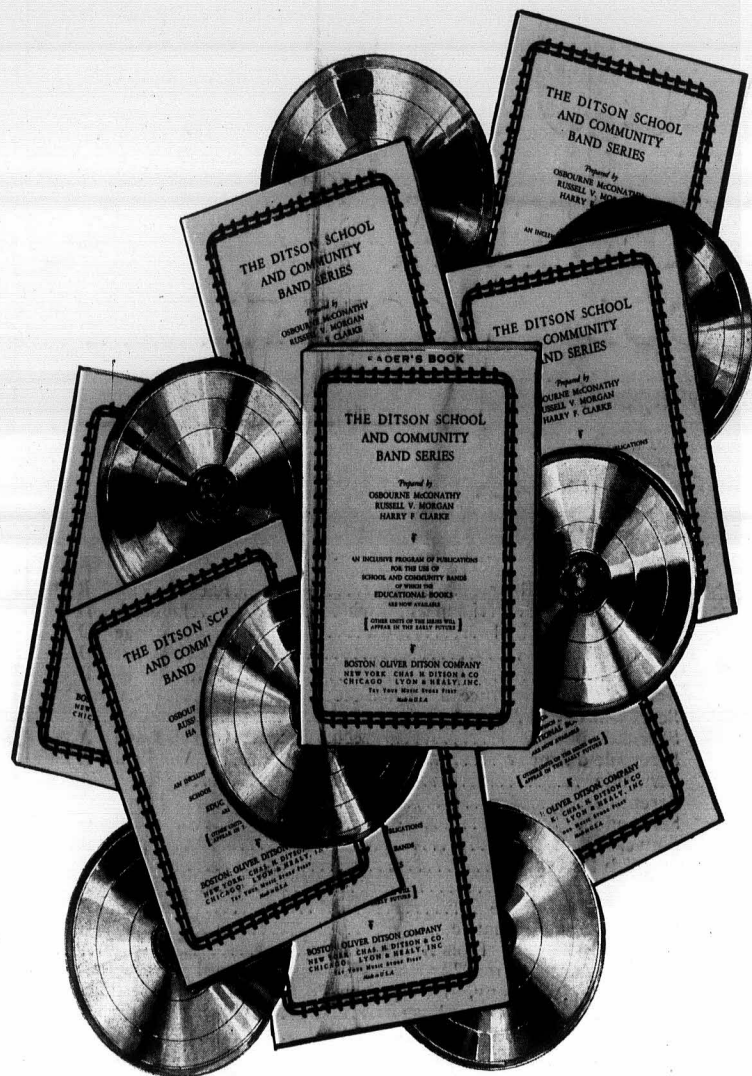


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Oberlin College, Oberlin, Ohio.

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State Supervisor of Music, Columbus, Ohio

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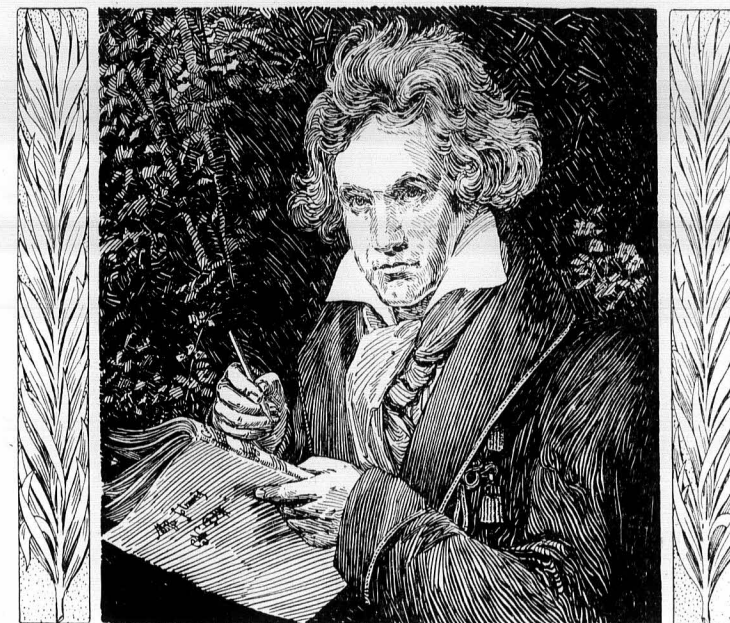
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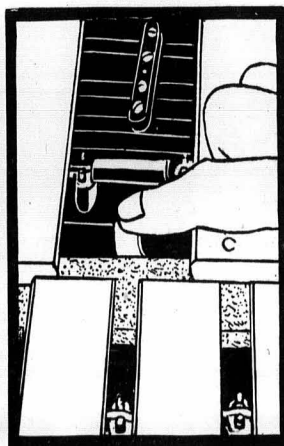
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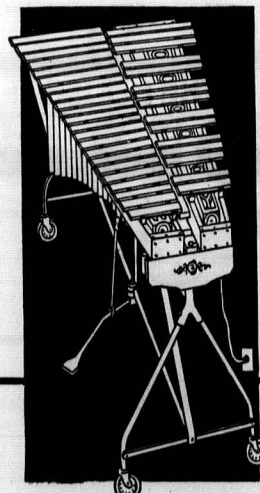
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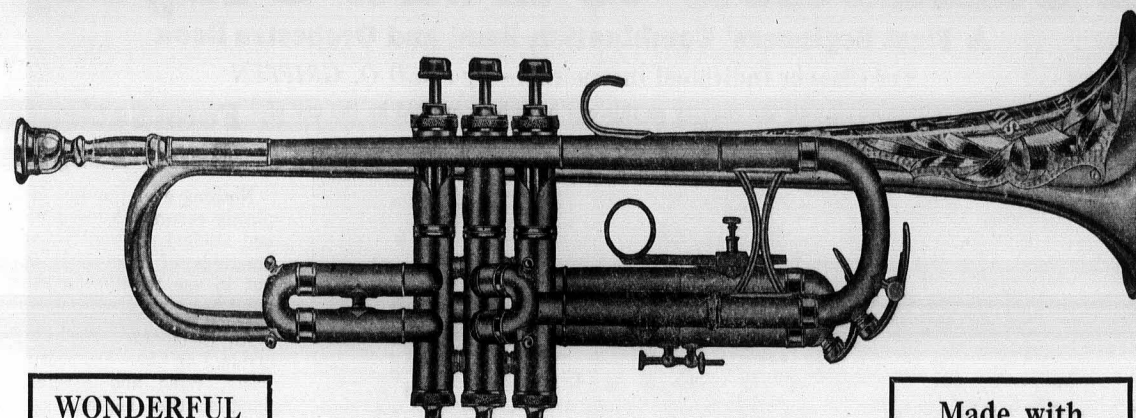
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November Birth and Death Anniversaries

4 Felix Mendelssohn-Bartholdy, d. 1847, Leipzig	18 I. J. Paderewski, b. 1860, Kuriowka
6 J. Ph. Sousa, b. 1856, Washington	19 Fr. Schubert, d. 1828, Vienna
6 P. Tschaikowsky, d. 1893, St. Petersburg	20 Ant. Rubinstein, d. 1894, Peterhof
9 César Franck, d. 1890, Paris	22 W. Friedemann Bach, b. 1710, Weimar
10 Fr. Couperin, b. 1668, Paris	25 Serg. J. Tanéjew, b. 1856, Wladimir
11 Frederick Stock, b. 1872, Düllich	28 Ant. Rubinstein, b. 1829, Wechwotnyez
12 A. Borodin, b. 1834, St. Petersburg	28 Fr. Drlla, b. 1868, Saar
13 G. Rossini, b. 1808, Ruel-leh (Paris)	29 G. Donizetti, b. 1797, Bergamo
15 Chr. W. v. Gluck, d. 1787, Vienna	30 S. M. Liapounow, b. 1859, Jaroslaw

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Boston, Mass. — Stuart Mason, for many years connected with the faculty of the New England Conservatory of Music where he taught Harmony, Theory, Composition, and Piano, and at one time conductor of the People's Symphony, died on October 25th. He was a faculty member of the Boston University College of Music, and had lectured widely on musical subjects. Mr. Mason was a musician of keen intelligence, a quality which was evidenced in his compositions. He was decorated by the French government as a recognition of his efforts in behalf of the furtherance of French music in America. He is survived by a widow and child, and by a brother, William Mason, the actor.

Ithaca, N. Y. — Fred A. Smith, a local musician, aged 70, recently died quite suddenly, after having joined up with the State Theatre orchestra. He was the last surviving member of the old Ithaca Band, organized by the late Patrick Conway.

