the handful employed in radio and sound-picture studios.

In connection with the last sentence of the above, there is a statement credited to Peter W. Dykema, head of the music department at Teachers College, Columbia, in which it is maintained that radio is sealing the doom of concert hall performances. Comment on the statement has already been made in the editorial section of the July issue of this magazine, but there are one or two points, connected with this matter, on which the writer would like to raise his voice, and he is therefore taking the liberty of regiving a portion of the professor's remarks, as follows: "I look for a greater mechanism of producing music," Mr. Dykema is quoted as saying, "I look forward to the time when a few good musicians will be supplying all the music. The effect of this will be to raise still higher the standards of perfection through the culling out of players until the residue have a perfection never equalled in music." Mr. Dykema regards this situation with so little apparent concern that we might almost suspect him of having stock in RCA or the Warner Bros. For if these organizations succeed in carrying out to a logical conclusion the ideas they now seem to favor, it does indeed look as though in a few years all the professional

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music in this country, if not in the world, will be performed by a limited corps of salaried musicians, securely controlled and caged within the sound-picture and radio studios.

It may then be so unusual for anyone to see a musician performing in the flesh, that people may occasionally visit a radio studio for the purpose of viewing this novel sight, just as nowadays we might visit a telephone exchange, out of curiosity, to see at work the operators whose voices we are familiar with, but whose appearance we know only from an occasional magazine picture.

But there is one vital point that, it seems to us, Mr. Dykema and possibly the gods of musical machinery are overlooking. Suppose, for example, that half a dozen violinists were enough to provide the country with violin music via the radio, sound-films, etc., and that, as Mr. Dykema suggests, a process of culling out is used until the half dozen contains Kreisler, Heifetz, Spalding, D'Aranyi, and two more of like eminence. How will these artists be replaced after their term of service is over? For in order to produce half a dozen super-violinists, is it not necessary first to produce a hundred thousand fiddlers of all sorts, from whose number the top notch players may gradually emerge as a result of the general musical activity? In other words, experts are not produced as isolated specimens; they gradually come to the top in a sea of average or mediocre ability.

You cannot tell a cow to give you just cream, and refuse her food and shelter until she complies, and you cannot tell the world to give you only half a dozen crack violinists, and refuse a living to all others. If the average musician is not to be allowed to live, there will not be a great enough number of persons entering the field to produce the superior ones.

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Just at present, to be sure, the supply of musicians who are more than up to the standards of the kings of canned music, is sadly in excess of the demand; but this may not always be the case, for it is a safe bet that among professional musicians today, especially instrumentalists, there are precious few who would not do their darndest to dissuade their children from entering what now appears to be a profession with steadily diminishing returns.

Later on in the interview, Mr. Dykema experiences a slight change of heart, for he points out that this tendency of the radio to make us a nation of listeners is not all to the good. "A person who never tries to create, or who never produces, weakens his sensibilities and eventually becomes insensible. It is a fundamental principle in life, physical or mental, that we can absorb only as we have attempted to produce ourselves. If there is only listening and never singing or playing, by and by the ability to listen becomes weaker. For this reason mechanical development may be striking at the heart of music itself." Hear! Hear!

Mr. Dykema places great hopes for our musical salvation in proper instruction and stimulation in our schools, but if we have faith in anything to check the mechanical epidemic, and sometimes it isn't easy, we are inclined to place a good deal of trust in that fundamental trait in most of us that makes us like to do things ourselves, instead of perpetually watching others do things, even if the professionals do turn the trick in better style. It is this impulse that has been at work when we have seen young people turn off the radio in the evening, sit down at the piano, tune up the uke, the sax, and the banjo, and have a lot more fun with the latest fox trot than they would have had in hearing it played by the most expert and expensive professional aggregation.

— CHARLES REPPER.

### Strange Interlude

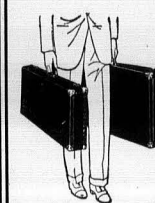
EVERY once and so often Boston presents herself to the pop-eyed gaze of her sister cities as the prize Jenny of the Universe. So periodically do these occasions arise that reference to them in the press of the country at large takes the form of well-nigh continuous comment. It is possible, so I am told, to find on any given day of the year, at least one yelp of indignation or deep-seated guffaw aimed in our direction, and freshly presented to their clientele by scribes of the Fourth Estate. The Hub's latest bray to astound intelligent ears is that which banned the production of Eugene O'Neill's successful and fascinating play, *Strange Interlude*. Let us admit that the theme of this work is somewhat strong pap for babes and sucklings; let us admit, in addition, that at times the dialogue descends to words used by the fastidious in times of mental stress or verbal ungrudging only.

Let us admit these things, but let us take into consideration that O'Neill is without doubt one of the few playwrights worthy of the name yet produced by this country; that his play represents an essentially clean-minded examination of a legitimate problem; that it is the business of parents to keep their children from what they consider dangerous influences, as it is their business to keep them off the middle of the streets and out from under the menace of swiftly revolving automobile wheels; that, if we are honest with ourselves and hark back to some of the episodes of our late primary and early grammar school days, we are forced to a shameful realization that the dramatic vocabulary of Mr. O'Neill in its frankest moments is distinguished by an almost finicky niceness as compared with the expressions spoken and written by the companions of our nonage; that, this being the case, adult patrons of the O'Neill opus run very little chance of learning anything new in such matters; that the type of mind that

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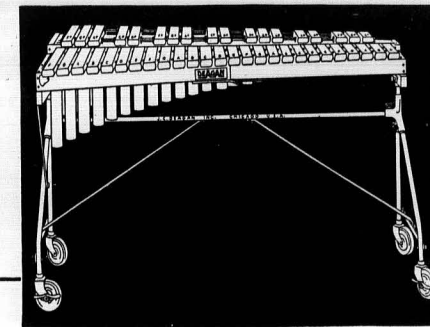
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would sit through the hours consumed in performance by *Strange Interlude* for the sole purpose of receiving an occasional conspicuous thrill would necessarily be one of unheeded patience and unredeemable simplicity; that the play was the Pulitzer prize winner for 1928, and that if official Boston is right then the gentlemen who awarded the prize were very wicked persons indeed; that the play ran unmolested for eighteen months in New York, a city that has been particularly active during the past year against objectionable stage material; and that the Lord High Chamberlain, official English censor, whose prissiness in such matters has been subject to much vitriolic comment from native playwrights, has read the script of the play under discussion and has put the seal of his official approval on the work.

And having considered these things, let us take note of matters that Boston swallows without a quiver of the censorial umbilicus; the cheap burlesque shows aimed at elementary intelligences, and for this reason ten times as dangerous as could possibly be a play, such as *Strange Interlude*—true sties devised for porcine wallowings; of revues where anatomical learning is offered well-nigh to the ultimate for the consideration of earnest amateurs; of the low-brow wisecrackings, current in certain revues, concerning the most depraved matters; of films, such as *What Price Glory*, with their unmitigated vulgarity of presentation (those who remember the picture referred to will recall the feature I have in mind); in short, of the Gargantuan feast of true filth, into which the Boston

public is allowed to plunge its snout, without a single whip-crack from the properly constituted authorities.

After having admitted, and considered, and taken note of the above matters, will some kind person reconcile them, all with each other? I am unable to do so. — N. L.

#### Boston Theatre Organists Club

ON Tuesday night, Sept. 9th, the Theatre Organists Club of Boston, after a summer recess, resumed the meetings of its first year of existence. Club members and guests assembled, about 65 strong, in the ballroom of the Elks Hotel, chosen because of the 3-manual Wurlitzer installed there. A buffet supper was served promptly at midnight, after which a short entertainment program preceded the business meeting. Mr. Alfred Young, a visiting organist from the Chicago local, gave a pleasing medley of Spanish selections, after which George MacKinnon, columnist of the Boston Record, kept the meeting in good humor with an extemporaneous address about a little of everything. Gladstone Kingkade, a mid-western organist, who has won his spurs in the Boston local through his clever features at the Strand Theatre in Quincy, gave the Club a well assorted and strikingly arranged medley of popular numbers.

Billy Gersony then gave a rather surprising exhibition. Never having taken an organ lesson, and unable to read music, he sat before the organ and called for any requested number, and upon one being given,

rendered a very creditable performance. This ended the entertainment program, as a piano and organ duet scheduled had to be cancelled, owing to the fact that the weather had shot the organ up a quarter tone above the piano.

In the meeting that followed, presided over by Del Castillo, president of the Club, some very interesting arguments developed. Various members, as a result of personal information or conversation with others, had come to the meeting with the firm impression that there has developed a great deal of sharp practice in securing positions. They seemed to feel that this was of two kinds — playing below scale, and joining the Union after having secured a promise of a position. Inasmuch as there was a prevailing opinion that it would be difficult to secure any proof of such irregularities, the Club felt that the least it could do was to take up this general situation with the Union. It accordingly moved to the appointment of a committee of three to appear before the Board of Local No. 9, to present their views that such practices were becoming general, to suggest the advisability of closing the books to new Union members, and to take any other action that might help eliminate the conditions referred to. There was also some discussion of the advantages and disadvantages of lowering the scale in view of existing conditions. The members were not at all united on this point, however. The committee, appointed by the presiding officer, consisted of William Frank, Sally Friese, and Frank Cronin, and was empow-

ered to appear before the Board to make and receive a report for presentation at the next meeting of the Club. It was then 2:30 A. M., and a motion to adjourn was carried with negligible opposition.

#### On George Barrère

IN A letter recently received by Wm. S. Haynes from George Barrère, the eminent flutist, the latter mentions among other things the awarding of the \$1,000 prize offered by Mrs. E. S. Coolidge for a composition for wind instruments (flute, oboe, clarinet, horn, and bassoon) and piano. Mr. Barrère served on the jury that selected the prize winning composition from the 175 submitted; a work by J. Huttel, Czecho-Slovakian composer, living in Alexandria (Egypt). This composition had its first performance, anywhere, at Washington, October 7th, and was given by the Barrère Ensemble.

Mr. Barrère sailed October 9th on the *Berengaria* to play and direct the work in four concerts — The Hague (October 20), Prague (October 24), Paris (October 28), and Cambridge (October 31), to return from Southampton November 1st on the *De-France*. This boat will arrive in New York just in time for Mr. Barrère to catch a train for Chicago in order to be ready for a concert with his ensemble at Lake Forest, Illinois, on November 9th, which will be the start of a four weeks' tour with the Ensemble and Little Symphony combined.

The above would appear, in its entirety, to be a very neatly joined itinerary.

## MOHIKANA: Indian Suite

### Nº 1 On the Trail

GASTON BORCH


PIANO

Moderato (♩ = 74)


*f* *ff* *lively*



*allarg.* *lunga* *a tempo* *f* *p*

*mf* *cresc.*

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Continued on page 39

# The Faun

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Allegretto con grazioso

PIANO

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MELODY



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Continued on page 37

16

24 Grandioso

old Ken-tucky home, — good night. (good night) Weep no more, my la - dy, Oh, weep no more to - day; — We will sing one song for the old Ken-tucky home, For my old Ken-tucky home far a - way.

*poco rit*

*p* *alleg.*

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5877-15



Published also for BAND and for ORCHESTRA in the CHORUS key

## Folk Songs of America

Sop. or Alto  
S. A. B.  
7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

Old Folks at Home (Foster) (1) and (2); When Johnny Comes Marching Home (Lambert) (3) and (5); Aura Lee (Unknown) (7) and (8); Old Oaken Bucket (Woodworth) (9), (10), (11) and (12); Listen to the Mocking Bird (Hathorne) (13) and (15); The Quilting Party (Unknown) (17) and (18); Wait for the Wagon (Beckley) (20) and (21); My Old Kentucky Home (Foster) (23) and (29)

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R. E. HILDRETH

**Maestoso**

**Moderato**

Way down up-on de de  
All up and down de de

Swa-nee rib-ber,  
Whole cre-a-tion,  
Rat, far a-way,  
Sad-ly I roun,

Der's wha my heart is turn-ing eb-ber,  
Sill long-ing for de old plan-ta-tion,  
And for de old folks at home.

1 2

birds make mu-sic all the day. (all the day) The young folks roll on the

lit-tle cab-in floor, All mer-ry, all hap-py and bright, (and bright) By'n

by hard times comes a - knock-ing at the door, Then my

14

**22** **Andante sostenuto**

The sun shines bright in the old Ken-tuck-y home, 'Tis sum-mer, the dark-les are

**23** **Moderato**

The corn-top's ripe and the mea-dow's in the bloom, While the  
gay (are gay)

All de world am sad and drear-y, Eb-ry wha I roam, —

Oh! dar-keys how my heart grows wear-y, Far from de old folks at home. —

**3**

*allarg.*

14

**22** **Andante sostenuto**

The sun shines bright in the old Ken-tuck-y home, 'Tis sum-mer, the dark-les are

**23** **Moderato**

The corn-top's ripe and the mea-dow's in the bloom, While the  
gay (are gay)



1 2

(wag-on) Wait for the wag-on, And well all take a ride. — ride. —

(wag-on) Wait for the wag-on, And well all take a ride. — ride. —

21 CHORUS

Wait for the wag-on, Wait for the wag-on, Wait for the wag-on, Wait for the wag-on.

And from Aunt Di-nah's quilt-ing par-ty I was see-ing Nel-lie home. —

18

Will you come with me, my Phyl-lis dear, To yon blue moun-tain free? Where the

19

SOLO ad lib.

Will you come with me, my Phyl-lis dear, To yon blue moun-tain free? Where the

20

blos-soms smell the sweet-est, Come rove a-long with me. It's ev-ry Sun-day

men will cheer, the boys will shout, The la-dies they will all turn out, And well were three crows sat on a tree, And they were black as crows could be, And they

5

CHORUS

CHORUS

The give him a hear-ty wel-come then, Hur-rah! — Hur-rah! — There were three crows sat on a tree, O Billy Ma-gee Ma-gar! — There

6

mf SOLO

4 Allegretto

When John-ny comes march-ing home a-gain, Hur-rah! — Hur-rah! — We'll (Optional) There were three crows sat on a tree, O Billy Ma-gee Ma-gar! — There

7

mf SOLO

CHORUS

all feel gay when John-ny comes march-ing home. And well home. all flapped their wings and cried! Caw, Caw, Caw. And they gar! (Bill-ly Ma-gee Ma-gar!

8

6 Moderato

rall.

7 Moderato

As the black-bird in the Spring, Neath the wil-low tree (the wil-low)







*a tempo*

*rit*

*a tempo*

TRIO *mf-f*

*rit*

*a tempo*

*rit*

D.C. al  
MELODY

11 *mf*

{ The wide-spread-ing stream the mill that stood nigh it, The bridge and the  
The cot of my fath-er, the dai-ry house by it, And e'en the rude

12 *p*

rock where the cat - a - ract fell; } The old oak-en buck-et, the  
buck-et that hung in the well.

*p*

i - ron-bound buck-et, The moss-covered buck-et that hung in the well.

5877-15

13 *mf*

{ I'm dream-ing now of Hal-lie, — sweet  
She's sleep-ing in the val-ley, — the

14 *mf* Allegretto

{ I'm dream-ing now of Hal-lie, — sweet  
She's sleep-ing in the val-ley, — the

Hal-lie, — sweet Hal-lie, — I'm dream-ing now of Hal-lie, — For the  
val-ley, — the val-ley, — She's sleep-ing in the val-ley, — And the

1 2

thought of her is one that nev-er dies; — mock-ing bird is sing-ing where she lies. —

5877-15



No 9

Pathétique

HARRY NORTON

Larghetto quasi rubato

PIANO

MELODY

MELODY



### Irene's Washington Letter

Clark Fiers, Wurlitzer Representative,  
Milwaukee, Wis.