Boston, Mass. — Clifford C. Chapman, manager of the Octavo Department of Oliver Ditson Co., Boston, Mass., died on October 21st. He had been in poor health for some time, and for the past few months was confined to his home. Mr. Chapman had been with Oliver Ditson Co. for a little over forty-nine years. He was a man of great prominence in educational music, having for years represented his house at the various conventions and conferences held in the field. He is survived by a brother, Eugene.

Boston, Mass. — The Fifth Annual Dinner and Meeting of the New England Music Festival Association was attended by members from each New England state. The various reports presented showed most gratifying progress in the development of the various school music festivals and contests, with state organizations effected in each state, except Connecticut. In the latter state an organization is now being projected.

C. M. Tremaine, Secretary of the National Bureau for the Advancement of Music, was a guest.

(See detailed report of meeting on page 55 of this issue)

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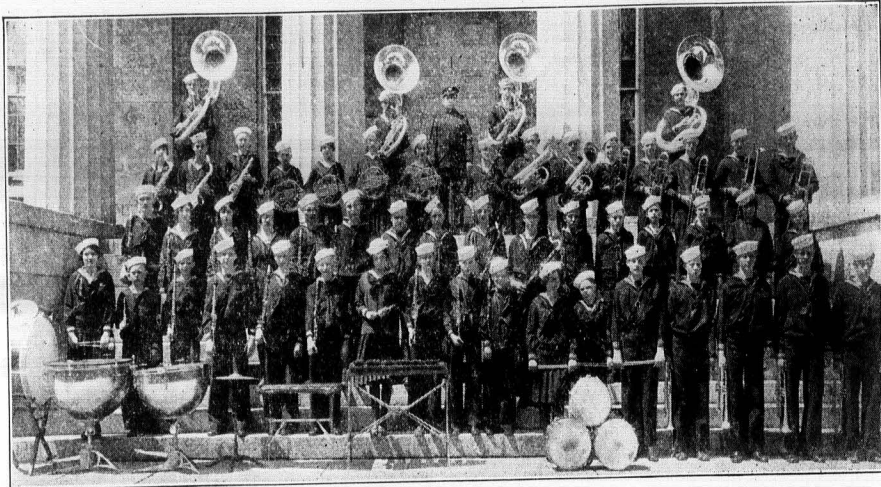
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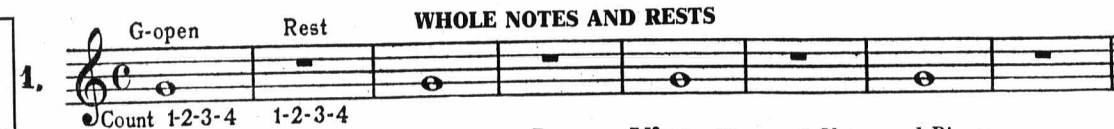
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PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET
WALTER JACOBS INCORPORATED

C. V. BUTTELMAN Managing Editor
NORMAN LEIGH Editor
WALTER JACOBS Music Editor

VOL. XIII, No. 11 COPYRIGHT, 1929, BY WALTER JACOBS INC. NOVEMBER, 1929

Serioso Ma Poco Leggiermente

THERE is a story current to the effect that not so very long ago a violinist in an orchestra, broadcasting in one of the studios of a large New York station, got up before the microphone to play his solo, leaving his violin behind him on the chair and taking only his bow. He stood there, to the consternation of his fellow musicians, hand crooked around an imaginary fiddle, bowing thin air. He had suddenly gone mad.

Now there are generally good reasons for such sudden lapses from the normal, and in this instance, it is to be presumed, the man was a victim of the conditions that, we have been told, at present hold largely in the circle of musicians doing the bulk of broadcasting and recording work in New York City. It is said that many of these are working from fourteen to twenty hours a day, taxi-ing from one job to another, and in some instances begging to be allowed to sleep in studios rather than lose any precious time in going home and to bed in orthodox fashion. This last may possibly be a high light added for effect—we most sincerely hope so. For this voluntary sweat-shop service the emoluments are not inconsiderable—amounting, in many instances, it is alleged, to the comfortable sum of \$900.00 for a week's work.

There are many things to be considered, if all of the above be true, and these things involve the men who are doing the work, the men who are not doing the work, the contractors who hire the men who do the work, the music smoke-houses and other boudoirs where the work is being done, and the American Federation of Musicians. Before we go further let us make it plain that while we are aware that the matter is far from simple in its untangling, and wish it understood that whatever follows is a matter of opinion only and subject to natural limitations as such, we are, however, somewhat enamoured of the apparently fast disappearing quality of common sense, a thing that would appear to have been outraged lamentably in the connection under discussion, and believe that its application to the problem would assist materially.

Let us first take up the affairs of the gentlemen of the fiddles, saxophones, trumpets, et cetera, who have engaged upon this mad chase after the Treasury's iron boys. The first, and possibly the last question to arise is "What is eventually to become of them?" The worst, of course, is a duplication of the unfortunate occurrence noted at the beginning of this editorial. The best, as we see it, must be a doleful deterioration of their work, because we can conceive of a no more concentrated and enervating labor than that encompassed in (let us take a mean) seventeen hours of practically continuous scraping, tooting, twiddling, and pounding, on one of the numerous varieties of musical instruments. It is to be presumed, or at least hoped, that the gentlemen mentioned are getting this work because they are better fitted for the demands exacted of them in its performance than others who at present are burning up the sidewalks of New York in the attempt to find one job, even. However, granting the supposition as a fact, the pertinent question rears its head as to how long their superiority, real or fancied, is going to survive the strain of the grotesque abuse to which it at present is being subjected, and when it does finally and inevitably succumb, will the game have been worth the candle? So much for these galley slaves of music.

As for the men who are not doing the work and actually need money with which to support wives and families, it is inconceivable to us that all of these are incompetent—wholly or semi—and we know that if we were one of these, we would feel quite unkindly towards the Fates, and some-

what bitter towards certain individuals of commoner clay. Particularly would we feel that possibly our union organization was not keeping as sharp a look-out for the common weal as it were possible to do under present conditions. Even if we were inclined to admit that Bill, or Gus, or Ike, under normal circumstances, played better fiddle, trumpet, or sax, than we, ourselves, we might question whether these gentlemen could on their daily Cook's tour of the musical stock yards produce sounds enough sweeter to make the discrepancy a glaring one.

The contractor, the intermediate step between the musician who does the playing and the broadcasting and synchronizing companies who do the paying, is, in reality, the kernel of the nut. The work performed by him is in the hands of a comparatively few of his kind who, by reason of a reputation gained for results, are eagerly sought after in connection with orchestras to broadcast or to synchronize. These contractors have a somewhat limited list of men, and are quite averse to adding to it; the reason generally advanced being that this would mean the breaking-in of the additional men to the routine of a new line of work. Still, with the contractors, as with all the other factors involved in this intolerable, and to be perfectly frank, as it appears to us, unjust condition, we are of the opinion that it would be much better if steps were taken to remedy matters.

In regard to the synchronizing companies and their ilk, the gentlemen who pay the bills, it is the lack of apparent common sense exposed in this quarter that invites our heaviest fire. It has become generally recognized in industrial circles that the sweating of employees does not pay—that a man can work at top-hole efficiency for only a certain number of hours a day, and that any attempt to circumvent this distressing fact is doomed to failure. Now we are not suggesting that the barons of synthetic music are sweating the men who furnish the musical coal tar for their retorts. There is no question but that they are paying, and paying well, for the services that they require through the contractor. It would seem, however, that they must, in many instances, be paying for raw material with an excess of foreign matter. To question somewhat painfully, for us, to plain English, it is a question in our minds as to whether any one of these musicians working for the alleged number of hours per twenty-four that we have taken as a basis on which to hang our rhetoric, is in a position to deliver the goods. This being valid, or rather if this be valid, the sound-recording laboratories and broadcasting studios are being short-changed, as it were, by the contractor, and it would most certainly be to their advantage were they to take a stand on this matter.

Looking at it from the viewpoint of the union, and without going into the merits or demerits of the same, it would appear highly illogical to allow any such condition to exist. We have always understood that one of the fundamentals of unionism was to the effect that matters should be conducted for the greatest good of the greatest number of its adherents. In fact, we have understood that in certain industries workers have been restricted in the amount of work that they could turn out in order that this might be distributed in a manner considered more equitable to others engaged in the same line. We know that while this principle holds a sweet odor for many nostrils, it is a veritable stench in others; we neither advocate its general administration nor presume to criticize those who do. We present it as a matter on which, so we have been led to believe, unionism is seriously concerned, and our interest

centers largely in the fact that it has evidently, and as far as we are aware, not become an issue in the American Federation of Musicians in relation to the matter under discussion.