Dear Clark—

So you are selling pipe organs with all the trimmings of atmosphere, broadcasting, and advertising? Incidentally, you deserted me and flew to Evelyn Kerr, after you had let it be publicly known that you two fought like the proverbial cat and dog. Now I am asking you, isn't that just like the polygamous male? Sheer brute tactics are supposed to win, so hereafter three beatings a day will be my rule rather than the exception, and I shall stay awake at night thinking of caustic remarks for the daytime hours. So you see, Clark, you are making it right interesting for Mr. Irene Juno, if any and when. However, I wish you lots of luck, and hope you sell flocks of organs to rich old ladies, and that the richest one gives you a wonderful job playing some place. Then, Clark, my time will have arrived. I shall write and tell her what an awful cuss you really are, and she will give you the air, and it won't resemble the famous tune on the G string, either!

Enough of the crepe. Let's be cheerful, and I'll tell you about the fellow who almost drowned last week. We had another Capitol City Theatre Organists' Club picnic, and Harold Pease leaped to fame and front-page publicity by saving one of the members of his party who could not swim. Someone gave him a playful push over the sea wall, and Harold did the hero, and everyone was happy though wet. By the way, this is the last time I am going to mention him. Don't care if he breaks a leg or buys false teeth. Amen! . . . Our club president, Harry Manville, sharpened his teeth, took a few shots of fight serum, and marched away to a two-weeks' vacation with the National Guard some place in Penna. Nothing like polishing up the old fighting spirit 'round time for the new season to open. . . . Richard Kloeber bought a new Chevy and sprung it on us at the picnic. Margaret Townes's daughter got the honor ride in that car. Said ride was extended to a canoe trip in the afternoon. . . . The *Rialto* opened with one organist, and Harlan Knapp was tagged. Keith is rumored to open sometime soon with Rio Rita. No definite date. . . . Miriam Rouzie has been at home due to the illness of her small son, Dick. . . . Drove past Hauer, and honestly thought the Washington Symphony had come over for rehearsal, but after carefully opening the door and peering in, I found that Fritz had bought an electric Orthophonic—one of those don't-bother-me-I-turn-my-own kind. Pearl says she is an Orthophonic widow, and Fritz had his meals served at the music box the first three days. Honest, though, it's hot when Pearl and I play the Knabe. Fritz grabs his Strad for an obligato, and Victor does his stuff. So far the neighbors have been wonderful about it. . . . Mary Horn blew a long note on her shiny trumpet, spread her musical wings, and flew to New York where she joined a girls' band routed over the Keith time. . . . Arthur Thatcher did not like our kidding his little Ford, so what did he do but lead the parade to the picnic grounds, and strutted his gas to forty an hour. . . . Sylvia Kaplowitz has returned from Atlantic City where she spent the summer playing at the *Broadway*. Milton is first and only organist at the new *Warner*, Atlantic City. . . . Sam Korman shook the dust of the *For* from his street suit, and hid himself to New York. He has been concert master, arranger, conductor, and stage soloist, since it opened. Now they will have to hire four men to take his place. . . . Heard one of our musicians married his landlady. Who said we had no business ability? . . . Ray Sax Hart is contractor for the *Rialto* music this season. . . . Marion Pierson spent her vacation on a motor trip to Indianapolis. . . . Howard Cooper, poor boy, had to go to work. Sound and the fans did not agree. Air fans, not picture fans. He will be listening again this fall. . . . Washington Local No. 161 is putting out a little paper with lots of news for its members. First issue appeared in August. . . . Ruth Farmer went to Canada on an extended trip this summer. Margaret Libby went to the New England States and engaged in such a mad whirl of tea parties and receptions, that she came back more tired than when she left. A brilliant wedding topped the two-weeks' stay. One of Margaret's relatives, Blanche Hoffman, associate organist, spent her vacation in New York. . . . Who will be the bride at the next meeting? We had one at the July meeting, and one at the August meeting. September, strut your stuff! . . . Must stop and shake out last year's red flannels.

Goo-bye,  
IRENE JUNO.

The musical score is written for piano and organ. It consists of five systems of music. The first system includes dynamic markings *f* and *dim.*, and a right-hand (R.H.) section with a triplet. The second system includes *mf sempre più p*. The third system includes *mp*. The fourth system includes *p* and *pp*. The fifth system includes *rall. e dim.* and *ppp*. The score is in a key with one sharp (F#) and a 2/4 time signature.

MELODY

40

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# You Can Take It or Leave It

The Oracle Speaks on Bands

IT WAS a boisterous, stormy, January night, and the Wiseacre's Club of Sorrel Horse, Pennsylvania, was in plenary session about the corpulent store in Bactel's General Store. Old Milton Thropp, ensconced in his regular chair as close to the store as its incandescence would permit, had been led to talk of music, urged on by some desultory conversation by the junior members concerning a Swiss Bellringers' concert given in the firehouse during the previous week. Old Mill knocked out his pipe on the rail of the store and coughed. All voices hushed at once; silence reigned — the Oracle was about to speak.

My first adventure [he said] in Pennsylvania was in Doylestown, back in '86. At the time I'm speaking about, the George T. Buckle Baby Carriage Works Band was the leading musical organization of that town. It was a band fostered by the concern whose name it bore, and who made encyclopedias. Fuller Booz, of the famous Booz family of musicians, was the director. Fuller (long since passed away) was a versatile musician, playing clarinet, cornet, violin, and pipe organ. He had a very good band. The Grand Kennel of the Improved Order of Yellow Dogs had an excellent band at Forest Grove, led by the veteran scissors-grinder, Tom Katz, who led on an Eb cornet. Centreville had a novelty band. It was mounted on bicycles — old style, too — big wheels. They made quite a hit. Can't pass Jamison up, where Herbie Wiffelleg held forth. His son, Charles Horatius Wiffelleg, is a very dear friend of mine, who located in Hatfield, where they have the annual turkey bazaar. He was a trumpet player for years, and a band leader. Horatius once told me that when he was born in Jamison, he had a fiddle for a cradle, an Eb cornet in one hand, and a clarinet in the other, but don't go quoting me as saying it. In after years he was versatile on all other instruments. Another brother, Gottfried, was a bass player, and located in Lawyers, Va. In Woodside, Esterhazy N. Szep held forth. He had a very good band. Phillip Hammerheever, who at present is considered a premier trombonist, first learned to blow under Szep's tutelage. Dolington had Winfred "Sparrow" Woodbeck, who always loaded his band up with Scudder's Falls musicians, and was thereby able to make a good showing. Scudder's Falls had the Germania Band under the direction of Francis X. Donovan. It was a sterling organization, and always in demand.

Now we come to Southampton, where Herodotus Herng held forth — "Doc," I think we called him. He was the "daddy" of one of the pioneer band associations, which fostered annual band tournaments. Do any of you old timers remember Lew Hugget, a nomad band instructor? Had his failings, and was his own worst enemy. Last time I saw Lew was in '94 or '95 in Cartersville, when I was with Old Doc Root's Medical Clinic and Circus.

Jim Deeter had a very good band at Rockledge. He also ran the Opera House on the side. I made a trip with Jim once when we entered a band contest in Oxford Valley. We got, I think, third money, and Richboro scored first. Funny thing about it was that the promoters never paid the prize money.

And good old J. Henry Heep at Chairn Bridge. I met Henry in Springhouse years ago. Always a good scout, Henry was. In Three Tuns, one of the Dintenfass boys directed, afterwards succeeded by Ingomar Smith. In Danboro, the Gladish brothers held forth. C. Kenneth Gladish was the leader. I don't remember the rest of the family, but they were all good musicians. Danboro at that time had an Odd Fellows' band led by a man named Zwakel. They featured a Glockenspiel played by a man named Oberholzerburgerschaft.

Olney had a remarkably good band under the leadership of Arnold "Bub" Mungo. His brother, Seth, led the band at Frankford. Both played Eb cornets, and when I say played, I mean it. Sometimes these boys used to team on engagements, and they had a repertoire of jigs and reels that were very popular in those days and always made a hit with the natives. Bub quit the music game and became a dentist, located at Somerton. They were not, to my knowledge, any connection with the musical Mungos of Gopher Gulch, N. D.

Now, boys, I hope I haven't tired you with these reminiscences, as I have one more instalment in store for you, and it will be a skip-about affair.

Higher and higher every day,  
Till over the mast at noon —  
The Wedding-guest here beat his breast,  
For he heard the loud bassoon.

—SAMUEL TAYLOR COLERIDGE,  
*The Rime of the Ancient Mariner.*

By ALFRED SPRISLER

## Bonnes Bouchées

There was a young flutist name Rourke,  
Who dwelt in Fly Summit, New Yourke,  
He quit playing the flute  
When some ribald galoot  
Stoppered the flute with a courke.

He was a poor pianist; and  
Death had for him no terrors,  
So on his tombstone it was writ:  
"No runs, no hits, no errors!"

Please hear from Henry Horace Teed  
This doleful, plaintive moan:  
"Oh, were I but a centipede,  
I'd play a xylophone."

## A Sports Writer Covers a String Quartet Concert

LAST night, the few hardy customers that hived into the arena of the Music Guild by mistake had the time of their young lives listening in on a mighty mix-up staged by Vaclav Pochlebnik, first violin, Igor Kohenovics, second violin, Henri O'Reilly, viola, and Enrique Müller, cello; all four boys being, according to the guys who have the dope, mentioned for All-American honors in the string quartet field.

The quartet tangled itself singly and collectively in a four-round set-to by an ornithological specimen, which is, for the benefit of our less erudite readers, the highbrow term for "bird," rejoicing in the entitlement of Mendelssohn, Felix Mendelssohn, to be exact. The fracas, furthermore, was called Opus 12, in Eb major, whereby we permit ourselves a moment's wonder as to this chap Opus, who seems to rate much publicity on every musical program.

The trouble started out in a tame fashion with all four boys taking it easy and sort of taking each other's measure. Then they stood at ease and looked at each other for a minute, only to dash off into a lot of fireworks that burned up the atmosphere. The first violinist fought hard to make headway, but the viola and the cello closed in on him, and finally put him out for the count. When the second violinist, with blood in his optic, popped up and carried on the fight like one of the well-known Trojans, until all four got back on pre-war footing, everything going as merrily as the marriage bell. The first round wound up with all four battlers finishing weakly and looking rather peaked.

This condition may have been accounted for by the fact that in the beginning of round two, labelled *Canzonetta*, bidding was slow, with no takers. However, when the key shifted into G, as the bird with the balloon tire glasses to our right murmured, the round developed into an old-time free-for-all, winding up, as in the first frame, with all four men in a state of exhaustion. This state lasted through round three, the *Andante espressivo*, in which even the usually active cellist gave evidences of going to sleep.

In the fourth canto, the *Molto allegro e vivace*, for a translation of which you may search me, all four strugglers breasted the tape with determination to do or die. They took off to a snappy comeback, every sharp right given by the first violin being returned by the second with much gusto, while the cello and the viola seemed to be staging a private squabble of their own. And anon, after some agile screeching around in rarefied temperatures by the hard-working first violin, the four brought the fight to a rather tame conclusion on a barber shop chord.

After a rest, the quartet was alleged to have played a number by some guy by the name of Van Beethoven. We don't know anything about Van's effort, for we went around to cover a chess match at the Joseph F. Donovan Literary & Physical Culture Institute.

Obsolete Musical Instruments

### 3.—THE SERPENT

IN THE short story entitled *Three Strangers*, by the inimitable Thomas Hardy, one reads in the description of a party thrown, with much uproar, in the cottage of a shepherd, some illuminating data concerning the state of music in rustic England circa 1860. But let us quote the passage:

The fiddler was a boy of those parts, about twelve years of age, who had a wonderful dexterity in jigs and reels, though his fingers were so small and short as to necessitate a constant shifting for the high notes, from which he scrambled back to the first position with sounds not of unmixed purity of tone. At seven the shrill tweekle-dee of this youngster had begun, accompanied by a booming ground bass from Elijah New, the parish clerk, who had thoughtfully brought with him his favorite instrument, the serpent.

And here let us pause and consider in awe and worship one of the few authors who wrote of music in an intelligent fashion. A rare bird, my masters!

The serpent, a popular military band instrument in the latter days of the Eighteenth Century and the early part of the Nineteenth, resembled its herpetological namesake in form. It was a snake-like tube of wood, pierced with nine lateral holes, and was usually covered with leather to keep the wind inside. It used a cup mouthpiece and, until the perfecting of the bass horn, formed the bass of all bands, although it was never extremely popular in orchestra. The scale, consisting of two octaves, was tortuous and capricious, the low notes being roaring and raucous, while the upper tones were thin and unpleasant. Its unwieldy shape made it fully as difficult to hold as it was to listen to.

But the spirit of improvement was at work, and some genius made a serpent of brass, doubling the tubing back on itself à la bassoon. Upon this were stuck many straight keys, and the name was changed to *ophicleide*, from the Greek *ὄφις*, *serpent*, and *κλίς*, *key*. The defects of the old serpent, the boisterous and barbaric tone, and the additional disadvantages of faulty mechanism. Bass, contrabass, and alto ophicleides were built, and, although they were used for a time, the superiority of the newly perfected valve instruments made for the evanescence of these relics of the old serpent. Yet when M. Sarrus invented his sarrusophone he used the same shape as the ophicleide had, substituting, however, a double reed for the cup mouthpiece. And the sarrusophone, they tell us, has followed the serpent and the ophicleide into oblivion.

### Things Not Worth Knowing

— Soprano found in Goose Bill, Montana, who has not endorsed any cigarettes or cough drops. She has never seen an electric exercising machine, is afraid of automobiles, and does not use cosmetics.

— Safety razor manufacturers have learned that old razor blades can be used to make oboe reeds. "National Play More Oboes Week" may be expected at any moment.

### The Man Who Sings at His Work

In a certain newspaper's composing room the help, having been treated to copious portions of inspirational literature designed to keep up their morale, are prone to get the editions out on time to the raucous accompaniment of loud and boisterous singing, yelling, the banging of galleys upon forms, profanity, and whistling. The racket became so deafening for a time that the superintendent posted notices on the bulletin boards to the effect that "all unnecessary noises, such as singing, yelling, and loud noises must immediately stop. They interfere with the efficiency of the personnel, and their continuance will eventually result in increased nervousness leading to ill-health of all who work here."

Not quite fifteen minutes after the appearance of these notices, some wry-brained wight, presumably a proof-reader, for proof-readers only are capable of such effusions, posted under the notice the following blurb:

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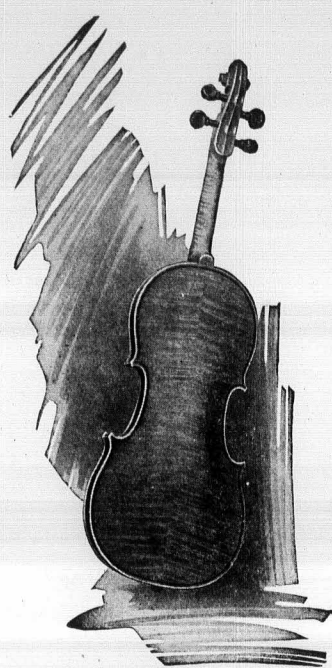
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# The Violinist CONDUCTED BY Edwin A. Sabin

TO write or to compile a book of violin pieces that will meet the needs of the violin world, understanding, judgment, and experience, are as indispensable as for a literary production. In the closing paragraph of the preface to Charles Perrault's fairy stories, the editor says, "un bon livre est une bonne action." (A good book is a good deed.) So it is: whether it is what is called "original" or not. It is likely, however, to be more valuable and of more practical usefulness if the author draws freely on material that experience has taught him will best serve those whom his book may reach.

Thomas Jefferson said of the Declaration of Independence, "I did not consider it any part of my charge to invent new ideas and to offer sentiments that had never been expressed before." In a letter to Madison he is still clearer in stating, "whether I had gathered my ideas from reading or reflection, I do not know. I know only that I turned neither to book nor pamphlet while writing it." The great declaration was, of course, the outcome of years of reading and deep thinking, which fitted Jefferson for its composition. No matter what is offered the public for its approval, the author must come forward on his own initiative or be selected to produce something that will appeal to the part of the public that he is considering. He is likely to have read a good deal, and if he is ripe, he has had experiences and will know that his own pet theories, his likes and dislikes, and his judgments, may not be shared by most of the people he expects to reach. So, he who compiles wisely, adjusts his ideas to conform, in a measure, to conditions as he sees them. He makes use of his readings and reflections to produce a work that will be gladly received by the people whom he has in mind and wishes to help. In doing this, he departs from the example of Jefferson, and does turn to both "book, pamphlet," and other works, or anything else if he pleases.

We have more definitely in mind the privilege of the man who compiles books of violin music. He must know what is already in the market; he must keep abreast of the times in choosing new things that will be used, and show experienced judgment in selecting old pieces that may not be found in already published collections. He will include, however, pieces for which there is a general demand, whether or not they appear in other collections. He will offer you collections from which you may select music for the concert hall, the radio, the recital, and the home.

We have recently received from the Oliver Ditson Company two volumes titled *Fifty Classic Masterpieces for Violin and Piano*. Each volume contains fifty pieces; the first by composers from Bach to Haydn; the second made up of numbers from Lotti to Vivaldi. In his preface, the editor, Karl Rissland, says, "This series of Fifty Classic Masterpieces is the outcome of long and patient research." We may well believe this statement without fully comprehending how long and how patient the work has been. I am sure a few words about the career of Mr. Rissland will interest readers of the JACOBS ORCHESTRA MONTHLY. I quote from an authentic source:

"Karl Rissland, known to violinists throughout the country by his many transcriptions, arrangements, and original compositions, was born in Koenigssee, in the Thuringian Forest. After appearing in his home town in concerts at the early age of ten, he came to this country at fourteen to study with his brother Rudolf. After a short stay the boy returned to Germany to study at the Leipzig Conservatory under Brodsky and Friedrich Hermann, and at sixteen he came back to make America his permanent home. After further studies with Franz Kneisel, he entered the Boston Symphony Orchestra, and for twenty-six years was a familiar figure among the first violins. . . . Besides his orchestral and solo work, Mr. Rissland has been active in chamber music. The continuous growth of his more personal work made it necessary for him to resign from the Boston Symphony. Mr. Rissland's original compositions and transcriptions have been played by such artists as Mischa Elman, Maud Powell, Henri Marteau, Arthur Hartman, and others."

The first of the volumes of *Fifty Classic Masterpieces*, copyright of 1929, from Bach to Haydn, will appeal to all violinists who appreciate the works of the old masters. The first three numbers are by Johann Sebastian Bach (1685-1750). The collection opens fittingly with the "Air for the G String," first transcribed by August Wilhelmj from the *Suite in D*. It is now very well-known and liked by musical or even semi-musical people. It is carefully and helpfully fingered and bowed by Mr. Rissland. Then we have the "Gavotte in E" from the *E Major Sonata* for the violin alone. The violin part remains unchanged, except for points of bowing, wherein it may differ slightly

from other editions. The piano part is, for most listeners, a decided addition to the musical effect of this gavotte, although Bach did not see fit to write one. Schumann wrote piano parts to all the six Bach violin sonatas.

The story of how Friedman Bach, one of Johann Sebastian's sons, replied to a criticism of these sonatas that he overheard in a Kneipe (where he is said to have spent rather too much time) is probably true. The bibulous critic at a near-by table said that the sonatas were too difficult; in fact, could not be played, whereupon, the equally bibulous Friedman, whose violin was at hand, stepped forward, and played a couple of the impossible sonatas, thus demonstrating as unanswerable the fact that the sonatas were playable, even in Bach's day.

The Bach "Chaconne" is considered the greatest of all compositions for violin alone. (It is the fifth movement of the fourth sonata.) The third number of the collection is "Grave and Badinere" from Bach's *Orchestral Suite in B Minor*.

Numbers 4 and 5 are by Beethoven. Four is a "Country Dance," very light and gay. The bowing and fingering could not be more suitable. Five is the familiar "Minuet in G." Number 6, the "Celebrated Minuet," as it is usually called, by Luigi Boccherini (1743-1805), is one of the favorite minuets, and has been enjoyed by musical people the world over for one hundred and fifty years. Number 7 goes back still farther. It is the "Adagio in A Minor" by Arcangelo Corelli (1653-1713). Refinement of tone and expression is especially needed in these old slow movements.

Number 8 is another Corelli in quite a different mood. "Les Moissonneurs" (The Harvesters.) A rondeau by Francois Couperin (1668-1733) follows. This is gay music; you can easily imagine it as danced to by a group of French harvesters. "Sarabande et Passepied," by Andre Destouches (1672-1740), comes next; a very good number. It seems the old writers were more often lively in minor keys than is common with modern writers of short pieces. "German Dance in E," by Karl Ditters of Dittersdorf (1739-1799) follows. Limited space will not permit notice of the remaining thirty-nine numbers of this first volume. I have mentioned only eleven from the beginning in their order. Those which follow are equally representative of the best musical thought of the period from Bach to Haydn. They are taken from the works of Ferri, Francoeur, Germinani, Gluck, Gossec, Handel, Haydn.

The second volume begins with the "Aria in A," by Antonio Lotti (1667-1740), followed by "Aria and Corrente," by Jean Baptiste de Lully (1633-1687), whose "Gavotte in D Minor" is the third number. Another gavotte, by Louis Marchand (1660) precedes an "Arietta in G," by Padre Giambattista Martini (1706-1784), which is followed by the "Gavotte in F," also by Martini. This gavotte has been deservedly a favorite down through the years. Next we have the "Rondo Basque," by Etienne Nicholas Mehul (1763-1817); then Wolfgang Amadeus Mozart's (1756-1791) "Cherubino's Air," from *The Marriage of Figaro*, followed by the "Minuet in D," a favorite which often has been played by world artists as an encore, and gives the player a very musical medium for showing his skill and control in some of the finer violin effects. Again we must conserve space, therefore the composers remaining can be mentioned only. These names will be enough to assure the reader that like Volume 1, Volume 2 holds an extremely high standard to the end. There are included pieces by Nardini, Pergolesi, Porpora, Rameau, Sammartini, Tartini, Telemann, Veracini, and Vivaldi. By reason of his taste in selection and through careful, artistic editing, Mr. Rissland has made these old classics more than ever desirable.

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## Here and There in New York

By ALANSON WELLER

AS WE write, the present New York summer musical season is just about ended. During the final week at the Lewisohn Stadium, George Gershwin appeared as guest conductor, directing his *American in Paris* and playing the piano solo part of his much-played *Rhapsody in Blue*. The final program of the season, as usual, was made up of requests. Though not especially notable, this Stadium season has been a worth-while one, having seen first performances of Albert Coates' *Scherzo* from the "Pickwick Papers," his arrangement for strings of a charming Purcell suite, and the thoroughly delicious Rossini-Respighi *Boutique Fantasque*, as well as the principal new work of last winter, Bloch's *America*. Guest artists have been the Johnson Negro Singers, whose program of spirituals was enjoyed, the Danishwax Dancers, and Mr. Coates. We were denied this season a visit of Bernardino Molinari, whose conducting last summer aroused so much enthusiasm. The number with which he scored so tremendous a success at that time, Rossini's *Semiramide*, was wisely omitted by this year's conductors.

After several delays caused by operatic temperament and labor difficulties, the Starlight Park opera season got under way. As an added feature for *Il Trovatore*, a group of Gypsies from a neighboring encampment were used in several scenes. *Samson and Delilah* closed the Starlight season.

A novel experiment is announced by several Italian vessels plying between here and Trieste. An opera troupe composed of members of the crew of the *Vulcania* has been organized, and two performances given on each voyage. *Rigoletto* and *The Barber of Seville* have been given, and the *Saturnia*, the *Vulcania's* sister ship, is also organizing a troupe. A number of the members of the crews and staffs of these vessels have had musical experience, Vittorio Toso, baritone, having served with the San Carlo and Chicago Opera Companies, and some of the others having given up musical careers to enter upon a seafaring life. The experiment should prove successful and add one more feature to the many attractions that liners now offer their passengers.

An interesting one-reel film this month was a version of Edgar Allan Poe's short story, *The Telltale Heart*. This is the fourth work of Poe's to be translated to the idiom of the screen, the others being *The Fall of the House of Usher*, *The Premature Burial*, and *The Raven*. The weird, fantastic quality of these works makes them admirable subjects for modernistic screen treatment, but the cinema can never hope to entirely capture the eerie beauty and wild ecstasy of the originals, which only the genius of Poe could project.

Three "musical films" arrived this month. The first was *Hungarian Rhapsody*, an imported sound film. The second was a color version of the *Festival in Bagdad* from Rimsky-Korsakoff's *Scheherzade*. The third was entitled *High Waters*, and was written by Marsh McCurdy, who accompanied Guy Robertson, the soloist, in the singing of it. It was suggested by a poem about the Mississippi floods of two years ago, and while Robertson sang the lines there were several flash-backs from old newsreels of the floods. It was one of the most effective Vitaphone presentations we have come across, and the song is a gem.

Musicians who are interested in exhuming the songs and music of long ago will find much to interest them in Sigmund Spaeth's book, *Read 'em and Weep*. Several of the ancient ballads of the mauve decade and earlier, which were used in the revival of *After Dark*, are to be found in this volume.

Lovers of organ music have been fortunate of late in the number of excellent performances via the air. WOR has been giving a series, by Rupert Sircom, known as *Cathedral Sagas*. About a month ago, a visit was paid, by means of the announcer's description, to the cathedral in Mexico City, Mr. Sircom playing a number of Mexican selections. Each week since, visits have been made to some one of the famous Old World cathedrals, in each case music of composers of that particular country being played. This novel treatment of the organ recital has proven most effective, and has introduced to us a number of interesting and hitherto unknown works by European composers, including the group by Dutch writers that accompanied a visit to one of the Netherlands churches. WJZ each week broadcasts a program on the Mormon Tabernacle organ at Salt Lake City, Utah. This remarkable instrument, built by the Mormon pioneers, still contains many of the original pipes, hand made by the exiles. The wood, mellowed by the years, gives the instrument a singularly rich, beautiful tone. WABC offers some attractive afternoon recitals under the name of *Moderations*, as well as the excellent organ accompaniments for *Pipe Dreams*.

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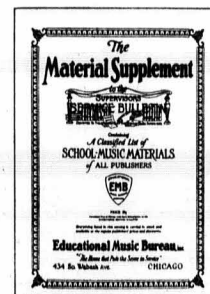
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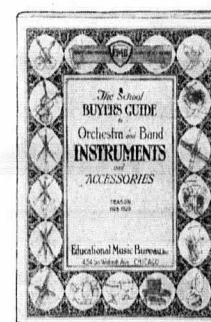
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# The Saxophonist

CONDUCTED BY  
 W. A. ERNST

I have been a subscriber to JACOBS' ORCHESTRA MONTHLY for two years, and needless to say have read your column with considerable interest since its inception. I notice that you are always willing to give helpful advice to students, and consequently I am going to ask you to help me solve some of my problems.

1. I am very anxious to become a musician, not just because I wish to make a living at it, but because I am so fond of music. I am twenty-five years old. Am I too old to ever become a really first-class player on the saxophone?

2. I practise one and one-half hours daily, but when sitting in with an orchestra, I find I cannot read at sight well enough. How can I improve in this?

3. Will playing with an orchestra help or hinder my progress? Although I have noticed a marked improvement each time I have sat in, I am far from being competent.

4. I obtained twenty-eight third saxophone parts and learned them thoroughly in a week. I have sent for a further supply, this time of first parts, and intend to continue this way until I am sufficiently acquainted with dance orchestration to play them at sight. Should I do this, or will I make as much progress by continuing my scales, technical exercises, etc.?

—E. P., Toronto, Canada.

1. With serious study and concentration you are not too old to become a good saxophonist.
2. To improve in sight reading, play a great quantity of new music every day. Learn to recognize rhythms at least one measure ahead, and learn the chord progressions.
3. If you intend to be an orchestra player, it will greatly aid you to sit in and play with an orchestra.
4. Continue your scales and technical exercises, which will enable you to properly execute your orchestration. Do not stop your study of orchestral saxophone parts—the idea is good. Get all the orchestration that you can, in order to become familiar with the routine styles of different arrangements.

### On Transposition

I use three saxophones in my orchestra, therefore I have to write saxophone parts for most of our concert numbers\*. I would be very pleased if you would answer the following problem in your column: If the piano part has four sharps in the signature, adding three sharps would give the alto saxophone seven sharps, and adding two sharps would give the tenor saxophones six sharps. If there were five sharps for the piano, there would be eight for the alto sax, and seven for the tenor. I have noticed that in numbers where there are six sharps they never have more than six sharps, and that very seldom. How do they get around this? I don't want to transpose all of the other parts; piano, violin, bass, etc. I enjoy your column each month very much.

—W. M. B., Bristol, Vt.

Yes, five sharps for piano will give you eight sharps for alto saxophone (theoretically speaking, the key of G#). As there is no such key in practice, we have to revert to flats. G# sounds the same as Ab, so eight sharps gives you the key of Ab. Write your alto saxophone part in four flats. You have your choice of either seven sharps for tenor saxophone, or five flats.

### On "Hissing" Tones

I am a faithful reader of JACOBS' ORCHESTRA MONTHLY, and always follow your section. I would like to ask you these two questions: What is wrong when in playing above high D the notes do not have good quality; they have a hissing sound. I use \_\_\_\_\_ reeds. Where may I obtain a \_\_\_\_\_ mouthpiece for a \_\_\_\_\_ Eb alto saxophone?

—R. E., Storm Lake, Iowa.

Many students have trouble with the quality of tone above high D. While a good reed and mouthpiece have a lot to do with the high notes, try the articulation "Tee" from D, on up. This I think will help you a great deal and will somewhat eliminate the hissing sound. The reeds you mention seem to be a good brand. But I would experiment with several brands. The mouthpiece you mention is advertised largely in all the Jacobs Magazines.

### Roughness on Lower Tones

Your articles on the saxophone are indeed very good and instructive, as also are your replies to various questions. I would like to ask a question. I have a tendency to

\*For the information of W. M. B., we would like to say that for a number of years many of the leading publishers, including Walter Jacobs, Inc. have been issuing saxophone parts with their concert numbers. The firm mentioned has also been including tenor banjo chords with this type of material.—[Editor.]

roughness in my lower notes. How can I eliminate this? Does the reed need thinning; if so, at what place do I scrape it? I thank you, and hope that I am not giving you a load of trouble.

—T. B., Dublin, Ireland.

It is very gratifying to know that the saxophone articles have helped you.