It appears to us that, if conditions anywhere near approach what we have been led to believe, whether a change came about through the action of the Federation, the contractor, or the broadcasting and sound-recording studios, it would eventually be of great benefit to all concerned.

— N. L.

Mr. Taylor, We Object!

IN *McCall's Magazine* for November, Deems Taylor, writing on *Needlepoint Music*, subscribes to the following, for a musician, strange sentiments concerning the latter-day talking-machine record. After commenting on the change of policy evidenced by the recording companies in their shift from the selling of performers to the selling of music, Mr. Taylor goes on to say:

As a result, anyone who has the price of a good machine and a few records, is now in the happy position of being able to hear the world's great music, performed by the world's great orchestras and artists, in complete independence of time and place.

And still further in his article:

If some friend of mine brags of having heard *Parsifal* at Bayreuth, I can take down another album and hear what he heard, without the formality of waiting until next summer and traveling four thousand miles to do so.

Great!—if true. And not being true—slightly less great! Mr. Taylor is an exceedingly clever composer and musician, therefore, it is somewhat bewildering to observe his lending himself to the propagation of doctrines so pernicious. Does Mr. Taylor really mean that he considers the sounds released by a shellac and clay record to equal the sounds released by an orchestra at Bayreuth? Possibly he does. If so, we beg to challenge, flatly, and without equivocation. Does he mean that he has at his command solos and choruses of a Wagnerian production in all the richness and tonal balance of the original? And does he mean that he is able to enjoy the interpretation of the conductor at Bayreuth in all its finer shadings and nuances of tone? But then, in such matters he must have forgotten the "mixer," that demi-god of the dynamic scheme, who is able to throttle mercilessly a climax or multiply the volume of a woodwind choir by an inconceivable and often distressing number of times; who by a twist of his interfering paw can make a tenor roar like the Bull of Bashan, or lisp a coo like that of a mating dove. However, whether he means these things or not, "I can take down another album and hear what he heard, without the formality of waiting until next summer and traveling four thousand miles to do so," quoth Mr. Taylor. Really, in its disregard of exact fact, this sentence sounds like the lyric outburst of an advertising copy-writer.

Probably Mr. Taylor would be the first to deny that in his article he meant exactly what he said, and he might be frank enough to add that anyone but a ninny would realize that he meant slightly otherwise. But, of course, that would not dispose of the fact that in *McCall's Magazine* he was addressing the lay public, and that the majority of the lay public are ninny when it comes to musical matters, and that, therefore, unless one is willing to accept the responsibility of being misunderstood, one must, under these circumstances, say only what one means and in a manner that does not cry out for missing foot-notes.

Let us see how, if Mr. Taylor's article were taken too seriously, matters might work out in practice. Let us do a

Continued on page 39

Fiddle Fads and Fiddle Fancies

(Part One)

By ALFRED SPRISLER

The author is known to readers of the magazine not only through his humorous page, "You Can Take It or Leave It," a monthly feature, but also by reason of a former article on Music Appreciation, which, while it pleased some readers, caused the hair of others to curl with horror, if not indignation. In fact, whether one agrees with Mr. Sprissler or not, one cannot be seriously angered by his tenets, as these are always presented with an obvious and engaging twinkle of the eye. The gist of his opinions on the matter at hand is that old fiddles, in the main, are bad fiddles. He would, no doubt, advocate putting in practice the advice of his cleverly drawn old-time German repair man, who, whenever confronted with an ancient and disreputable relic of supposedly honorable lineage, would remark, "Pud id in de fire."



ALFRED SPRISLER

EVER since man first began to distinguish between good and bad violins he, whether of the laity or of those who profess to be musical, has performed innumerable genuflections and made all sorts of adoring gestures towards old violins. This attitude may be attributed to the romancings of irresponsible and incorrectly informed writers who, in a frenzy of sentiment, have endowed old violins with preternatural powers; some even going so far as to give souls to the more ancient and sickly of these old instruments. And the laity, especially that part of the laity which believes the printed word implicitly, has taken the poetical and fanciful utterances of these fictionists for solemn and apodictical truth. These dicta have had some effect upon musicians whose means made it prohibitive to have old violins for their own. Usually, philosophers tell us, men cease to venerate a thing directly they cease to possess it. However, musicians, and under this generic title are included both amateurs and professionals, never having had old violins, still labor under the delusion that with old violins tucked under their chins, nothing under the canopy of heaven could stop their immediate rise to the very zenith of violinistic prowess.

The False Aura of Age

Hence, it follows that the desire of most violinists is to buy, or otherwise obtain, a fine old violin. They also stoutly maintain that it is quite impossible that any violin could be old without being fine. The very sanctity age puts upon chesed and the ruins of extremely decrepit castles, is fondly imagined to descend upon the ancient fiddle like a garment, and to hide any tonal deficiency thereby. But rationality bids one believe that some of the very earliest violin makers, even, may have possibly made some very poor violins. Emboldened by this statement, it may further be advanced that some of them may have turned out violins that were perfectly vile. Following along this line of logic, one can see that a very bad violin constructed two hundred years ago will not be so very much improved by the mere passage of

time. And after adding to the original defects of the violin, the bunglingly stupid attempts of various inspired idiots to improve the tone and to make the old box live up to its reputation as an old master violin, the fiddle is in a very bad way indeed. Although in reality it is fit only for the firebox of some large and voracious boiler, it eventually lands into the eager hands of a deluded and impressionable musician. This unfortunate person from then on spends his time and his substance in making bootless trips from one repair man to another, in a vain hope that someone will hold the secret of making audible sounds emerge from the fiddle.

Stradivari Standardizer of Violin

Previous to the middle of the seventeenth century, the lines and dimensions of violins had been more or less experimentation and guesswork. Some of the products of this experimental stage were undoubtedly very fine. Those specimens of the work of Gasparo da Saló, Maggini, and the Zanettos, that have come down to us in good preservation, prove that this early period of non-standardization was productive of some very remarkable violins.

But the era of standardization was not long in arriving. Antonio Stradivari (1649-1737) finally settled the typical model known as the Cremona pattern. A predecessor of his, one Nicola Amati (1595-1684) had developed another type, but the majority of subsequent makers have followed Stradivari, sometimes at a considerable distance. This accounts for the vast number of Stradivari violins to be had today. If the old gent had worked night and day he might have made, taking into consideration the numbers of violins that turn out to be worthless and are broken up into kindling, some three hundred or so fiddles. Of this number some four or five thousand have survived, and come down to us of the twentieth century to plague us and set violinists mad. Of the four or five thousand violins ascribed to Stradivari, a great part are exquisitely bad.

Most people base their recognition of a Strad on either the appearance of the model or on the label. It is difficult to say definitely which is the more likely to lead one astray. Anyone

can forge a label, and the makers of spurious bank checks are in the infant class in comparison with the forgers of violin labels. The mere appearance of the model and its trueness to the accepted and accredited Strad dimensions prove next to nothing, for every one of the myriad copyists of Stradivari's work followed his lines and his figures exactly, working upon the obvious reasoning that if Stradivari's violins, built on a certain pattern, sounded better than any other violin, constructed on any other pattern, it was evident that Stradivari's measurements were to be followed down to the least iota and tittle. The usual procedure was to trace a paper pattern of the top and back of the authenticated Strad, and to take the height and inside measurements with calipers, always exercising care to reproduce Stradivari's work down to the very grain, if that were possible.

There are, in violins, copies — and copies. But one must distinguish, if one is wise, between the copy that professes to be an original and the copy that advertises itself as a copy only. All the authentic Strads, and a number of the authentic Amatis, together with other famous violins by venerated makers, are known. It can be learned in a very short time who owns each different specimen, how much he paid for it, where he bought it, and a wealth of intimate and astonishingly gossipy detail, which at first glance seems to be nobody's business.

Pedigreed Stock

Everyone knows the trouble and assiduous care taken in keeping in impeccable shape the genealogical records of famous race horses or of aristocratic dogs. Much the same thing is shown in the careful surveillance kept on the existing state of the violin world. Vague rumors that a Parisian luthier, with his shop in the Rue des Saucissons Sacrés, has just unearthed a genuine Strad, will send connoisseurs from four or five representative American violin houses on the next boat. In all probability they will league themselves together in the hope of keeping the price down. If the antecedents of the violin are checked and found to be without stigma or macula, the

representatives of the American houses buy it. In reality they have underwritten the sale, and the violin, strangely enough, is no one's property, but belongs jointly to the four or five houses concerned in the transaction. It is brought to America and locked up in the vaults of the Amadeus Q. Wiffenpaff Company, for instance.

Meanwhile, letters are sent forth by the various houses to those of their clients likely to be Stradivari-conscious. If any answers are forthcoming, the representative of the house whose client is interested in the violin conveys the violin to the prospective purchaser and makes the necessary sales gestures. In this way, if the firm of Smith, Smith, and Smith has a client who can show an eight cylinder car and a racoon coat as proofs that his financial rating places him in the Strad owner's class, they "borrow" the violin from the Wiffenpaff organization. When the sale is made, all hands gather 'round, and the melon is cut with appropriate gestures.

Alternative Procedure

But if the trip to Paris shows the violin in the little shop in the Rue des Saucissons Sacrés to be otherwise than as above outlined, a slightly different technic is followed. The violin is advertised among the clientele of the several underwriting houses as being a genuine Strad with a scroll, neck, top, and one-half the back, the work of a later restorer. How connoisseurs can identify one-half of a violin back is beyond the feeble comprehension of the writer. But they do it. Ah, yes, they do it.

The violin is in the one category of copies. It is part original, and derives most of its fancy price from that part. The rest of the violin is sold as a copy of a Stradivari. A number of owners of such violins will, in the course of time, naturally forget which are the genuine and which the spurious parts of the violin. This particularly happens when the owner wishes to sell the violin. However, no reputable dealer will do such a thing. He usually tells what the violin is without any prevarication at all. The established dealer never attempts nor even thinks of fleecing a client. He represents the violin as it is, and is enthroned among the elect for his honesty.

Copies of famous Strads or Amatis, boldly catalogued as copies, are often very good buys on the market. Many of them are really very fine instruments. With the application of a little psychology and Couéism, the average

violinist would think these very good copies were genuine. Often they are just as good as the genuine old boy, and at times better. To be so, however, their makers must have been skillful, and their materials of the best. Their preservation also must have been perfectly en règle, with no tavern brawls or sleeping in ditches all night to mar the record. Of course,



With labels, such as are pictured on this page, available to anyone in any quantity, it can readily be seen why it behooves those interested in old fiddles to make their purchases from reliable violin dealers only, of which there is a generous number to choose from.

commercial copies of famous copies, for instance those abominations from Japan, are decidedly out.

In any assemblage of people wherein motor cars are discussed and commented upon, it will be noted by the casual observer that, no matter how stormy the argumentation may wax concerning the merits of a certain type of car, or how hot the depreciation accorded another make of machine, there are two or three vehicles the mere mention of which reduces the most thrausalonic of the arguers into chastened submission. Perhaps the cars thus venerated are just as poor as those machines that the

luminados make the butts of much hard criticism, but the enviable reputations these revered chariots possess place them above suspicion. It is inconceivable by the great mass of followers of the automotive history and literature that such aristocratic cars could possibly be mentioned in the same breath with the upstart and charlatan wagons to be had by the low people who are not smart.

Much the same sort of thing obtains in violinistic circles. The mere mention of certain names, sacred in the lore of violins, throws the orthodox into raptures and the sceptics into profuse perspiration. The actual appearance of a specimen of a genuine Stradivari fiddle, or a Gasparo da Saló, or a Maggini, has the usual effect of causing the assemblage to sink to its knees and bump the carpet thrice with its collective forehead.

An Affecting Tale

Years ago there was a certain wealthy collector who had both money and ignorance sufficient to be the prey of every violin confidence man in America and Europe. He had special vaults filled with all kinds of fiddles, the only requisite was that those fiddles had to be very old. Whenever a famous violinist arrived in the collector's home city, that gentleman invited the artist to his home for an evening's musical orgy. It was almost a *salon*, or a *soirée*. There were other local celebrities, evening gowns and what belonged inside them, pearls, perfumes, champagne, repartee, and much conversation, learned and idiotic, anent violins. The visiting artist was asked to try the various entries in the collection and to pass judgment thereon.

But one day there came a fiddling Gypsy out of nowhere. All countries might have claimed him, but for their own welfares did not. The wealthy collector hauled him out to one of the *soirées*. The artist played on every violin and commented favorably thereon.

"But," said the wealthy collector, "my collection needs an old master. Here I have Widhalm, Vuillaumes, Stainers, Lupots. But before the collection is complete I must have a Strad to crown it."

The visiting artist looked thoughtful. "What is your limit in price?" he asked his host. The collector, with a proud light in his eyes, drew himself up to his full height.

"I understand," said the violinist, noting the aristocratic gesture. "Now and then I meet a fine specimen of Stradivari's work."

Continued on page 88

A large, dense grid of small advertisements for various violin makers and dealers, including names like Nicolas Bertrand, Antonio Stradivari, and others, with their respective locations and contact information.

The Faculty Council

Last month we promised the early inauguration in the magazine of a new department—a species of forum wherein school-music workers might exchange ideas having to do with the problems arising in their work. Here it is: and below will be found two articles, both stimulating to thought; the first on a matter concerning the choral worker about which there appears to be a division of opinion, and the second, a definite plan for the orderly conducting of band and orchestra rehearsals. Reactions to these articles from those connected with school music departments are invited, as well as original contributions on such things as may lie close to the heart.

What of the Alto-Tenor Voice?

By WALTER H. BUTTERFIELD
Director of Public School Music, Providence, R. I.

IT IS only in recent years that we have used the term "alto-tenor voice," still if there is such a voice it must have always existed. What is it? What is its range and quality? What is its nature? Many other pertinent questions might be asked regarding it, but for the purposes of this writing the foregoing are sufficient.

It is the third stage in the growth of the boy's voice; the first being soprano, and the second, alto with the lowest well-resonated and easily produced tone about small A flat or G. When the voice progresses to this third level, it drops to about small E flat for its lowest well-produced tone, and extends upward for an octave and one-half or more, according to several conditions that do not need to be touched upon at this time. But, for the purposes of this discussion, let us state the approximate range as small E flat to one line B flat. Most of the music written for the tenor voice in both mixed chorus and male chorus numbers is within this compass. The quality of the so-called alto-tenor voice resembles more the alto than it does the tenor timbre. Thus, it is easily seen why this voice that is mostly within the tenor range, but possesses more of the boy alto quality, is called an alto-tenor. In our desire for well-balanced part singing, and in the real or supposed absence of tenor voices, does not the presence of some alto-tenors seem like a gift from the gods that care for our musical destinies?

I believe this voice should be used; first, because it can fill in on a vital part in choral music, and second, because the tenor part, if it does not go below small E flat, just about fits the voice. And the best reason of all is that when the voice reaches this point in its development, it should have a part to sing that is in its natural and easy compass.

It cannot be said that the alto-tenor voice is at all a permanent or "settled" voice, because it is distinctly a voice that comes with adolescence and is gone with the passing of adolescence. It is true that a small percentage of alto-tenor voices change directly to the mature tenor without first dropping to the baritone range, but the percentage is so small that this change cannot be safely relied upon.

These being the facts, is it not obvious that the alto-tenor voice should not be depended on to carry the tenor part, but placed there only for the relatively short time that it exists? If the voice is given a position of importance, and music practised for some future public presentation, will not there be grave danger of keeping the voice on the part too long? Just as much harm can be done by keeping a boy singing alto-tenor too long, as will result from

his singing soprano after his voice has dropped to alto.

In a mixed chorus there can be no harm done by using some alto-tenors with the tenors; as some of the alto-tenors drop to baritone, others may come along to fill their places. Neither is the tone quality of this voice objectionable here. But there is one place where it does not fit in any way, except in range, and that is on first tenor in a boys' glee club of 1st and 2nd tenor, and 1st and 2nd bass. The building up of a glee club is a matter of several months of hard work, and if a boys' glee club is working on a repertoire of four-part songs, many of the alto-tenors will have changed so much during these months that by the time the club is ready, or should be ready, to do its best work, the first tenor section is either not present, as far as range is concerned, or is obliged to force the upper tones. In either case, the situation is most discouraging. Furthermore, if the alto-tenors could still maintain their parts with vocal ease, their tone quality is so different from the rest of the club that it makes an unsatisfactory 1st tenor with all the other voices possessing the "changed" quality. Would it not be better, where there are not enough 1st tenors, to select songs requiring two or three parts, instead of four? At present, there is but little four-part male chorus music that fits the vocal conditions at high school age, so why try to make voices fit the music? It is much better and safer in every way to choose music that fits the voices.

Rehearsal Routine

By IVAN E. MILLER
Instrumental Supervisor, Delta, Colorado, Schools

AS SUPERVISOR for a large number of school bands in the Western states, I have noted a lack in general plans for the conducting of rehearsals. The following system has been adopted in the Delta, Colorado, schools, and we have found that it pays dividends in the form of better bands.