There may be several reasons for roughness in your lower tones. See that all pads from low G down to low Bb cover well. The smallest leakage will produce roughness and a wobbly tone. Do not use a reed that is too stiff; a medium one that will also enable you to get the high notes clear is best. Try inserting a little more of the mouthpiece into your mouth when playing the lower tones. After you get these notes smoothly, you can go back to the old way of holding your mouthpiece again. Use very little pressure on all low notes.

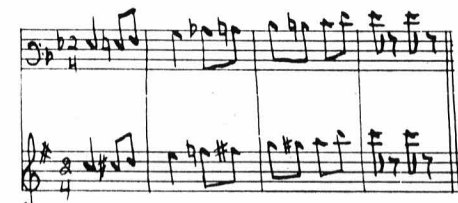
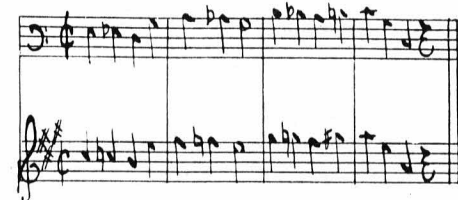
In your case, never scrape the reed on the extreme thin end. Scrape it one-half inch back in the middle, and on both sides.

### More About Transposition

If you have been following my articles on transposition that have appeared in the last two issues of the magazine, here is more on the subject that will further aid you to manage the business quickly and correctly. If you have not read these issues, it would be well to consult them and take up the subject from the beginning, as such a procedure always proves beneficial.

We have already learned that there are three notes whose notation must be changed in transposing from violin or voice parts when accidentals occur, no matter in what key they appear. This month, I shall tell you about the three notes whose notation must be changed in transposing on an alto saxophone from bass clef when accidentals occur.

In playing trombone, cello, bassoon, bass, or tuba (bass clef) parts, on an alto or baritone saxophone, these three notes are C, F, and G. Play them natural when they are flatted; sharp when they are natural; play them double sharp when they are sharped. The above transpositions are very easy, as all notes are played just as the music is written, with the exception of the three notes mentioned; all other notes and accidentals, in other words, remain the same. The following example will be found of help:



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## CHICAGOANA

By HENRY FRANCIS PARKS  
 Chicago Representative 64 East Van Buren Street

THE Chicago Daily News Band has completed its series of contest programs for the purpose of selecting a permanent conductor. Max Bendix has been appointed official director of this organization, which will become world famous in its official capacity as the Chicago World's Fair Band in 1933. During the interim the organization will make various tours in this country, and possibly Europe, and through intelligent exploitation may arrive at the stage of international recognition long before that time.

It is of interest to note that Max Bendix was also conductor of the Chicago World's Fair Band at the Columbian Exposition in 1893. The almost incredible part about it is that he retains his emotional ability even at his advanced age, and that his memory is as dependable as ever. He conducted nearly every number on the several programs under his baton, so far, from memory.

The contest was as fairly conducted as was humanly possible. The usual politics in the fabrication and development of such a public institution were never injected. The various contestants were given a fair and impartial opportunity of showing to the best advantage the talents they possessed. They employed what musicians they cared to and selected the programs according to their individual ideas of suitability. Therefore, if unsuccessful, none could, nor did, raise a protesting voice against the final selection.

Dr. Frederick Stock and his committee of adjudicators deserve the highest praise for their fairness. They not only showed a strict impartiality, but also that great fineness of intelligence and appreciation of talent expected of them.

The writer extends to Max Bendix congratulations and every good wish for his continued prosperity, success, and good health.

School registrations, insofar as movie organ is concerned, are nil. Other branches of musical endeavor, piano, voice, violin, etc., also show a disturbingly low enrollment. It looks as though only those are studying who really have a heartfelt desire to become true musicians. Those with superficial inclinations, who usually take up the profession of music because it is generally well paid, are missing. Music, and the art in general, is better off. The schools, without exception, report greatly diminished business. The Rudolph Wurlitzer school has been closed for some time, a fact which presents a truer picture than any I might paint. Music is undergoing a metamorphosis as a business, and it looks as though another year must necessarily elapse before final readjustment becomes an actuality. If I ring a pessimistic note I do not do it intentionally, for I am personally convinced that out of the present chaos will inevitably ensue a bigger and larger vista of opportunity for the real artist.

The Band Concerts sponsored by the Chicago Federation of Musicians started Tuesday, September 3, and were played nightly throughout the remainder of the month. These concerts were given at Grant Park, near Madison Street, except in inclement weather, when the function took place in the Garrick Theatre. The conductors were selected by a committee of first-class musicians in whom the entire local has confidence, and their choice, undoubtedly, was very praiseworthy. The only one the writer attended was that under Max Bendix, about whom we have previously spoken. The band is comprised of one hundred musicians.

Needless to say that for brass, wood-wind, and percussion players, the proposition was a life saver. It is presumed that the local will continue to promote these summer concerts every season. It has taken a tremendous amount of work, and very few appreciate how generously and unstintedly Jimmie Petrillo, our president, has given of his time and effort to their successful consummation. He has had a very, very difficult situation to cope with. Many another union president would have, and has, just marked time during these trying days of unemployment; but not Jimmie. He has stepped into the breach and marshalled his forces from what seemed like an absolute economic defeat to unquestionable victory. There is not an intelligent musician in the Federation who does not feel that the reins of government are in safe and trustworthy hands. I hope that Jimmie takes fresh courage for the fall and winter battles from these remarks.

Perhaps the most heartening thing that has transpired since the advent of musical robotization took place on Labor Day: The musicians won a five dollar increase per week.

Continued on page 55

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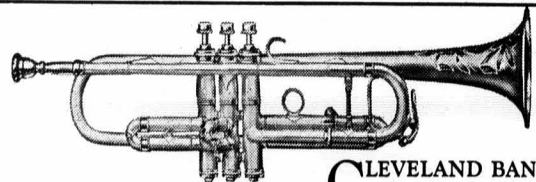
By M. L. LAKE

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## MUSIC REVIEWS

By L. G. DEL CASTILLO

### Orchestral Music

UNREST, by Stahlberg (Fischer PHS 40). Easy; agitato 3/4 in G minor. Another addition to the Fischer Playhouse Series by a well-known New York motion picture theatre conductor and composer. The surge of the 3/4 agitato, treated as skillfully as in this number, is always just enough different to be valuable and distinctive.

PARADE OF THE GENDARMES, by Labe (Fischer C 40). Easy; martial 6/8 in A minor. A whimsical and semi-grotesque 6/8 with characteristic lyrics in French dialect, but playable as a straight characteristic march. Trumpet fanfares in whole tone progressions are used for introduction and interludes, and the strains between are filled with a buoyant, comic atmosphere through the use of staccato syncopation.

THE JUGGLER, by Juon (Fischer FC 7). Medium; light characteristic 2/4 Allegretto mosso in F major, as much as anything. Erno Rapée has arranged this very individual little tone poem from the pen of the modern French composer, Paul Juon. I say French; he may be Belgian; I'm not sure. But, at any rate it is in the characteristic modern idiom, and a fascinating little piece of descriptive writing.

SCHIRMER PHOTOPLAY SERIES No. 7; a series of ten loose-leaf numbers to add to the present excellent series of 60 numbers already popular in this edition. As in the other six series, all the pieces are obtainable separately. The numbers follow:

Sombre Timbres, by Schad (Schirmer PP 61). Medium; dramatic misterioso 12/8 Andante con dolore in G minor. A sweeping bass melody under triplet chords, rising to a powerful climax and then dying away to a soft coda.

Evening at the Oasis, by Schad (Schirmer PP 62). Easy; quiet Oriental 6/8 Andante con languore in C minor. An effective quiet number over a drone bass, suggesting desert tranquility. The middle section makes an abrupt and tricky shift to a 3/4 rhythm.

Marche Grotesque, by Schad (Schirmer PP 63). Easy; characteristic martial cut-time Allegro in G minor. The number is a fantastic patrol. A little staccato motive opens pp, and develops through various tonalities and a steady crescendo to the ff, then steadily recedes to the original pianissimo.

In Siberia, by Schad (Schirmer PP 64). Medium; plaintive emotional 4/4 Andante con moto in G major. A mournful dirge-like number suggestive of "tragic lament, pathos, or grief," to quote the sub-title, develops through the use of triplet figures in the accompaniment with steadily mounting emotional intensity to a broad climax, then diminishes again to the opening mood.

Agitato, by Dubensky (Schirmer PP 65). Medium; furioso 12/8 in E minor. The piece is written in 4/4, but the continual use of triplet figures makes it virtually a 12/8. Its usage is defined as "fury, mad spirit, storm, frenzy." That alone is sufficient to stamp it as a furioso. It builds up to a frenetic final strain in which the triplets are whipped up to sixteenth figures for a straight 4/4 climax.

Sorrow, by Dubensky (Schirmer PP 66). Easy; quiet plaintive 4/4 Moderato in B minor. The first strain, rather broken in character, is repeated with a broad cello obligato, and the second strain is a trifle faster and more agitated with triplet quavers in the accompaniment.

Misterioso, by Dubensky (Schirmer PP 67). Easy; misterioso 2/4 Moderato in G minor. A very quiet, furtive misterioso, opening with staccato quarter notes in empty octaves. There follows a more sustained contrasting passage, and the middle section is of a bass staccato figure under a horn pedal point.

Adagio Pathétique, by Dubensky (Schirmer PP 68). Easy; quiet emotional 4/4 Adagio in A major. The sub-title defines this as a transfiguration scene, referring, I suppose, to its steadily mounting intensity and breadth from a quiet beginning. The middle section increases this intensity by changing from the contemplative broken chords in the opening accompaniment to a 12/8 rhythm, and this in turn develops in the last strain to long rolling arpeggios under the broad singing melody.

Scherzando, by Bergunker (Schirmer PP 69). Medium; light active 2/4 Allegretto moderato in G minor. A straight perpetual motion allegro with the familiar quavers in the melody.

Anguish, by Lowitz (Schirmer PP 70). Easy; plaintive emotional 6/8 Andante con dolore in D minor. This minor andante develops from the plaintive harmonic progressions of the first section to a more animated middle strain. There is a grave dirge-like coda.

### Vocal Music

IF LOVE SHOULD COME TO ME, by Braine (Schmidt). A waltz ballad of a familiar type, tried and true. It lies well, with effective nuance and rhythm.

CALL TO MY HEART, by Haigh (Schmidt). Another ballad; this one in common time. There is an effective rhythmic shift from 4/4 to 2/4 between verse and chorus.

NIGHT WIND'S MESSAGE, by Grant-Schaefer (Schmidt). A Chippewa love song, possibly based on a genuine tribal melody, though there is no definite note to that effect. After all, the average skilled composer can create a melody so nearly like the original that the difference is negligible.

HEART FLOWER, by Braine (Schmidt). This ballad's chief claim to distinction would seem to lie in the authorship of the lyrics. The author is none other than the late Rudolph Valentino. Lyrics and music are both gratifying.

PICKANINNY'S SANDMAN, by Adams (Schmidt). Here's a distinctive negro lullaby in the characteristic Southern syncopated rhythms. The song has a definite appeal; worthy of recommendation.

NOAH'S ARK, by Grant-Schaefer (Schmidt). This is a setting of an old negro song, according to the footnote. It has a certain whimsical lilt, but on the whole lacks the infectious swing of the above.

### Philadelphia Notes

WITH the musical season in Philadelphia looming in the well-known offing, the outlook seems vague and uncomfoting from the professional's point of view. Some little satisfaction may be derived from the fact that the theatre managers, as far from a settlement with the striking musicians as they ever were, are losing much sleep over the situation. The musicians won out in the battle with the movie managers, partly due to sagacious handling and partly to public comment in the newspaper letter pages. The salaries of movie musicians will not be reduced, but before the cheering starts, let it be known that a diminution in the personels of the theatres is anticipated. Movie houses must have orchestras, for Philadelphia does not seem to like the talkies overmuch.

The musicians of the legitimate houses fared worse. Managers are electing to keep their houses dark until November rather than pay their musicians when they are not actually needed in the show. The plan of the managers seemed to be to use an orchestra one week out of the season, and pay the men for that week only. On the musicians' protest the theatres threatened to import out-of-town musicians, and then those powerful functionaries, the stage hands, stood with the musicians. Rather than provoke a general strike, it was decreed Philadelphia would have no theatre until November, whereby concerts and recitals, if the musicians seize the opportunity, should reap much gold.

The amateurs, Allah bless them, are making the usual fell preparations for activity. The myriad singing societies, including the Matinée Musical Club Chorus and the Brahms Chorus, are enlisting new voices, and the Civic Orchestra, under the aegis of the Municipal Music Bureau, is having regular rehearsals with Adolph Vogel as conductor. Numerous faint strummings are apparent from the host of opera companies, and their plans are being set forth in the public prints. Anon come rumors that the indefatigable Dr. Stokowski and the Philadelphia Orchestra have something up their respective sleeves. Frantic correspondents write to editors of papers about Stokowski's plan for making the orchestra invisible, their diatribe and invective only equalled by the squawks of Philadelphians who would see the talkies exterminated completely and movies once more enjoyable.

What might be considered the opening gun of the season was in the form of a pair of concerts given on September 18 by the United States Marine Band in the Arena, that colosseum for the advancement of the fisticart, at 45th and Market Streets. The Arena holds about ten times more people than were in the audience that night, and the listeners were lost in the vast space. Captain Branson's musicians gave a rather meritorious concert, and although the band was a trifle too boisterous in the Dvorak *Carnegie* and the fantasia based on Giordano's *Andrea Chenier*, it was at its best in the many marches offered as encores, whether the occasion warranted them or not. Thus proving that the proper music for a military band is military music, and that a military band is as far from a symphonic band as the poles. The Marine Band left our fair city, leaving behind a vivid memory of scarlet uniforms, and an ear-splitting cornetist. —Alfred Sprissler



THE CORNET has always had its place in band and orchestra, more especially in band. For the past few years it has been pushed into the background by the overwhelming demand for trumpets—although the trumpet, with all its sparkle and brilliancy, never could take the place of the cornet. The cornet, with its wonderful mellow quality of tone, flexibility and adaptability to passages where a soft, smooth, mellow tone is required, cannot be replaced. Even the modern dance orchestra is finding the cornet especially adapted to the music they are required to play—where tone quality counts above everything—and where the artistry of the trumpet player particularly stands out.

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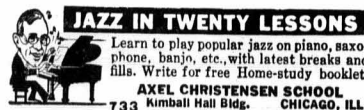
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## THE CLARINETIST

Conducted by RUDOLPH TOLL

First I must tell you that I enjoy your clarinet talks. Each month I read them over three and four times. A few months ago you answered three important questions for me, and I want to thank you for it. Now I have some more questions:

1. What is good to fill a crack in a clarinet? I use shellac, but after a few weeks it falls out. Do you think that by filling it, this will keep it from cracking more?
2. Do you play the Boehm System or the Albert? And do you think the metal clarinet is better than wood? If so, why?
3. Should the clarinet tune up to the solo cornet, or should the cornet tune to the solo clarinet? When we tune up, the bandmaster makes us draw the barrel joints, and that puts us out of tune.

—G. P., Trenton, N. J.

1. We have a mixture of shellac and rubber that we use in our repair department. This we squirt into the crack, and then put screws through the wood to hold it air-tight. There is nothing else that we know of that will stay "put." Merely to fill shellac in the crack will not keep it from cracking further. For this reason we put the screws in.