Each month a different member of the band is chosen as librarian. His duties consist of caring for the music, and placing chairs and music stands for each rehearsal. The floor is marked so that each student finds his chair in the same position at each rehearsal. This avoids confusion in the seating. The director has his program for that day on each stand, and the routine of the rehearsal placed on the blackboard. Each item of the program is allotted a certain time, and this allotment is strictly observed.

The ringing of the last class bell finds each pupil at his place, instrument out of case, and ready to start work. The usual plan of tuning is carried out. Each section has a principal player who is responsible for the intonation in his respective section. Each pupil is im-

pressed with the value of playing in tune and is cautioned to watch this matter at all times. Each instrument is checked at various times and all defects in intonation corrected. The fundamental requisite for entrance to the first band is that the pupil must play in tune, and we find this method keeps that fact before him at all times. Immediately upon the completion of the tuning, the conductor arises and the first number starts. This number is usually some light march that the band can play.

The next exercise is that of a routine of practice from the Ditson School and Community Band Series. This consists of long tones, scale practice, and choral work. There is no doubt of the value of these exercises, but care must be taken that they are not overdone, since the pupil tires quickly with this kind of work. We have found it a good policy never to sugarcoat our teaching methods. Instead, we sell the pupil the idea and feed it to him in small doses, but regularly. Victrola records, with the playing of them explained, often help to put the work over. Oftentimes the director can demonstrate a difference in the playing of one who takes the right way, however hard it may be, and of him who tries a short cut that never exists.

After about ten minutes of the scale and long-tone practice, we take up the study of an overture or a suite of numbers. These are chosen for their instructive as well as musical qualities. When completed they should not only represent just another addition to the band's repertoire, but also a certain amount of progress. Each number is marked with the letters of the alphabet, and the sections between each letter represent an assignment.

For the last few minutes of the period another good snappy march is played, and the rehearsal has been completed. As the last bell rings, the members march to their next class with a feeling that the past hour has not been wasted. I have found that most pupils, and especially those of the band, do not countenance any waste of time during their rehearsal time, and a good routine hour is satisfactory to them. As for discipline in our classes, we have very little trouble. Now and then a pupil may become mischievous, but he is quickly under control. The general attitude of most of the pupils discourages any infraction of rules.

Since we have adopted the above outlined plan, the progress of our band has been very satisfactory. Of course, at first we met some opposition from the older members, but they soon fell in line and could understand the worth of utilizing all available time.

Since I do not assume any authority on this subject, and only offer the above as my little mite toward the teaching of bands, I will welcome any suggestions as to changes. In addition to this, I look forward to a section of this magazine being set aside for band teachers and directors. Let us profit by each other's ideas.

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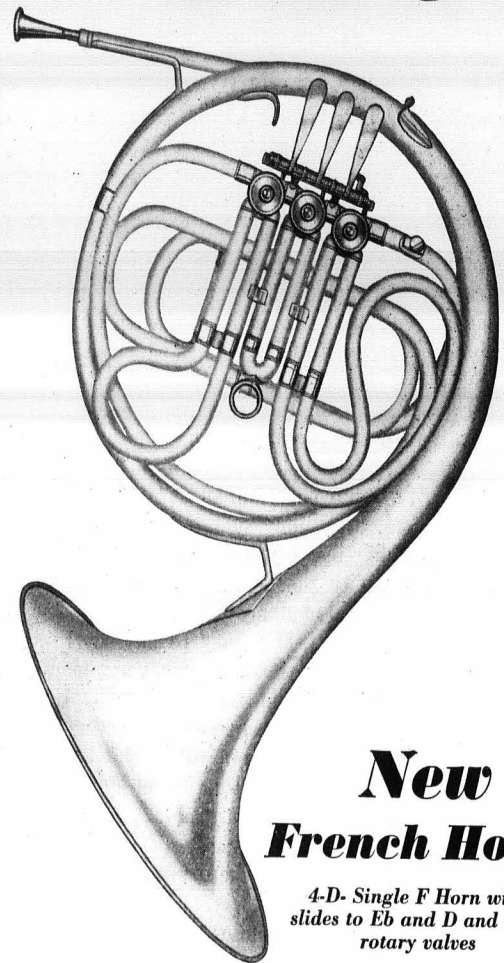
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News and Comments About Bands,
Orchestras and the Great Artists of
the Musical World

CONN



Business Is Good — Ukulele Land
Goes Conn—Victor Grabel Talks —
A Band Breaks Into the Sports Page

CHORDS

Victor Grabel Talks of the School Band



VICTOR J. GRABEL
Distinguished
Conductor

EACH day more of the outstanding figures in the American musical world are realizing that the greatest hope of the future for professional musicians lies in the field of school music and especially school band and orchestra work. Victor J. Grabel, secretary of the American Bandmasters Association, conductor and composer, is the latest prominent musician to voice such an opinion. "The Band — Past, Present and Future" is the title of an article contributed by Grabel to the September number of the *Superior Service Bulletin*, a magazine for those interested in school music.

In his article Mr. Grabel expresses some opinions which are well worth the reading time of every professional musician in the country.

We are pleased to quote them.

"The great need of today is for well equipped band teachers and conductors who are real musicians — who fully realize the artistic possibilities of the band as a medium for musical expression and are sufficiently idealistic to make every effort to help in giving the band its rightful place in civic life.

"It is but a few years when a town band (what a thrilling and inspiring experience it has furnished many of us) of 25 pieces was a large band and the 'leader' was chosen because he was the best cornet or clarinet player. It is now known that the greatest soloists are often lacking in ability as teachers and conductors.

"Now that the school bands average 50 or more pieces and many of them have a complete instrumentation of flutes, oboes, bassoons, saxophones, alto and bass clarinets, tympani, marimba, harp, etc., with the general use of classic overtures, suites, rhapsodies, symphonic poems, etc., we require CONDUCTORS."

For those who doubt the musical importance and dignity of the band, Mr. Grabel cites the following very pertinent and potent fact:

"The only improvement in the orchestra during the last few centuries has come by way of the wind band — by the invention and development of the various wind instruments. The strings of the Haydn orchestra were the same as those of the Richard Strauss orchestra of today. But in the woodwinds and brasses — what a difference."

Wise musicians will heed the words of such men as Victor J. Grabel. While other fields of music are crowded, the school band and orchestra field cries for help.

Business Is Good, Says Al Sweet



AL SWEET
Who is our idea of what
a bandmaster should
look like.

THOUGH most professional bands take it for granted that "there just ain't no such animal" as business during the winter months, Al Sweet has upset the apple cart by booking himself and his "Singing Band" almost solid for the coming cold spell. Al played the Toledo Industrial Progress Exposition November 7, 8 and 9 with gratifying results. He had 30 men in his organization while playing the Toledo engagement and those who have heard him play before say that Sweet was never sweeter.

Al, who by the way is our idea of what a bandmaster should look like, has just written us to say a lot of good things about Conn instruments, but most of all, we think, he wanted to tell us that "... business is good." Here too, Al, business is good.

There are a lot of other reasons for admiring Al Sweet besides his bandmasterly looks. Among them is the fact that he is not only a good musician, but he is also a hustler and a first-rate business man. Far be it from us to draw homely morals about "working and winning" and early birds getting worms and that sort of thing. Yet the fact remains that Al writes us to say, "Business is good." Write your own ticket.



If he'd only stop moping and
listen to the drum major

A Band Breaks Into the Sports Page

IT HAS remained for the New York University Band to pass the impassable barrier of the sports editor and break into the big time sporting print. This it has done and under the by-line of no less a person than the dean of the latter-day school of cynical sports writers, Mr. Westbrook Pegler. In an issue of the *Chicago Tribune* Pegler devoted more than a full column of his truly inimitable writing to a description of the N. Y. U. Band going into a training camp at the same time as the football team.

Pegler has a lot of fun about the band training camp and seems to find it somewhat incongruous that the band boys should require such an institution. From this, one might almost infer against the inferring Mr. Pegler that he would expect an all-American end to perform upon the trombone if he were only instructed as to which was the proper end to blow upon. Among the other rare chuckles which Pegler gets out of the band camp is a guess as to the kind of fare they feed the boys. He suggests that since most of them will be employed in New York cabarets and night clubs upon graduation the boys are probably kept on a diet of chicken fricassee to fit them for their places in later life.

In spite of Westbrook Pegler's humorous handling of the situation, the fact that many colleges and universities provide training camps for their bands is an indication of the seriousness with which they regard them.

Ukulele Land Goes Conn



BOUND FOR THE PHILIPPINES
\$12,000 worth of instruments in the
boxes went to the islands. The young
ladies remained at home.

ubiquitous uke as their national means of musical expression. Nor will the islanders be satisfied with anything but the best. They are buying Conns in large quantities. In the photograph is a \$12,000 shipment bound for the Lyric Music House, Conn dealers in Manila.

"Dick" Stross — Band Organizer

DICK STROSS, who has no peer as a trumpet and cornet soloist, is another of the great professional musicians who have turned to school music and band organizing. "Dick" has done so not because he found any lack of professional work, but because he finds this field of music not only more profitable but more pleasant. Stross devotes the bulk of his time to organizing school and community bands and says that he believes that he will never return to the regular professional circuits.

Small Town Boys in Big Time Broadcast

ON October 25, a group of small town boys, who happened to be among the biggest of big time musicians, broadcast a most unusual program of instrumental music over the network of the National Broadcasting Company. The program which was sponsored by the American Farm Bureau Federation was under the arrangement and directorship of James F. Boyer, secretary of C. G. Conn Ltd., and widely known in musical circles.

All of the artists featured on the program were born on farms or in small towns and have since achieved national and international reputations. They were: Ernest Pechin, world-renowned cornet soloist; Jaroslav Cimerá, internationally-known trombonist; John Kuhn, famous sousaphone soloist; Lee Davis, celebrated piccolo soloist; Duke Rehl, world-famous saxophone player. Every one of these famous artists played a Conn in this broadcast as they do in all their playing.

Preceding the program there was a short talk in which it was announced that the American Farm Bureau Federation would co-operate in every way possible with Farm Bureaus all over the country who wish to organize bands. The program consisted of solos, duos, quartets and descriptive numbers.



"JERRY"
CIMERA

What to Do With the Sax Players

WHAT'LL we do with all the saxophone players?

Cyler H. Leonard, conductor of Leonard's band, Fresno, California, has the answer.

Conductor Leonard plays weekly concerts at Roeding Park and one of the most popular selections on the program is the "Augmented Saxophone Band." In this novelty number all the clarinets double on the saxophone and other saxophone players are added. Conductor Leonard did this not to accommodate saxophone players, but because it is a musical performance of real merit. We recommend it as the solution of the problem confronting amateur and school bands, especially of what to do with the excess number of saxophone players.

Sousa on General Motors Hour

JOHN PHILIP SOUSA, whose band has stirred the pulses of so many million Americans, is now doing his stirring in favor of the General Motors Company via the National Broadcasting network. Sousa and his band may now be heard every Monday night between the hours of 9:30 and 10:30 (Eastern standard time) inspiring radio listeners to buy more Chevrolets, Cadillacs and other things that people buy and the General Motors Company so successfully sells.

Here is another indication of the widely increasing popularity of bands and band music. For even though the band is that of the great Sousa, himself, it would not have been chosen by so discriminating a selector of talent as the General Motors Company if the type of performance were not popular with a great majority of the American public.

Still further proof, via the radio, of the increasing popularity of good instrumental music is the fact that the city of Cleveland is now using a great symphony orchestra to advertise itself over the air. This performance is not one of those things paid for out of the pockets of public minded citizens as a sort of philanthropic stunt. The orchestra is paid out of an advertising budget and was selected purely on a competitive basis by the officials in charge because they believed that this type of entertainment was the best that could be found for the purpose of advertising the city of Cleveland.

England Pays Tribute—with a Grain of Salt

THE military bands of the British Army have recently paid a tribute to American band instrument manufacturers, but they've done it with a grain of salt. For years American manufacturers have been making instruments with a standard low pitch in which A equals 440. English and Continental makers have for the most part used a pitch in which A equals 435. Now the British Army bands have raised the number of vibrations in their standard low pitch — but not to 440. They have adopted 439, apparently just to be different, for the one vibration less is, of course, not detectable by the human ear.

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BAND ORCHESTRA CHORUS

The Delta Series will provide concert music arranged in the same key for chorus, orchestra, and band, carefully cued and marked so that each of the numbers, while complete and effective as a band, orchestra, or chorus selection, alone, may be used for chorus with either band or orchestra, or for the three units combined in "grand ensemble."

The first number, *Folk Songs of America, was announced in September, but already its success is assured. Never have we received such instantaneous and gratifying response to the first announcement of a new publication.

*Folk Songs of America R. E. Hildreth
Old Folks at Home (Foster), When Johnny Comes Marching Home (Lambert), Aura Lee (Unknown), Old Oaken Bucket (Woodworth), Listen to the Mocking Bird (Hawthorne), The Quilting Party (Unknown), Wait for the Wagon (Buckley), My Old Kentucky Home (Foster).

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WALTER JACOBS, INC.
120 Boylston Street
Boston, Mass.

Old Chestnuts in New Burrs

ONE of this department's most interesting contributors used to be Bill Cowdrey, of Chillicothe, Ohio. I knew he had departed from thence and landed on the Big Stem, because I chanced across the *Variety* review he mentions in the letter given below. It's a pleasure to print another letter from him, and the points he stresses are well worth deliberation. Mr. Cowdrey!

Latest Communique from the Front

To save you the trouble (if you have not already done so) this epistle is from a correspondent of former years, Bill Cowdrey, of Chillicothe, Ohio, now in New York. Many moons have passed since the last writing and many changes made.

First, let's review a back number of MELODY at hand. Page 2, an adv. of the Christensen School of Popular Music. It says to write for free booklet "to learn to play real ragtime." Page 4, editorial on "Again the Origin of Ragtime." Another on "Who was Sponsor?" also pertaining to ragtime. Page 5, article by Axel W. Christensen on "Ragtime Pianists I Have Known." Page 7, article on "Interpreting the Photoplay," by Harry Norton. Page 24, adv. of the Winn School of Popular Music, advertising the Winn Method of Ragtime Piano Playing.

There are 28 pages to the magazine, including the music pages. Only once is an organist mentioned, and that is in Norton's article. May I quote his paragraph.

"The use of specially prepared dramatic music for the film has been neglected by a majority of players, pianists in particular, who prefer to 'fake' or improvise according to their own ideas. The ability to 'fake' or improvise is a valuable musical asset and the cultivation of it should not be neglected, but many musicians who depend entirely upon their own improvisations for dramatic music will find upon analysis of their work that there is a decided sameness to one's own improvising—a 'sameness' very noticeable to the audience, even if not to the player himself. One who depends wholly upon this form of cue music, rather than upon his own exertion to read and adapt the writings of others specially prepared for the purpose, is not doing full justice to the work of playing the pictures.

"Orchestras playing for pictures must of necessity use printed or written dramatic music. . . . No matter how clever the individual pianist or ORGANIST may be in improvising or 'faking,' he cannot hope to outclass the efforts of our greatest composers in their dramatic writings."

That's THAT. All the foregoing gleaned from a copy of MELODY, published by Walter Jacobs, 8 Rosworth St., Boston, Mass. The issue in question happens to be that of December, 1918.

Next item. At two different places in my "scrap book," I have portions of Castillo's articles for the photoplay organist pertaining to "improvisation." In much the same mode as Mr. Norton, he criticizes the "average" player's improvisation. In fact, the articles read very similar with the exception that Castillo has brought his paragraphs up to date by speaking, or rather writing, directly to the organist, rather than to the pianist.

What has become of the "Schools for Ragtime?" They are now "Schools for the Playing of Jazz." In fact, Winn's School is still at the same location as in 1918, here on 125th St., although they have no adv. in the September, 1929 issue of MELODY. But on page 25 we find the Axel Christensen School still in Chicago, though at a different location than in 1918.

And now—oh, where, oh where, has our organist gone? Has he gone, is he going, or is he went?

Before I go any further, I may as well tell you what got us in the mood for this dreadful spasm of typitis. The past two or three issues of MELODY have shown that Castillo had a serious case of "summeritis," and was in the doldrums as far as writing any articles of use for the scissors and our scrap book. We were on the point several times of sending up a chiropractor to diagnose his case, when instead a fellow-reader out in the wilds and woolies of the Southwest beat us to it, via Uncle Sam. So, in reply, Castillo comes through this month with as fine an article on the "audience" (not copyrighted by the Exhibitors Herald) as we have read.

Castillo's last paragraph is the gem of the article, and of others similar that we have read. We hope that one paragraph "sinks in" the heads of the organists both in

The
**PHOTOPLAY
ORGANIST
and PIANIST**

Conducted by
L. G. del CASTILLO

Installation No. 68

and out of work at present. May I repeat his words of wisdom—" . . . with all theatres presenting identically satisfactory sound pictures, competition must make itself felt in additions by each house to the picture program." Mr. Castillo, will you ask the publishers to run that paragraph in BIG TYPE, in the next few issues of MELODY. You have the crux of the nutshell right there. Pardon my simile, pun or whatever the last sentence might be. I mean well. You've hit the nail on both feet. And you have brought a final clinch to the fadeout of your good article.