2. I play the Boehm System clarinet. In regard to the metal clarinet, I am very enthusiastic about it because it has all the qualities of the wood clarinet. So far as tone is concerned, I am sure the response is easier, especially in the upper register. Besides, there is no danger of its cracking.

3. It has been the custom for more years than I can think back, and still is the custom, to tune to the oboe, and where there is no oboe, the brass instruments tune to the solo clarinet. To draw the barrel joint of the clarinet is detrimental to the intonation of the instrument and the entire band.

1. I should like to have you advise me through your column in the JACOBS ORCHESTRA MONTHLY as to whether the C $\sharp$  I have marked in the accompanying passage should be fingered with the little finger of the right or left hand? I have been playing the Albert System clarinet for three years, and now play the Boehm System (17-6). Is there any particular rule for fingering C $\sharp$  on the staff with either hand? Clarinetists I have talked with do not seem to have any logical reason for the fingering they use. Many use one finger entirely.

—G. H. W., Conshohocken, Pa.



In the passage that you submitted, Ex. 1, it is really optional whether you finger the C $\sharp$  with the left or right little finger, because there are no conflicting intervals as, for instance, there are at b-c, Ex. 2. In both of these you must finger C $\sharp$  or D $\sharp$  with the left little finger. You will readily see the reason if you study your key mechanism. With the right little finger you could not get from C $\sharp$  to D $\sharp$  smoothly. In Ex. 2-a, I would play E $\flat$ , of course, with the right little finger (there is only one way), and C $\sharp$  with the left little finger. I prefer to divide the finger action in this case, although it is possible to play both E $\flat$  and C $\sharp$  with the right little finger. In Ex. 2-b, you should always finger the C $\sharp$  in chromatic passages with the left little finger, whether ascending or descending. Going back to your Example 1, on no particular grounds, I, personally, finger the C $\sharp$  with the left little finger. Perhaps I might give a small reason, which is that I like the feeling better for the left than for the right finger.

I will give a few logical wherefores for the use of the left and the right little fingers. In practising the major scales, you must arrange the system of fingering up to three sharps inclusive, so that you finger B on the staff with the left little finger. In scales with four and more sharps, you will be obliged to finger B on the staff with the right little finger. If you will refer to Ex. 2-b, you will readily see the reason.

The same system of fingering applies to the flat keys. Take G $\flat$  major (six flats); you will have to arrange to finger C $\flat$  with the right little finger. C $\flat$  is the same as B $\natural$ . Refer to Ex. 2-c.

The writer wishes to express his pleasure in giving this advice, and again invites more of the readers to send examples.

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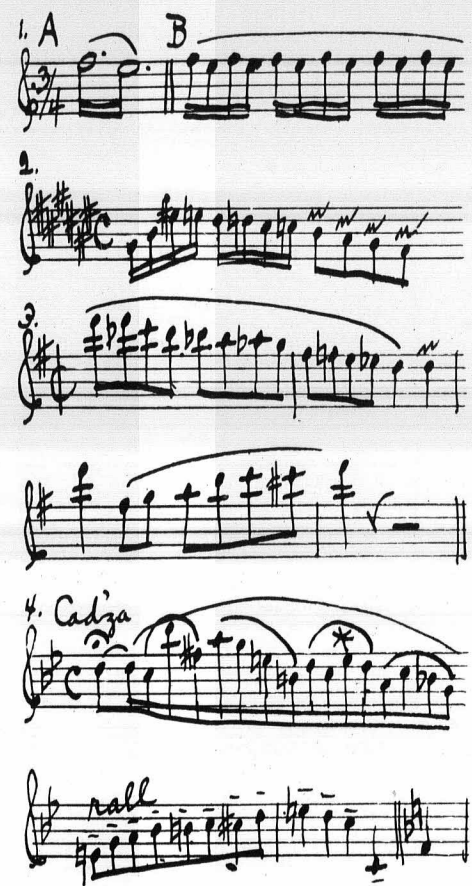
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I am a student of the clarinet and am interested in your column. The enclosed examples are some problems of mine, which I hope you will consider in the next issue of the JACOBS ORCHESTRA MONTHLY.



1. Is the figure "A" one continuous slur of sixteenth notes, four to the beat, or is it played in three slurred groups of four each, as at the figure "B"?
2. In the first trill on the note B, do I trill to C $\sharp$  or to C $\natural$ ?
3. On the last D in the second measure, do I trill to E $\flat$  or E $\natural$ ? Do I end the trill by slurring up to high D, or do I tongue D?
4. As to the note marked with a star above it, I should like to play E $\flat$  again (Is this correct?), because a few notes later B $\flat$  appears again, apparently restoring the tonality of the key of B $\flat$ . Or does that B $\flat$  anticipate the coming of the key of F major? Must I play as is?

—E. J. P., Seattle, Wash.

1. The example at figure "A" is an abbreviation of that at figure "B." Both should be played continuously and smoothly without accent unless there are more measures of the same, then the first note in the measure receives a slight accent. There are exceptions where a certain group might be accented, but in that case it would be indicated.

2. The chromatic alteration of C in this case does not affect the trill on B, which should be made B to C $\sharp$ .

3. The same is true in this example—the chromatic alteration of E $\flat$  does not affect the harmony; hence, the trill on the last D is to E $\natural$ . Strictly speaking, it is not a trill such as we terminate with a turn; therefore, you should tongue the high D. Some "mordents" or "shakes" are longer than others, but they are indicated. In your examples 2 and 3, the speed is such as will not permit more than a triplet on each note.

4. This cadenza is based on the dominant 7th of the key of F into which it is modulating. Therefore, E $\sharp$  is the proper note to play throughout the entire passage. Play it over a number of times in the way I have phrased it with the slurs short, and I believe that you will like the sound of E $\sharp$  at the start better than E $\flat$ .

The writer wishes that more readers of the clarinet column would send examples because they bring up points that are valuable to all concerned.

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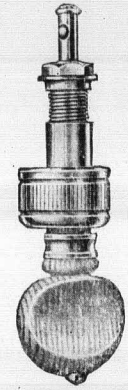
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# The Tenor Banjo Symposium

Conducted by GIUSEPPE PETTINE

WHILE I am both pleased and thankful to have succeeded in interesting a great many of the leading lights of the tenor banjo world in the matters that are the subject of discussion on this page, yet there are quite a few of the same left, capable of lending valuable assistance, who, through lack of time or because victims of the procrastination common to us all, have not yet done so. I am confident, however, that they will soon break their silence and join in this most necessary work.

It is difficult to understand how anyone who is successfully exploiting the tenor banjo can, in justice to himself and the instrument, withhold his valuable bit towards assisting his "adopted child" to its place in the sun; after all, one should not begrudge a few minutes of time devoted to the advancement of one's favorite instrument along the road to higher ideals, and thus to greater achievement, especially when in so doing one would be furthering one's own interest as well.

There are no selfish motives back of this work. An ultimate "standardized school" of tenor banjo technique is the goal. The fact that all those from whom we have heard are earnestly giving their frank opinions on what should be done, proves that there is something to do, and the sooner the better. There should be no holding off on this matter, for its concerns all teachers and performers, and there will be enough glory for everybody.

It is now time to begin to plan for a convention of tenor banjo teachers, composers, and players. Suggestions along this line are now in order and welcome. — Giuseppe Pettine.

### Joseph Consentino

I have read the open letter in the JACOBS MUSIC MAGAZINES, and I am herewith answering the questions contained therein to the best of my knowledge and experience.

The first question: *Should the present symbol writing be entirely discarded?*

It is my opinion that while this system has enabled many tenor banjo players to adapt themselves to present-day orchestra work in a very short time, it has been a hindrance to the acquiring of a thorough knowledge of the instrument, for the reason that the matters of technique, reading, and phrasing, have been entirely eliminated by those who have undertaken this would-be short cut to banjo playing.

If the present symbol writing were discarded, it is my opinion that this action would constitute an immeasurable step on the road to a proper course of study for the tenor banjo.

Writers of tenor banjo orchestrations should write chords so as to conform with the systems of fingering in use. This would be of great help towards the accomplishment of a stable future for the tenor banjo.

Second question: *Should the tenor banjo be considered as an accompaniment instrument only?*

No! While the tenor banjo lends itself with great success to rhythm, I have found that a little melody in some strains, now and then, is very effective. In the absence of flute, the tenor banjo can play with a very pleasing effect that portion of this instrument's part containing variations in contrast to the melody.

If parts of such a nature were to be written especially for the tenor banjo, this would instigate players to adapt themselves to this work, and naturally would tend to place the instrument on a higher level in popular opinion, as many persons think that the instrument is adapted to chord playing only.

Third question: *What system of fingering and notation should be recommended?*

The present notation is O. K. In fact, I cannot see where any changes can be made advantageously.

The interval of the fingering is also O. K. on 23-inch scale banjos. On short neck instruments, mandolin fingering helps the technique, but owing to the fact that most performers will some day change to the long scale, it is advisable to use the actual tenor banjo fingering so as not to confuse one style of fingering with the other. A uniform system of pick marking would be of some help.

— JOSEPH CONSENTINO, Lawrence, Mass.

### Sophocles T. Papas

I am eager to participate in your banjo symposium discussion, and have read with much interest the replies you have already received, as published in the JACOBS MUSIC MAGAZINES.

You have succeeded in making a perfect analysis of the "spoiled child," and I am sure your appeal will meet with hearty cooperation in the furtherance of his education.

You have started a great movement, and I want to extend to you my most sincere congratulations. My opinion is in accord with the majority of those expressed, that the symbol should be entirely eliminated, and that if there is demand for plectrum and guitar chords, separate parts should be written. This action would involve very little additional expense to the publishers.

As Mr. Bickford explains in his letter, the inversion of chords makes a great deal of difference; this is especially so when a clash with the melody note is the result, or when the arranger wishes to produce a special effect by the use of any particular inversion. I have had dozens of persons come to me who played the banjo by ear and finally decided to learn it "right," and they have expressed the greatest surprise and delight when I have shown them how to use the correct inversions of chords. This discovery has made them more anxious to learn to read music and created a desire not to fake any longer.

The fingering that I teach my pupils is the same as that of the majority of teachers; that is, 'cello for first and second positions, and violin for the higher ones, with, of course, many exceptions to the rule, especially in playing chords and duo style.

The universal notation is the most logical, in my opinion, as actual pitch would bring the notes far below the staff and this would make it not only difficult to read but to write; and since it is easier to write banjo music one octave higher than to use the alto clef, I feel that the present notation should continue.

Most of the writers who have been heard from confine their comment to technique, but technique alone will not elevate the banjo to its proper place. Surely musicianship is just as essential, and in conjunction with technical improvement we should also start a campaign for better music, properly edited. The worst enemy of the banjo, and, in fact of all other fretted instruments, is the lack of musicianship to be found in the majority of performers, this disclosing itself particularly, perhaps, in their entire lack of phrasing knowledge. I would strongly urge that a great effort be made for the furtherance of true musicianship, the first step toward which should be properly edited music. An

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article on phrasing in the JACOBS MUSIC MAGAZINES should prove of great help to students of all instruments, particularly to fretted instrument players, who are the worst offenders in this respect.

I wish you success in this work, and again assure you of my heartiest cooperation.

—SOPHOCLES T. PAPAN, Washington, D. C.

### Rudolf Mayer

Our mutual friend, Joe Consentino, has requested me to contribute my bit on the matter of your open letter published in JACOBS MUSIC MAGAZINES. I very much doubt, however, if what I can say will have much weight. I can only speak from the standpoint of a teacher of fretted instruments of the old school. Since my time, banjo technique has undergone vast changes, and I have given little attention to the tenor banjo, yet, as a lover of the fretted instruments, I am interested in its development, and as an observer from the standpoint of a professional theatre musician, I might have something to contribute.

As to the first of your questions: I would say discard the symbols. They were evolved to enable half-baked players to get into jazz bands, and it encourages people to become mere fakers. Let players learn to read the notes first. The good performer pays little attention to the symbols. To the second question, that concerning whether the tenor banjo should be an accompaniment instrument only: "No." As to the third question: I do not see how you could change the notation. Black's system has not proved workable, and if the notes run high in the staff, what about the flute? There is little divergence in the matter of fingering in the reputable methods of today. It would seem to be advisable for a committee of capable teachers and players to get together and adopt a standard for all future publications. I should also like to see the violin up-and-down signs made standard for the banjo.

Some time ago W. J. Henderson, the dean of New York music critics, had this to say about the banjo:

"Every music lover knows that without the merciless strumming of the banjo, the jazz band totters near chaos. The banjo is strictly a rhythmic instrument. It is incapable of a sustained tone. It cannot produce a legato. Therefore it has never found a use in serious music. But as a time beater in dance tunes it has a function. However, one cannot believe that the inexorable hammering of this primitive instrument is a powerful agent in directing the currents of modern composition. It is only one of the modes of demonstration of a spirit emanating from a perhaps unconscious desire to return to savagery."

If Henderson were to hear certain of the things that I have heard played on the tenor banjo it is possible that he might change his mind about the banjo being only fit for rhythm. In my theatre work I see jazz bands, good, bad, and indifferent, but I always watch the banjoist. Some know only rhythm, but at times I also hear beautiful sustained melodic effects (muted), 'cello passages, and florid runs reminding one of the flute or clarinet. There is no doubt in my mind but that the composers of the future will find a place in serious music for the tenor banjo when competent players are furnished who can bring out the capabilities of the instrument. It is up to the teachers.

—RUDOLPH MAYER, Lawrence, Mass.

### Charlotte Cushman on Music

"I think I love all arts equally, but put my own just a little above the others because in it I recognize the union and culmination of them all. To me it seems as if when God conceived the world, that was *Poetry*. He formed it, that was *Sculpture*. He colored it, that was *Painting*. He peopled it with living beings — and that was the grand, divine, eternal *Drama*."

"He breathed, and —

Through every human pulse a something stole  
And held divine communication with the soul;  
Something of life in spirit and blood,  
Something of nature, fair and good —  
That was MUSIC!"

For musicians and music-lovers who perhaps sense a higher sublimity in music than does the average person, the immediately preceding tribute to music is well worth jotting down in the notebook, even if not memorized. The first half of the above is an apotheosis to the arts once uttered by the great Charlotte Cushman, who not only was the greatest actress of American stage history, but a woman capable of thinking great thoughts relative to other arts as well as her own, and expressing them in words of inspired beauty.

To Miss Cushman's exalted flight of fancy, the (women's) Saturday Music Club of Sacramento, California, added the beautiful tribute to music, the whole later being adopted by the Club as its covenant or motto. — M. V. F.