Next case. A little about the writer. Some years ago I wrote you as a "struggling" untutored (in theatre ways) organist while at the Sherman Theatre, Chillicothe, Ohio, with my little two-manual Wurlitzer. As time drew on we progressed, and did a little studying off and on when the opportunity advanced itself. Once in a blue moon when we went to the "city" miles away we saw and heard another theatre organ and organist.

We read everything we could get hold of pertaining to the theatre and its music. We subscribed to MELODY, Exhibitors Herald, Etude, Variety and The American Organist. We met a few organists, among them Irene Juno (whom we shall not forget for reasons that she may remember), who taught us many lessons via one letter. From them all we have learned something, even from Eddie Dunstelder over the radio, as we used to hear him on Wednesday nights or, rather, early Thursday mornings.

We learned of a better job a hundred miles away, and we got it, and then—and then—AND THEN—there came the dawn. Al Jolson came into our life, along with Warner Brothers and their chee-ild, Vitaphone. The manager of the theatre came to us, and it may truly be said that he hated his job, for his position at the moment seemed to be as the emissary of bad news. The owners of the theatre decided for two or three reasons to "cut down expenses," and dispense with one of the organists. Being the latest addition to the force, Willie was asked if it would be convenient to depart hence, hither, and yon.

We quit work on Saturday night, and bright and early Monday morning here we were on Broadway at Times Square. After some little browsing around we located a theatre of "unsound" qualities, and in need of an organist. So to work again. But, alas, alack-a-day,—again the ogre has popped up. The germ of Vitaphone has again done its deadly work, and the Stanley Theatre just off Broadway at Times Square is going on a "sound" basis, mechanically speaking, as it were. Whether financially, remains to be seen.

I'm not going to enter into the arguments, pro, con, or neutral, regarding Vitaphone. I have my sentiments as reasoned from articles read, and comments heard up and down the "street." (Broadway, not Wall.) Castillo has done far better than I can.

What we shall do next, I do not know. There's another job open some place. We'll get it. We like to play solos, yes, but it is so much fun (mostly) to play the "pitchers." Whether we will get the chance again is, shall we say, "dubious." But to our mind, an organist's job is not much of a one where he comes to "work" and just sits around most of the day (or evening) listening to the Vitaphone (or what-have-you) seeing that it doesn't get out of kilter, and "filling-in."

It's great sport, yes, and hard work, too, to think up, with the aid (sometimes) of the music publishers' slide compilers, the sets of slides for the weeks to come. But a great deal of the "kick" of playing will be gone for this particular organist (if he is one) when he can no longer play the "feature" picture. Tell me, where is the "creative ability" in playing only an "opener" or a "chaser" for a show? I "ax" you.

At various times we have noted in newspapers, letters from readers bewailing the "talkies and squalkies, etc." I enclose a sample from the evening's *Telegram*, although this particular one relates to the "legitimate" house rather than the "movie." But it is a fair sample. I fear these letters will do no good—can't tell whether there is enough to "hit" the producer and exhibitor. No, it's the box office will tell the tale, — as it is telling.

One little incident of personal notice. Just tonight we attended a showing of Corinne Griffith's *Prisoners*, as recorded on Vitaphone with orchestral accompaniment by Vitaphone orchestra under direction of a Mr. Silvers. A good orchestra—granted. Good music—granted. But—the same incidental numbers were heard a year ago on some Warner Bros. pictures. *Agitato No. 36789* by Axt, or *Mendoza*, or *Rapée*, *Dramatic Misterioso No. 98765432*, by Rapée, Mendoza, or Axt, etc., etc., etc. Good numbers, yes—to use for a limited time, and then to stock up on some new ones. Does the public notice this repetition, we wonder? Oh, well. I'm getting warmed up now. I must lay off the Vitaphone.

I notice you have quit reviewing new popular music. I don't blame you. With from two to a dozen "theme" songs coming out for each picture, the publishers have gone amuck. Believe Willie, they are having their trials and tribulations. All is not "quiet on the Potomac," by any means. Mergers, and rumors of mergers, have caused consternation in their ranks. They don't know any more than organists do how long they'll have their jobs. But they had better let up on this theme song business. The dear public isn't going to crack down 30 cents a copy too many times.

In closing, I just want to quote you from an unsolicited article in *Variety* some months back, written by Bob Landry. I heard many weeks afterwards that he listened to the organist for two weeks before writing the article. You may rest assured that I was very pleased, and hope that I have somewhat reached the goal aimed at, — cuing under, and to, the picture.

Article headed, *Faking Organ in Daily Grind*. " . . . Where the film program is changed every day the organist will have to be a versatile fellow such as W. J. C., who manipulates the console from this 25-cent grind emporium, Stanley, at Seventh Ave. and 41st St. . . . Cowdrey seldom or ever sees a picture before he is called upon to provide its musical accompaniment. It's sight unseen, frequently a case of improvising or faking entirely without a score.

" . . . As near as untutored observation can detect, the technique of faking on the organ is to keep the tones quietly unobtrusive. A working knowledge of harmony and what the left hand can be doing to co-operate with the right, is naturally a first requirement.

" . . . There was no melody, as such, running through the music. (Picture was a British International Picture, *Moulin Rouge*, day article was written. — W. J. C.) Where sequences were continued sufficiently for the situation to assume shape, the combination of harmonics became interpretative. (His word, not mine — W. J. C.)

"The trick seems to be to subordinate the music, effacing it as far as possible from audience consciousness. "Organ is particularly well adapted for this self-effacement. During the intervals of rest when an electric piano substituted for Cowdrey, the spectator became conscious of sound. With the resumption of the organ it was difficult to maintain musical awareness, the mind falling into the narrative groove, and following the picture with the organ as sort of formless lullaby."

So possibly we have been on the right track to all of Castillo's articles, after all. But really, I thought very much of this article, and hope I have lived up to it.

In closing may I call your attention to the first sentence of Landry's last paragraph — "Organ is particularly well adapted for this self-effacement." (Referring to synchronization of music with screen picture.) Can this be truly said of "sound" pictures? Even of the all-talking ones? And take into consideration, can the "sound pictures" even achieve that self-effacement, as he terms it, hour after hour, day after day?

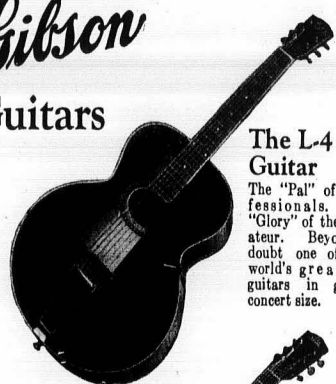
Mr. Cowdrey is, of course, but one of hundreds of organists of whose cases his is typical. And I believe his sincere regret at no longer being able to synchronize pictures at the organ, regardless of whether or not the job lasts, is

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The great popularity of the guitar makes it the instrument of OPPORTUNITY today. Able guitarists are reaping fortunes from radio, stage and recording contracts. The guitar is one of the "Star" instruments being featured in connection with the new "Talkies." Its surrounding glamor of romance and wealth of tone endears it to young and old. Especially popular are

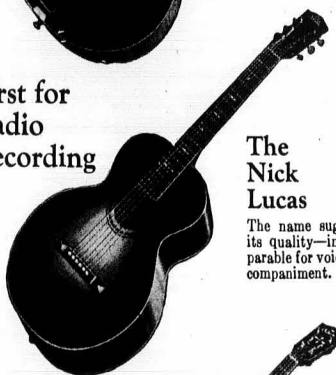
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also typical of all the picture organists who were doing good jobs on the screen features. It is to a great many of us the most dampening feature of the whole change that, whatever the future holds in store for the theatre organist, it is least likely to contain a continuation of the specialized profession he had developed of presenting musical interpretation of the silent picture.

I am still optimistic that organists will prove to be an eventual necessity, but I cherish no illusions as to the come-back of the silents. There are many who disagree with me, including the astute editor of this magazine, and the time may be approaching when I will be tickled to death to have him point his finger at me and say, "Yah, I told you so." But in the meantime it is emphatically up to the organists who are still working to justify their jobs through feature playing. And that, in most cases, means the slide solo, which in turn forms the habit among the audience of expecting a spot on the bill where they can cut loose in song.

Just a few scattered houses pursuing this policy will become the key strongholds for the whole profession, pointing the way to the rest of the theatres when standardization of talkie installations stiffens the competition to the point that the added attraction will tell the story. Of course it must be a high type of organist who can deliver the goods in such a case. It will take personality and musicianship to sell a spotlight feature, whereas it takes only musicianship to play a picture well.