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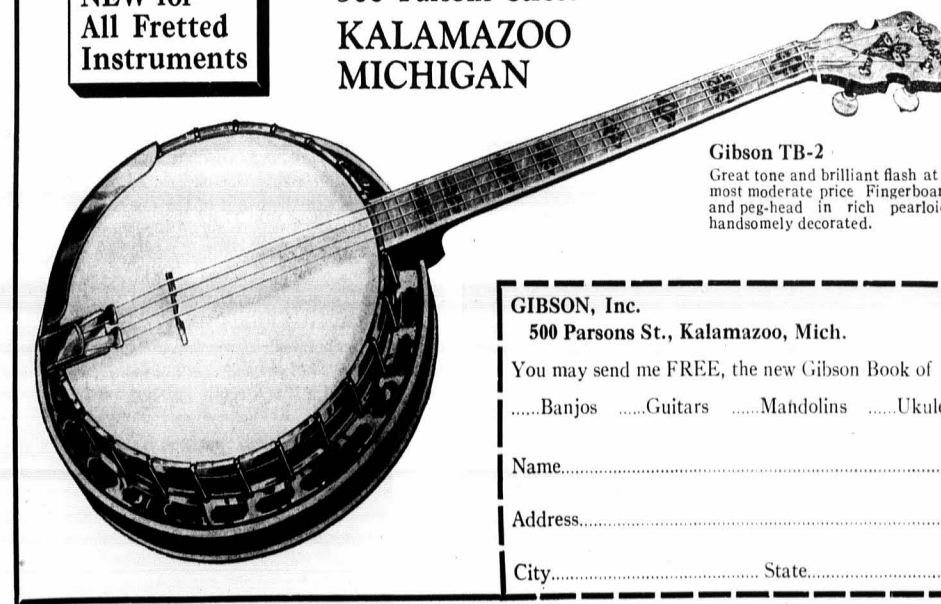
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# The Drummer

CONDUCTED BY  
George L. Stone

IN the March issue of the magazine was printed a letter to *The Drummer*, in which exception was taken to certain tenets held by him and expressed in his department. One of these matters has been disposed of by Mr. Stone in the article on the *Buzz Roll*, which appeared last month. The others will be dealt with in the course of time. A portion of this letter involved the former Boston Symphony player, Carl E. Gardner, who is well known, in addition to his drumming, as a writer of textbooks dealing not only with his instrument, but with matters of theory besides. It was thought in fairness to Mr. Gardner that he should be allowed to make his position clear before the public to which had been presented the letter in question, and, therefore, his reply is given below.

An apology is due to all concerned—to the reader, to Mr. Stone, to Mr. Gardner, and to Mr. Arthur H. Rackett, a portion of whose letter is now being answered, for the unavoidable delay in the presentation of these replies due to the precedence involved in the matter of space.

[Editor.]

### Mr. Gardner's Letter

My dear Mr. Stone,

The letter to you from Mr. Rackett furnished me an interesting quarter of an hour. My first reaction was that of ignoring the letter. Upon second thought, prompted by the expression of your purpose to publish Mr. Rackett's letter, I felt that in justice to such of your readers as are not advanced in music sufficiently to sift the chaff from the grain, misstatements and half-truths which mislead should be exposed.

A clear definition of terms, especially terms used specifically in an art or science, is necessary in the exposition of a subject. The need of this is manifest when one considers the story of the schoolboy who upon being asked to define the word "vacuum" replied with: "A vacuum is the large empty space where the Pope lives."

For some reason wholly beyond understanding, many drummers of an older generation have treated the expressions "rudimentary drumming" and "military drumming" as synonyms. Again, the majority of laymen, and more unfortunately, the majority of instrumentalists, use the term "classical" to define music of the "high-brow" type as distinguished from the so-called popular music and folk music of the people, thereby making the term classical music synonymous to art music.

Mr. Rackett's satirical treatment of the term art drumming is like the boy and his "vacuum." For the benefit of your readers it would seem advisable that definitions be given. As for instance, the use of the term art drumming as an expression indicating the application of drum technique to art music should be understood to apply only to high-grade concert and operatic work of the more serious type. The term dance drumming refers to technical application in the ballroom, and military drumming to the signalling activities which were in vogue in former days. Rudimentary drumming is the basic technique of all drumming. It is to the drummer what the development of the embouchure is to the trumpet player. In drumming, as in trumpeting, it may be applied to field duty in the army or to musicianship in the symphony orchestra. If John Doe applies his trumpet technique to sound the Assembly at a military camp, he is executing military trumpeting, but if he applies it to a trumpet part in a Beethoven symphony, it is art trumpeting.

It is obvious from his letter that Mr. Rackett is not acquainted with the things which you have accomplished both in the rudimentary branch of drumming and in musicianship. Nor is he apparently aware of the wonderful work which your father did in rudimentary drumming and how he drilled you in rudiments among hundreds of other pupils. Misunderstood terms and isolated quotations are dangerous things in the hands of the misinformed. One who does not know the meaning of a term should never break into print upon a subject which entails the use of such a term. Hence, until one understands the use of the term "crushed roll," one should not attempt its definition. In printing Mr. Rackett's letter which would appear to display little or no knowledge of certain technical terms, you have shown a lot of laudable breadth of mind. It may do considerable good if it is properly exposed, otherwise it is dangerous.

Mr. Rackett in his attack upon you has also taken the opportunity to misquote me, using for this purpose an article written by me in the *Metronome* of August, 1919. His misquotation is as follows: "Gardner confessed in an article published in the *Metronome*, August, 1919, that the standard rudimentary drumming of this country was like Greek to him. And he knew nothing about it, as

he was taught drumming by an art drummer, who knew little or nothing about the rudimentary beats. Gardner said, 'Rudimentary beats and combinations have been given names, but these names have no significance. The names are of no value to the art drummer, and many art drummers do not even know the names.'" The misrepresentation was apparently inspired by the opening paragraph of the article entitled *Military Drumming* which reads as follows:

"There is probably no profession, art, or calling which is more generally misunderstood by the layman than drumming. But, strange to say, there are many among the public who labor under the impression that they know all about drumming. I plainly recall an old fellow in the country, a Civil War veteran, who displayed a great interest in me when he learned that I was studying drums. Being young and unsophisticated at the time, I was awed at this old fellow's apparent knowledge. He talked fluently about flamacaes, paradiddles, and so forth, all of which was like Greek to me, for I was studying with an art drummer, who knew little or nothing about *Military Drumming*."

The first misrepresentation on Mr. Rackett's part is the use of the word *rudimentary*. Another misrepresentation is an inference in his quotation that rudimentary drumming is as Greek to me. These two points may be cleared up by a perusal of the paragraph which is quoted verbatim above, preceded by Mr. Rackett's misquotation. First, rudimentary drumming was not being discussed in that particular paragraph, military drumming being the subject. Secondly, the correctly quoted paragraph states that I was young and unsophisticated. While the exact age and the degree of unsophistication was not mentioned, I was, as I remember, about twelve years of age, and I had

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taken about ten lessons. The art drummer from whom I had these ten lessons was Thomas B. Senia, a member of the Boston Symphony Orchestra, and one of the greatest snare drum technicians of his generation. His activities from the beginning of his career were limited principally to the field of theatre and art music, and he had never taken part in any activities connected with army and navy drum signalling. While I was eventually taught the military beats as a necessary part of a drummer's education, he aimed to build the pupil's technical foundation upon fundamental rudiments, be these of a general or specific nature.

Mr. Rackett's letter which you printed in the March, 1929, issue of *JACOBS' MONTHLY* reminds me of the old fellow mentioned in the misrepresented paragraph. To this Civil War veteran all rudimentary drumming was military drumming—the words were synonyms. He knew nothing about art music. To him, a Mellie Dunham with his jigs and reels would undoubtedly be the last word in violin playing. If Fritz Kreisler did not happen to know or had never heard of *Turkey in the Straw* he must necessarily be a "Musketeeer." For the other two Musketeers one might suggest Ole Bull and Heifetz.

At the age of twelve, many things were Greek to me, including vast unexplored regions in the music world. Drumming, not only as it applied to military signalling of the Civil War era, but to the tribal signalling of barbaric hordes, folk music, dance music, popular music, and art music, were all largely Greek to me at the age of twelve. Since then I have done my humble bit to explore all the foregoing fields, and on this exploration the various sciences contributing and explaining the art of music have received their due consideration—music history form, counterpoint, harmony, orchestration, acoustics—that technical application might be more consistent with musicianship. On one point, if on no other, this has taught me the difference between the classical, romantic and modern eras. This in turn makes possible the proper discrimination between folk, dance, popular, and art music, and again in turn between military drum signals and rudimentary drumming.

In conclusion I quote from the method written long before the article misquoted by Mr. Rackett and which, according to Mr. Rackett, is a calamitous addition to the Carl Fischer catalog:

"Unfortunately, the country is overrun with superficial teachers—drummers who balance quantity and quality, tinsel efficiency and artistic thoroughness to the sacrifice of quality and thoroughness. Among such teachers there has been a tendency to discourage rudimentary work. Upon the drums, a rough technic is too frequently tolerated, and illegitimate results inevitably sidetrack the student and pupil from the path which leads to perfection. Bad technical habits should not be tolerated, and patient practice of the rudiments is the only method by which a good technical style may be attained. The great artists upon all instruments patiently practice long tones and slow scales; drum rudiments are to the drummer what long tones and slow scales are to other instrumentalists."

Sincerely yours,  
CARL E. GARDNER.

## To Be Frequently Read

I have here achieved the record feat of writing a book on music without once using the word "Genius."

In the sense in which this word is usually employed it is a myth, though devoutly cherished by the ignorant.

The amateur loves to regard the composer as a kind of pump, into which God pours a mystic fluid, called "Inspiration," while someone else works the handle.

That fluid has no existence: the pump, alas! has.

The educated person learns to perceive that there are infinite gradations of EAR, of ZEAL and of INTELLIGENCE, and that however slightly endowed with either of these qualities, you can cultivate and improve it without limit. With either one of these cultivated to a high degree you are a Clever Person; with any two ditto you are said to have a Talent; with all three completely developed—a combination that has never yet occurred, though many think it has—you would be a Genius.

The amateur's creed flies in the face of all evidence: mine is the result of a life-long experience; but I do not expect it to be accepted any the more for that.

— Postscript by FREDERICK CORDER to his "Modern Musical Composition."

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CARLETON FOSS  
Of Laconia, N. H. His letter appears this month.

#### Camp Notes from Oliver Lake

Dear Younger Set:

During my stay this summer at the Wainwright Band and Orchestra Camp, Oliver Lake, Indiana, there were members enrolled that represented Ohio, Iowa, Illinois, Indiana, Minnesota, Michigan, Pennsylvania, New Jersey, North Dakota, Virginia, Louisiana, and even Canada.

I found that several additions to the camp building had been made since my last visit, and that more are planned.

Fifty-five of the students had been given their week of special instruction and outing at the Camp by the city of Napoleon, as a reward for service. They were from the public school, Napoleon, Ohio, and were under the direction of M. Lombardi, former clarinet soloist with Creator's Band.

The annual Conn factory trip, a most interesting camp activity, was looked forward to by the students at the Oliver Lake Camp. Four buses and five passenger cars transported a merry crowd to Elkhart, "City of Musical Industry," on July 10. Elkhart being only thirty miles from Lagrange, we arrived there early and remained until late afternoon.

Bohumir Kyrl entered the factory just as we arrived, and there was immediately a stir among the cornetists, who tried to get within speaking distance of him. Being an individual, impressive man, he was easily recognized, and word passed from lip to lip, "That's Kyrl, the cornet virtuoso." Other comments were overheard, such as "Wonder if he's going to play for us?"; "Look at his long hair."

"Kyrl has never played a note in our factory as long as I can remember," replied J. F. Hoyer, secretary of C. G. Conn, in response to a question as to whether Mr. Kyrl would consent to play a cornet solo. "I have accompanied every soloist of note who came to the Conn factory, but for him never, as he prefers to have instruments sent to his home for trial."

"Why yes, most artists feel stage fright when they come before an audience," Mr. Hoyer laughingly informed one boy who asked if artists experienced nervousness. "I have accompanied a great number of soloists and most of them were somewhat shaky."

Acting as the spokesman of the day, Mr. Hoyer presented the Conn Saxophone Quartet, members of the Conn Industrial Band, to the audience of students, and introduced the soloists. He proved to be an expert improviser, accompanying the soloists without a score.

"Health is a first requisite in musical education, for in no other activity is progress so dependent upon stamina and endurance, patience and concentration. One is certain of results from a boy who is well and wisely fed, and given plenty to do," says Mr. Wainwright. In the Oliver Lake Camp this is a foremost principle.

Among those that gave courses at the Camp was Harold Bachmann, famed for his "Million Dollar Band." He is an instructor of conducting at Columbia Music School, Chicago.

## OUR YOUNGER SET

October is the "birthmonth" of the Younger Set department, which is exactly one year old. In this one year of its life, the Younger Set page has held its own among the grown-up departments. Not only that, but it has attracted many older readers. Here's to us!

So that no one can possibly miss it, we are pointing from our place here under the Y. S. heading to the announcement below. Read it, and then hasten to sit down and write, in your most interesting style, all about your music activities of the summer just past, or those you are planning for this winter.



The first band at Camp Wainwright, under the baton of A. J. Stephens, M. A., of McPhail's School of Music, Minneapolis, played many concert jobs this season. Besides the two-a-week at Oliver Lake, they "concertized" at Ashley, Ind., Wolcottville, and Winona Lake, and made several extensive tours through adjacent states.

OTTO H. FREDERICKSON.

Lagrange, Ind.

#### Says the Michigander

Dear Younger Set:

Perhaps some of the readers would be interested in hearing from this town in the Michigan furniture belt. No doubt many of them have products of Michigan furniture factories in their homes or schoolrooms. Some of the members of our school band and orchestra here in Big Rapids find summer employment in the furniture factories.

Our school made good progress the past year under the new director, Mr. Carl Kuhlman, formerly of Michigan State College, at Lansing. Our orchestra received fourth place in the state contest, and third place in sight reading. In sight reading, the orchestra next higher was ahead of us only by the word "plus" after the number of points.

We would have made a much better showing in the contest if we had had complete instrumentation, which requires seventy-two players. Our membership was only twenty-one, and that cost us 25½ points before we started playing at all. Our band did not go to the contest.

I, for one, would like to see some letters in the Younger Set page from other Michiganders.

JOHN H. STORRS, '30 (clarinetist).

Big Rapids, Mich.

#### GOOD NEWS!

**B**EGINNING this month, the writer of each letter selected for publication in the Younger Set columns will receive, with the compliments of the publishers of the Jacobs Music Magazines, an attractive little gold pin in the form of a music emblem! Otto H. Frederickson, John H. Storrs, Carleton Foss, and Leslie Ward, are those receiving pins for their letters in the October issue.—A. F. B.

#### Music Plans for the Future

Dear Younger Set:

The New England High School Orchestra pin, which I have just received, brings back to me memories of what seem the best times I have ever had. And these I consider to be the times when I was a member of the New England Festival High School Orchestra the last two years.

This orchestra has meant more to me than I can possibly put into a short letter. Because of it I have decided to go to Boston University next year to specialize in music. Although I cannot be a member at that time and cannot possibly get as much out of it as I have in the past, I hope to hear the third concert of the orchestra this coming spring.

—CARLETON FOSS.

Laconia, N. H.

#### Culled from an Essay

Carleton Foss also sent in his essay on extra-curricular activities used in his school magazine, *The Lakanian*, which carries an account of the inception of the high school band and orchestra contest in New Hampshire and pertinent comments on the New England Festival High School Orchestra. It is partially quoted here:—A. F. B. " . . . Last month something new was started in New Hampshire. For the first time in the history of our state

a high school band and orchestra contest was held. . . . The interest and pride that were manifested on that day, both by players and auditors, shows that Laconia and New Hampshire are interested in school music. These contests should be held every year, and all the schools in the state should participate to help bring up the standard of our present day music. . . .

. . . But what does one get from training in music? Music teaches co-operation; that if one is to get the most out of life, one must co-operate with others.

"The New England Festival High School Orchestra, composed of two hundred and thirty-six members who met in Boston in May, had to have four days of rehearsing before it could play in harmony. Supposing the members had not rehearsed and each had played at the concert in his own way. Can you imagine the result? But that large group played together almost as a single instrument, and the result was music, real music, that people came miles to hear."

#### Ottawa County's Four-School System

Dear Younger Set:

I should like to explain to you the orchestral plan of Ottawa County's four schools, which we think is rather unique for a section like ours. To begin with, each of the schools has its respective ten or fifteen-piece group, which meets twice a week at the home school, under the direction of Mr. Lynn W. Thayer, the County Supervisor of Music, for the purpose of practicing the parts to be rehearsed monthly in the County Orchestra. The Ottawa County School Orchestra is a combination of the separate orchestras. I greatly enjoyed my work as trumpeter in this County group.

During the past year we have undertaken and successfully completed many entertainments. The Spring Music Festival and a systematically conducted concert tour were perhaps the biggest and most important events.

On the concert tour we visited the different towns in the county at intervals of two or three weeks, giving recitals at each place. These concerts consisted mainly of selections by our orchestra. However, we were usually assisted by a glee club, or some other musical organization from the school visited.

In the Spring Music Festival we brought our music of the entire year to a grand climax. This huge undertaking, in which nearly two hundred and fifty boys and girls took part, was the largest of its kind ever held in our county.

I can frankly state that we owe nearly all of our success to the unselfish efforts of Mr. Lynn W. Thayer, our director.

LESLIE E. WARD.

Lakeside, Ohio.



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## Educational Music

A Review Column Conducted by  
FRANCIS FINDLAY

Head of the Public School Music Department  
New England Conservatory of Music

### GROUNDWORK OF VIOLIN PLAYING, by Claude Rader

(J. W. Jenkins Sons Music Co., Kansas City, Mo.)

A NINETY-ONE-PAGE instruction method for class use, so designed that it may also be used for private instruction. The reviewer's first thought on turning the pages is that here is the result of no inconsiderable experience in the teaching of embryo fiddle players. Although the book contains the teacher's parts for the exercises, which begin with Lesson No. 7, and run through Lesson No. 51, the text is addressed to the pupil. Bearing in mind the fact that the majority of beginning violin students these days are quite young—sometimes five, four or even three years of age—one is impressed with the understanding manner in which Mr. Rader has introduced the necessary fundamentals of music and violin technique, withholding until later such explanations, rules and terms as might prove more bewildering than useful if the pupil be required to assimilate them before they are required for further progress.



CLAUDE RADER

### Features That Impress

Among features which impress one as exceptionally good, are the diagrams introduced for the benefit of the pupil. For instance, the position in which the instrument and bow are held is well illustrated in detail, with a final portrait of a youngster in the approved playing attitude. On the opposite page is a practically full-sized diagram showing the bridge and the exact position of the bow on the string as the pupil sees them when holding his violin in position. There are many other excellent and original charts and diagrams which should prove helpful, such as the down and up bow illustrations, intended to start the pupil on the right path in the use of the full bow.

The book is quite systematic and embodies much good teaching psychology. Teachers should approve of the lesson arrangement whereby the pupils progress by easy stages, lesson by lesson, rather than through an endless series of exercises. The placing of the teacher's second violin parts and piano accompaniments on the opposite pages from the student's part is also a point for favorable consideration in view of the fact that the student always has with him the piano parts which can be played by Mother, or Sister, or someone else in the home. These accompaniment parts make even the simple exercises sound interesting, and of course it is unnecessary to point out the other advantages derived from home practice with the piano, which is made so easily possible by including accompaniments in the pupils book. It should be noted also that these accompaniments, while effective, are not difficult, which makes them practical for home use.

Although the reviewer is frank to say that he might not follow the author in every detail of violin pedagogy as advanced by this method, he must also admit that there are undoubtedly those who, disagreeing with the reviewer on the points in question—or others of even greater import—are none the less successful artists or teachers, or both. Thus, starting the pupil on the E string will not appeal to some teachers, but Mr. Rader apparently does so in his teaching with good results, and therefore the first lesson on drawing the bow in his method is given on the E string. Mr. Rader's reason for doing this is, as he says, that the E string is the easiest on which to play, and he would have the pupil play on this string alone "until he has acquired the proper habit of holding the violin and bow, good use of the bow, a smooth, even tone, and good development of the left-hand fingers." And Mr. Rader contrives to make this an interesting process—something that could not be said of methods of yesteryear!

It should be observed also that starting the pupil on the E string makes it unnecessary to have the remaining three strings in exact tune. It is quite possible, says Mr. Rader, for the student to keep the one string reasonably

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FOR SALE—Course Sight Reading of Music; free inspection. This ad. name, address, MT. LOGAN SCHOOL, Box 134, Chillicothe, Ohio. (11)

A-1 CLARINET PLAYER—Desires position with orchestra or band that offers a good opening in music store, clerk in general store, or work of like nature. I am a young music teacher-director, teach all instruments; graduate in Harmony and history of music; piano tuner; double saxophone and violin. Age 26, married, central states. ARNE LARSON, Hanoka, Minn. (9-10-11)

SAXOPHONISTS ATTENTION—End your saxophone troubles. Treatise on how to repair and adjust your saxophone. Most valuable hints and suggestions ever published for saxophone. Easy to understand and simple to follow. Price \$2.00. MESSRS. BOUSKA & WISE, 424 Central Ave., Great Falls, Mont. (p-9, 10)

TRAP DRUMMER—Wants position. Young man 23 years of age, with 2 years concert drumming and several years of dance drumming. Plays xylophone and bells. Prefers work locally in New England, full time with a reliable organization. Will take a part-time musical position in an industrial organization in another section of the country. Phone Melrose 0143-R, or write ALBERT S. OLIVER, 150 Florence St., Melrose, Mass. (11)

VIOLIN MAKING—The Equation System taught by correspondence. Reconstructing and repairing. Circular free. BRETCH SCHOOL OF VIOLIN MAKING, Oswego, N. Y. (11)

FOR SALE—BB Helicon Bases with trunks, Conn \$55., Martin \$50., Boston Musical \$35.; E5 upright Bases, Conn \$42., Keefe \$46., Boston \$40.; Double Bell Euphonium, Conn King, York, Holton \$55.; 4-valve Euphonium, Conn, King \$45., Boston \$38.; Baritone Conn \$40., Boston \$35.; E5 Melophones, Conn, York, Keefe, Holton \$30.; E5 upright Altos, Conn, King, York, Boston \$20.; Trumpets, Conn, Buescher, York, Boston \$25.; Cornets, Conn-Victor, Holton-Clarke, York, King long models \$25.; B5 Slide Trombones, Conn, York, Buescher, King, Martin, Keefe, Boston \$24.; Piccolo, Conn C. Boehm \$35.; Conn Soprano Saxophone silver plated \$40.; Boehm system Clarinets P. & M., Conn \$25., Laube \$22.

Above instruments have cases, good condition, leading makes, silver plated L. P. Send \$3, with order; 3-days trial, C. O. D. Snare and Bass Drums rope and rods cheap. S. FIRTH, 915 9th St., S. E., Washington, D. C. (p-10)

near pitch, but to tune all four is at first almost out of the question, unless help is available, or unless the student has had some previous ear-training.

Perhaps all opinions would not agree on certain points, such as the introduction of the vibrato in Lesson 22, and there are certain items which might be given greater emphasis in the book, although perhaps at the risk of making the volume too bulky for practical use. Everything considered, the book merits approval for its thoroughness and soundness, for the good teaching psychology which it embodies, and above all, for the very desirable advantages it provides for consistent and efficient teaching in classes.

## CHICAGOANA

Continued from page 43

and certain other valuable working condition concessions, among which was a four-weeks' notice of termination of employment—operating reciprocally—instead of two. About eight hundred musicians were involved.

Now, of all the cities in the world that have been vitally affected by this mechanization of music, none, except possibly New York, have suffered as badly as Chicago. Even nearby Detroit, Milwaukee, St. Louis, Kansas City, and the Twin Cities, have employed more musicians (of course, in proportion to the various factors considered), than has Chicago.

In the face of these facts, the scale increase is a signal victory for the musicians and for the art of music itself, and very probably calls the attention of these entrepreneurs to the handwriting on the wall at the economic feast of Belshazzar, which they have been hilariously and sensuously enjoying: *Mene Mene Tekel*—"God hath numbered thy kingdom and finished it—thou art weighed in the balance and found wanting." While I don't like to mix metaphors, I only wish that these worthy gentry would wake up to the fact that not only are they and their operations "found wanting," but a Damoclesian sword hangs over their heads if they monkey with the beloved and ever fickle public. Nothing but a good rabbit's foot has kept them prospering so far, and there certainly must be a limit even to its power.

Radio still occupies much of my attention, although I have been guilty of a lot of creative work. A brace of piano numbers, a symphonic suite for ballet, two songs, and an organ piece comprise my rather useless attempts. I say useless, for who is going to play them? Closely linked with the reproductive instinct is that of creation, and so I simply must lay my musical eggs (laughter).

## From the New England Music Festival Association Bulletin

The annual meeting of the Association will be held at 6 Joy St., Boston, Saturday, October 26, following the annual dinner at the same place. Supervisors and persons interested in school music throughout New England, whether or not members, are being invited to attend. The annual meeting of the Board of Directors will be held at the close of the Association meeting.

The Third Annual Concert of the New England High School Festival Orchestra is scheduled for a date early in April, 1930, at Symphony Hall, Boston. Francis Findlay will conduct, and the general chairman and orchestra manager is Harry E. Whittemore.

The Massachusetts State Band and Orchestra tournament will be held in Waltham on May 17 under the auspices of the Waltham Chamber of Commerce, and with the co-operation of the Waltham Public Schools, the Rotary and Kiwanis Clubs, and the American Legion. The state committee includes the following: Miss Maude M. Hoves (Chairman), Raymond Crawford, Charles R. Spaulding, George S. Dunham, Frank E. Warren, Hildegard Berthold, Carl E. Gardner, David C. King, Edward B. Albertin, Charles A. Woodbury, Harry Whittemore, Fortunato Sordillo, Earle J. Arnold.

The Maine State Contests will be held in Bangor. Committee: Alton Robinson (Chairman), Dorothy Marden, E. S. Pitcher.

In the tenth century, mechanism of organs so clumsy, that one in Westminster Abbey, with four hundred pipes, required twenty-six bellows and seventy stout men. First organ ever known in Europe received by King Pepin, from the Emperor Constantine, in 757. Water boiling was kept in a reservoir under the pipes; and, the keys being struck, the valves opened, and steam rushed through with noise. The secret of working them thus is now lost. Then came bellows organs, first used by Louis le Débonnaire.—*The American Notebooks*, NATHANIEL HAWTHORNE.

## Those New Uniforms!

What a remarkable effect they have upon the esprit de corps of the band! They do more than "dress" the outfit; they create the state of mind that puts every individual player at his best, and moulds all into a single musical unit. More than that—snappy uniforms create a "state of mind" throughout the community that makes every citizen the more keenly interested in the band—and the more willing to support it.

The selection of these new uniforms is a mighty important matter. We would like to help you select the right kind of garb for your band, and quote our prices.

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## Keeping Posted

ANNOUNCEMENT has been made of the merging of Leedy Manufacturing Co., Indianapolis, Indiana, and Ludwig & Ludwig, Chicago, Illinois, both manufacturers of drums and banjos, with C. G. Conn, Ltd., Elkhart, Indiana. This merger has been undertaken, so we are told, in order "to command the necessary resources and to develop new facilities for meeting the new conditions in the music industry." To quote C. D. Greenleaf, president of C. G. Conn, Ltd.: "We are turning our attention more and more to the promoting and organizing of school, industrial, fraternal and other amateur bands. This requires a national program of promotion, education, organizing and dealer service, backed by large financial resources, which can be carried on only through the concerted efforts of the firms affected by the merger."

U. G. Leedy, president of the Leedy Manufacturing Co., says: "One of the conditions that have made the merger plan attractive is the opportunities and facilities it offers for undertaking campaigns of encouragement for school musical training and movements for the revival of interest in hand concerts. This kind of promotion has been made imperative on a large scale because of the advent of the radio, the talking pictures and improved phonographic apparatus, which in many places has decreased the sale of hand instruments."

And finally we quote William Ludwig in part: "Experience in many other lines of industry have shown that where independent manufacturing organizations have become affiliated so as to command the assistance of a central engineering and designing department, a better product results at lower prices. Ludwig & Ludwig have always maintained the policy of producing the very best drums at the lowest prices, commensurate with their quality, and I believe our new connection is going to enable us to continue this policy in an even more successful manner than in the past."

Each of the companies involved, so it is said, will retain its identity, independent operation, and the individuality of its products.

JAMES F. BOYER, secretary of C. G. Conn, Ltd., has taken over the duties of Director of Music and Public Relations, a newly created office within the organization, which came into being because of the enlarged scope of promotional and educational activities contemplated by the company. Mr. Boyer has been doing the sort of thing that is now his special province for some time in addition to his work as sales manager, but the proposed enlargement of operations in the field has made it necessary for him to swing his entire energies in that direction. Mr. Boyer's thorough musical knowledge, his wide and varied experience and genial personality, make him peculiarly fitted for the work in which he is now to be exclusively engaged. Russell C. Poyser, for the past five years sales manager of Pan-American Band Instrument and Case Company, a Conn subsidiary, will succeed Mr. Boyer as sales manager of C. G. Conn, Ltd., while C. J. Fairchild will continue in charge of the company's dealer sales and dealer service activities.

THE September issue of *The Fillmore Advertiser* is at hand. This constitutes a complete catalog of the publications issued by Fillmore Music House, 528 Elm Street, Cincinnati, Ohio, including the novelty trombone numbers by Henry Fillmore, and the hand instruments and accessories handled by the house. A postcard, addressed to Fillmore Music House, requesting a copy will receive prompt attention.

THE fall edition of *The Ludwig Drummer*, published by Ludwig & Ludwig, 1611-27 North Lincoln St., Chicago, has arrived. On the cover appear pictures of Joe Sinai (with Paul Ash) and Dave Grupp (with Sam Lanin and the Ipana Troubadours), both users of complete Ludwig outfits. Sinai was one of the first to use the Ludwig *Super-Sensitive* snare drum. On page three we find an article by William Ludwig, himself, on why he asked his twelve year old boy to take up drumming; on page five, Carl Kelly "Goes Traveling"; page nine presents a discourse by Sam (Tricky) Missowitz on "Effects. . . and How I Get Them!"; and included in the issue are numerous other short articles of interest to the drummer, and a plenitude of illustrations. As always, an interesting little magazine for the sheep-skin pounder. Your copy is ready for you, say Ludwig & Ludwig. It is up to you to register your desire for it.

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

WE ARE in receipt of Catalogue No. 10 recently issued by the Elkhart Band Instrument Co., Elkhart, Indiana. This concern formerly devoted its resources to the manufacturing of saxophones, but now offer trumpets, cornets, trombones, French horns, mellophones, circular and upright altos, baritones, basses, and sousaphones, besides the woodwinds, metal clarinets, flutes, piccolos, and accessories — twenty-seven models in all. The new catalogue consists of twenty-four pages in which the instruments above listed are shown and described, with a three-color cover picture on which appears a blue and white uniformed school band marching down an athletic field with the grandstand in the background. The Elkhart Band Instrument Co. tell us that they will be very glad to send a copy of this catalogue to all who are interested.

AMONG those composers fooling around with the ever fascinating and, in many cases, none too successfully handled "American Rhythm," one must reckon with Claude Lapham, four of whose things have recently been released by the Crawford Music Corp., with which Mr. Lapham has signed exclusively: *Manhattanette*, *Jazz Theme and Variations*, *Americana*, and *Album de Danse*. This latter work (for piano) is designed to meet the needs of the professional dancer or student, and contains eighty pages of ballet routine music, national dances, and modernistic and character dances.

In addition to being a composer, Mr. Lapham is well known as a pianist-conductor, and ranks particularly high as an orchestral arranger. He was the original arranger for Vinet Lopez and, in addition, has done work for such men as Erno Rapée, Nat Shilkret, Paul Whiteman, George Olsen, Roger Wolfe Kahn, and Jean Goldkette.

Mr. Lapham recently returned from a six months' stay in the capitals of Europe, and reports that England, France, and Germany, all three, get nine-tenths of their popular song output from America. He draws a rather sad picture of our native dance players when he admits that although they are supreme in the field of jazz, in musicianship their foreign brothers are far superior, these playing their parts strictly as written, while "hundreds of American bands can scarcely read the music put before them."

NEARLY two years have passed since Rudy Wiedoeft put the finishing touches to the first Holton saxophone to bear his name.

So say Frank Holton & Company in a recent release, which proceeds as follows: "Previous to this time, the saxophone was incapable of many things, as Rudy Wiedoeft found out in his own playing and in composing. His style and versatility were cramped because of these limitations, so he set out to remedy them. Working at the bench in collaboration with the Holton staff of acoustical engineers, they finally evolved from these joint labors the most talked of saxophone in a decade.

"Rudy Wiedoeft can now play with ease passages that he never before attempted. And so can any other saxophone player, whether he be amateur or professional. To demonstrate this, Wiedoeft has written a series of eight thematic, which the Holton Company call the 'Acid Test of a Saxophone.'

"Musicians are invited to write for these thematic, to attempt to play them on any saxophone — and then on the Wiedoeft. The test proves the perfection and ease of playing of the saxophone made by Holton and endorsed by Rudy Wiedoeft."

THE fall issue of *Musical Truth*, published by C. G. Conn, Ltd., Elkhart, Indiana, has just reached our desk. As is usual with this interesting house organ, it is crowded with pictures, a good percentage of which, owing to the season, no doubt, are of school organizations, although professional bands have not by any means been neglected. In common with most people, pictures always interest us, and this is one of the reasons why no issue of *Musical Truth* passes through our hands without receiving a proper share of our attention. C. G. Conn, Ltd., will be glad to mail a copy of this little magazine to any who may express a desire for it.

AS IT appears to this K. P. editor, a crying need in the school music field has been filled by the inauguration of the *Delta Series*, the first number of which, "Folk Songs of America," has been released by Walter Jacobs, Inc. The plan has been to publish this series in trine form — Chorus, Band, and Orchestra — in such a manner that each unit constitutes an effective arrangement in itself, with the possibility provided, by publication in the same key, of using any two or all three of the arrangements in grand ensemble — as far as we are aware, a use heretofore impossible for such material. The manifest advantages of such a device need no pointing — it allows a supervisor to bring the major musical units of a school together into one activity, thus not only offering more interest to the pupils, themselves, but in addition providing program material of an effectiveness that cannot be questioned. Through a lack of available prepared material, supervisors in the past have been forced to make their own arrangements, transpositions, and so forth, for such purpose, and it would appear that the *Delta Series*, in relieving them of excess work during an already congested day, is performing a welcome service. The edition, with the exception of the choral arrangement, which is in the standard octavo size, is printed from concert size plates, and the engraving and press work are of the highest quality. Future numbers for the series are in preparation and will be noted in this department on publication.

THE National Bureau for the Advancement of Music has recently issued a new pamphlet, *A County Mandolin Orchestra*, in which are set forth the methods used by William B. Griffith of Atlanta, in organizing a mandolin orchestra among the children of the various schools in Fulton County, Georgia. The story of this orchestra was told by Mr. Griffith at last spring's convention of the American Guild. Kenneth S. Clark, of the National Bureau, who was a speaker of the convention, was so interested in the plan and so thoroughly convinced of its practicability that he requested Mr. Griffith to furnish material for a pamphlet on the subject, and *A County Mandolin Orchestra* resulted. The Bureau refers to the outline by Mr. Griffith as "The story of a successful innovation in public school music — a plan adaptable not only to schools of a county, but to any progressive city school system." We note that the instruction material used was *Weidell's Elementary Studies*, published by Walter Jacobs, Inc., for the reason, as mentioned in the pamphlet, that "These books made it possible to teach the playing of all the instruments to a class at one time. They also allowed the director to alternate a group of players between first and second parts so that the group that played second part in the orchestra would sometimes have the pleasure of playing the melody. This feature further permitted the child to have the fun of playing the melody part at home even though he did not ordinarily do so in the orchestra. A copy of the pamphlet will be sent by the National Bureau for the Advancement of Music, 45 West 45th St., New York City, to all those interested, and in quantity to properly accredited persons. The 100-page book, *Fretted Instrument Orchestra*, issued by the Bureau and mentioned by us last month in this department, also can be procured free by applying to the address above given.

IN A circular received from the Martin Band Instrument Co., Elkhart, Indiana, devoted to the new *Master Martin Saxophone*, we find illustrated several interesting features. These are described as "improved lay of side keys; unnecessary and complicated Eb trill key eliminated, giving lightness of action not otherwise possible; all twenty-three keys pearl inlaid; convex facing of pearl keys manipulated by little finger of either hand, permitting greater facility of fingering and eliminating all the objections to the old style rollers; more convenient arrangement of keys." In regard to this latter feature, it is claimed that because of the fact that the side Bb, C, and high E keys have been moved forward, these can be manipulated by a slight movement of the right hand — no movement of the entire hand being necessary. Mention is made also concerning the keys for high D, D#, and F, it being stated that these keys have been relocated so that they can be manipulated by less movement of the left hand, and that the new type keys, with stops made a part of the keys, may be bent to fit the individual hand. In reference to the elimination of the Eb trill key, it is announced that an instrument will be built with this key included for those who demand its retention. We would suggest that the reader, if interested in saxophones, write to the Martin Band Instrument Co., requesting that the circular to which we have referred be sent them, in order that they may be informed more in detail concerning this new model.

# Concert Repertoire

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PROFESSIONAL SCHOOL COMMUNITY

Clarinet and Trumpets in Bb  
Parts for Eb Alto,  
Bb and C Tenor Saxophones

Symbol Letters  
refer to Prices in  
Panel Below

\* † See Explanation  
of these marks at  
bottom of page

Angel's Serenade	Braga	C	*Prelude in C# Minor	Rachmaninoff	B	
Angelus	From <i>Scenes Pittoresques</i>	Massenet	†Pretorian Guard	Triumphal March	Luscomb	D
Anitra's Dance	From <i>Peer Gynt Suite</i>	Grieg	†Pure as Snow	Idyl	Lange	D
Aubade Printaniere		Lacombe	†Rakoczy March		Berlioz-Liszt	D
*Amaryllis	Gavotte Louis XIII	Chyd	*Romance in Eb		Rubinstein	B
*Anvil Polka		Parlow	Salut d'Amour	Morceau Mignon	Elgar	A
Barcarolle	From <i>Tales of Hoffmann</i>	Offenbach	Scarf Dance and Air de Ballet		Chaminade	A
Berceuse		Schytte	Serenade Badine		Gabriel-Marie	A
Berceuse	From <i>Jocelyn</i>	Godard	Serenade d'Amour		Von Blon	A
*Berceuse		Gounod	Serenade		Drdla	A
Blue Danube	Waltz	Strauss	Serenade		Pierné	A
Bridal Chorus	From <i>Lohengrin</i>	Wagner	Serenade		Titl	C
Butterfly and Erotic		Grieg	Souvenir		Drdla	A
*Bolero	From <i>Sicilian Vespers</i>	Verdi	Swedish Fest March		Teilman	A
Carnaval Mignon	(Columbine's Lament)		To Spring		Grieg	A
and Harlequin's Serenade		Schuett	To a Star	Romance	Leonard	A
*Chanson Triste		Tschaikowsky	Traumerei and Romance		Schumann	C
*Chinese Patrol		Fliege	Triumphal March	From <i>Aida</i>	Verdi	A
*Clock, The	Descriptive	Welles	*Turkish March	From <i>The Ruins of Athens</i>	Beethoven	B
Consolation	No. 6	Liszt	*Unfinished Symphony	Excerpt from <i>First Movement</i>	Schubert	B
*Coronation March	From <i>The Prophet</i>	Meyerbeer	*Valse des Fleurs	From <i>Nutcracker Suite</i>	Tschaikowsky	B
Crucifix		J. Faure	Valse (Op. 64, No. 2)		Chopin	A
*Czardas — Last Love		Gund	*Wed Dance	From <i>The Queen of Sheba</i>	Goldmark	A
*Flirting Butterflies	Morceau Characteristic	Aletter	Wedding March	From <i>Midsummer Night's Dream</i>	Mendelssohn	C
Funeral March of a Marionette		Gounod	OVERTURES			
Funeral March		Chopin	Gloriana (Grade I)		Weidt	F
*Gavotte	From <i>the Opera Mignon</i>	Thomas	Health and Wealth (Grade I)		Weidt	C
*Heads Up	March	Hersom	Northern Lights (Grade I)		Weidt	F
Herd Girl's Dream		Labitzky	On the Riviera (Grade II)		Gruenwald	F
Humoresque	No. 3	Dvorak	Sunny Sicily (Grade II)		Grey	F
*Hungarian Dance		Brahms	Sunshine and Showers (Grade III)		Flath	F
*Jinrikisha	Scene Japanese	Benkhardt	*Youth Triumphant (Grade II)	(Band, \$2.00)	Gibb	F
Kamennoi-Ostrow		Rubinstein	SUITES			
*Kiss of Spring	Waltz	Roffe	A Night in India (Suite Complete)		Cobb	G
La Castagnette	Caprice Espagnol	Ketten	No. 1 Twilight in Benares and			
La Fontaine	Idylle	Lysberg	No. 2 The Fakirs		E	
La Paloma		Yradier	No. 3 The Dance of the Flower Girls and		E	
*Largo		Händel	No. 4 By the Temple of Siva		E	
Last Hope	Meditation	Gottschalk	No. 5 March of the Brahman Priests		E	
Lebestraum	(Nocturne No. 3)	Liszt	*In the Indian Country (Suite Complete)		Kenney	H
Lost Chord	The	Sullivan	No. 1 Signal Fires		E	
*Marche Aux Flambeaux	(Torchlight March)	Scotson Clark	No. 2 Chiefs' Council		E	
Marche Militaire		Schubert	No. 3 Flute Call		E	
March of the Dwarfs		Grieg	No. 4 Stomp Dance		E	
*Marche Romaine	(Marche Pontificale)	Gounod	Three Sketches from Old Mexico (Suite Complete)		Kenney	G
Mazurka	No. 1	Saint-Saëns	No. 1 The Flower Girl		E	
Melody in F		Rubinstein	No. 2 In the Floating Garden		E	
*Minuet in G		Beethoven	No. 3 Serenade		E	
*Monastery Bells	Nocturne	Lefebure-Wely	Price			
Murmuring Zephyrs		Jensen	Symbol	Small and Piano	Full and Piano (Conductor)	Others Extra Pts.
My Heart at Thy Sweet Voice	<i>Samson and Delilah</i>	Saint-Saëns	A	.50	.75	.15
Nocturne	No. 2	Chopin	B	.60	.90	.15
Norwegian Dance	No. 2	Grieg	C	.70	1.00	.15
*Over the Waves	Waltz	Rosas	D	.75	1.10	.15
Pas des Amphores	Air de Ballet	Chaminade	E	.90	1.35	.25
*Pasquinade	Caprice	Gottschalk	F	1.00	1.50	.30
*Pilgrim's Chorus	From <i>Tannhauser</i>	Wagner	G	2.00	3.00	.65
*Pilgrim's Song of Hope	(Communion in G)	Batiste	H	2.40	3.60	.65
Pizzicato Polka		Strauss				.40
Polonaise Militaire		Chopin				

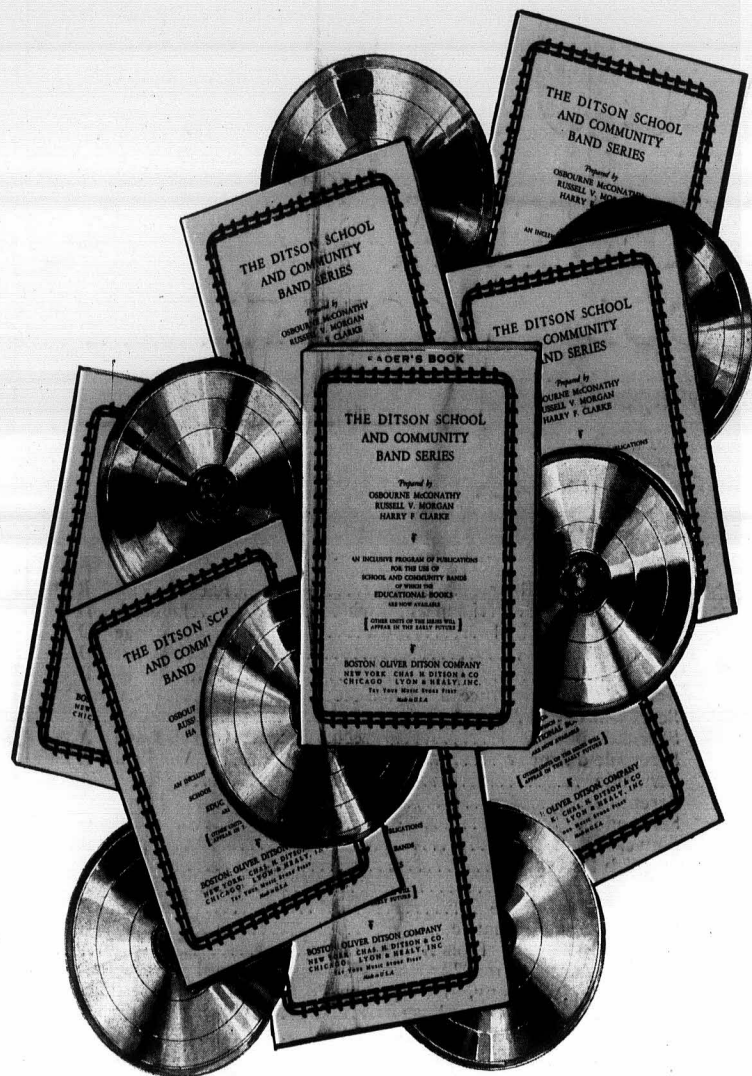
\*The numbers marked with an asterisk (\*) are published for Band in the Orchestra key, therefore either ensemble may be augmented *ad libitum*. Most of the selections thus marked have obligato parts for 1st violin, 2nd violin, 3rd violin and viola. † indicates that a Tenor Banjo Chord part is included in small orchestra.

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ARTHUR E. HEACOX

*Oberlin College, Oberlin, Ohio.*

I CONSIDER the Ditson School and Community Band Series a splendid contribution to the field of instrumental music and shall recommend it to teachers over the state.

EDITH M. KELLER

*State Supervisor of Music, Columbus, Ohio*

SOME time ago you sent me, at my request, the Leader's Book to your School and Community Band Series. I have neglected writing to you regarding it owing to the fact that I have been extremely busy preparing and taking one of my bands to the National Tournament. I am very well impressed with the book and am sending you my order for enough to equip both of my bands. These bands are winners in Classes B and C and the added impetus the contests have given us will make it necessary for me to train a large number of beginners. I am selecting your book for this work.

CLEON E. DALBY

*Director, Palisade, Colorado, High School Band and Fruitvale, Colorado, High School Band.*

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