Origin of the Theme Song

And now that we've brought the discussion up to date, I want to take you back nearly three-quarters of a century, and demonstrate that there's nothing new under the sun. Recently while sojourning on Cape Cod I was fascinated with the bound copies for the year of 1860 of an old English periodical. The imposing title of this publication was *The Illustrated News of the World and Drawing Room Portrait Gallery of Eminent Personages*, registered at the post-office for transmission abroad, and selling for 6s. 6d., or 7s. 11d. by post. If you are handy at figures, this would seem to place the cost of postage at somewhere around forty cents.

I was happy to learn that, with the help of Garibaldi and Cavour, the Italians were in a fair way to achieve a compact constitutional state already embracing the northern half of the peninsula; that Spain was having rather more success in battling the Moors in Morocco than it appears to have nowadays; that the London Abolitionist Society viewed with alarm the horrible condition of slavery in the United States; and that the King of Sardinia was troubled with rheumatism in the knee.

What was really enlightening, however, was the following advertisement of new music: "Songs and Ballads from the Most Interesting and Popular Novels: 'Little Sophy', from 'What Will He Do With It?', by Sir Bulwer Lytton, Bart.; 'Muriel', from 'John Halifax, Gentleman'; 'Dinah', from 'Adam Bede', by George Eliot; and 'Little Nell', from 'The Old Curiosity Shop', by Charles Dickens."

If this isn't the origin of the theme song, it is certainly the next thing to it. "Little Sophy", from "What Will He Do With It", would today certainly be re-titled "Little Clara", with the emphasis on the "IT". "Dinah" must have been tough sledding for the lyricist without "the hills of Carolina" to help him out, and we can imagine how "Little Nell" must have

yearned for the assistance of Irving Berlin. Only last week I read in some trade paper of a theme song written to order for some publisher, plugging a new volume of fiction. So when you get fed up on theme songs, just remember that they are backed up by hoary and respectable Victorian precedent and tradition.

And so far as canned music goes, don't think that that is a blight of just the twentieth century, either. On investigation I discovered that in the London of 1860 there existed "Musical Box Depots, 56 Cheapside, and 32 Ludgate Street, for the sale of Nicole's celebrated Musical Boxes, playing Choicest Secular and Sacred Music, at 1 Pd. per air. Snuff Boxes for 14s. 6d. to 40s. Catalogues of Tunes and Prices gratis post-free on application."

O Death! Where is Thy Sting?

And if that isn't sufficient proof of the march of progress, an advertisement just above it by the Necropolis Co. announced that it was possible to secure a First Class Funeral, complete, including Private Grave, for 17 pds. 4s. Persons of less affluence, however, could secure third class funerals for around 10 pds., fifth class for about 3 pds., and seventh class funerals, still complete with private grave, for the modest sum of 2 pds. 5s., or about \$12.50. It paid to die in those days.

On the other hand, of course, death was hard put to it to apply its sting, for on the opposite page appeared a "Grand Discovery.—A trial of only one bottle of Dr. Kiesow's wonderful remedy will surprise by its wonderful efficacy. This purifying and invigorating balsam has acquired the highest repute throughout Germany, and is now first introduced into Great Britain for the immediate cure of affections of the stomach, the digestive organs, the liver, and all diseases arising from the derangement of these vital powers." Boy, page Father John.

But we digress. Getting back to music, we now skip to the celebrated Godey's Lady's Book, issues of 1861. And the first thing we encounter is "A Ballad," written and composed for the Pianoforte by J. Starr Holloway, entitled "A Knight Clad in a Dark Disguise." The lyrics are too priceless to miss:

A knight clad in a dark disguise,
Homeward returned from Palestine;
He saw his native hills arise,
His vales around him lay serene.
And as the ghosts of memory
His knightly bosom did employ,
A tear stood trembling in his eye,
Was it of sorrow or of joy?

The ardour of a quenchless flame
Had early lured his feet to rove,
He fought that he might win a name
Wherewith to deck his lady love;
And he had won it; on his head
Honours unnumbered thick did lie,
But she alas he wept her dead,
And now he too had come to die!

When lo! as once again he viewed
Scenes dear to her sweet memory
Was it her spirit's presence stood
Radiant before him, tremblingly?
'Twas she, herself! Then hence the sigh,
In sweet embrace the hour employ.
Again a tear stood in his eye,
Was it of sorrow or of joy?

And let me assure you that the music is exactly as good as the words. The slurs encountered on some of the syllables are beautifully appropriate to the knight's state of mind on discovering his love still living, and not being sure whether his tear is one of sorrow or of joy. No author has quite caught this spirit of dilemma quite as perfectly as has Mr. Holloway, although Shaw sometimes approaches it, and Stockton's *Lady or the Tiger* borders on it.

Godey's Book, aside from these superb masterpieces of the drawing room, is not particularly concerned with music. Nevertheless I cannot leave it without giving a sample of the musical gossip of the period as evidenced by the following: "Musical Items of General Interest," written by this same Mr. Holloway.

"The best parlor music for amateurs at the present is known as 'the future school,' which indicates that the taste that cultivates and enjoys it has gone beyond the popular range. For those who have not yet known much of it we promise more than one delightful evening. Chopin is the hero of all musical young ladies, and we have known of a musical evening being arranged in the home of an eminent pianist in which this music made up the program.

"Richard Wagner, the head of the school of 'the future music,' who is best known by his opera of Pannhauser [!] has completed a new opera called Tristan and Isolde, and the score is now published. For the performance of this opera are required two soprano voices, four tenors, two baritones, and one bass. The choruses are for male voices only; a point in the execution.

"Among other musical works now going through the press in Germany, we may mention Rubenstein's grand oratorio, *Paradise Lost*, and a serenade for full orchestra by Johannes Brahms. The new opera by Balfe is founded on the story of the Bravo of Venice, which gives fine scope for scenic and musical effect. Meyerbeer's *Pardon de Ploermel* has lately been given in Paris."

Radio Note

IN LISTENING, the other evening, to the Fada Hour, which goes on the air over the Columbia System every Tuesday night at ten o'clock, E. D. S. T., we were struck with the extreme smoothness of tone of the orchestra under David Mendoza, this exhibiting itself noteworthily in the French horns, which were as smooth and silky as a mouse's ear. Mr. Mendoza has always been one to temper showmanship with common sense, and his interpretations abound with evidences of this amiable tendency. Not for him the outraged phrase, the epileptic tempo, nor the expatriated dynamic, and it is unquestionably the nicety of taste evidenced by him in such matters that is also responsible for the beautiful balance and tone quality of his orchestra.

The soloist of the occasion was William Robyn, who must owe Roxy an undying grudge for the absurd and unescapable "Wee Willie" associated with his surname. That Robyn has an excellent voice does not need to be drawn to the attention of radio fans, and his surmounting of the difficulties that beset him in his endeavor to gain recognition (at one time he was forced to work in a factory that he might support not only himself, but relatives in Europe) casts a somewhat glamorous aura around his professional career. His big gun, *O Paradiso*, was fired early on the program to which we listened, and we have heard it sung no better by ten-dollar voices.

One of the orchestral selections included a charming arrangement of the English ballad, *I Hear You Calling Me*. I wonder if there are those among the radio audience with a liking for this sort of fare, who realize that radio, through its influence in turning us into a nation of music listeners, rather than music makers, has practically sealed the doom of such songs. Who is going to write and publish them if no one is going to buy the printed copy?

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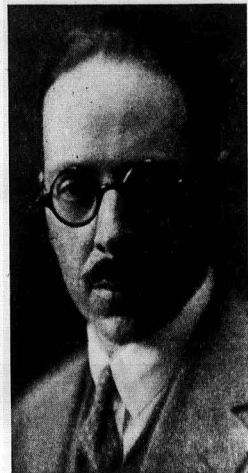
THE 49th season of the Boston Symphony Orchestra opened Friday afternoon and Saturday evening (Oct. 11 and 12), with everything much as usual. Mr. Koussevitzky was welcomed back, both times, by the rising of the audience, after which we all settled back in our seats with the feeling that "The Symphony" was still "The Symphony" and all was well with musical Boston. Familiar faces were recognized in the locations they have occupied for many years, and the small groups of people who chat volubly during the intermission were to be seen in their accustomed stations, a bit apart from the throng that promenades steadily up and down the main corridor. "A good time was had by all."

The feature of the program was the first performance in Boston of *Prelude and Fugue*, by the Czech-Italian composer, Piek-Mangiagalli. The announcement of another "Prelude and Fugue" was enough to "strike terror to the stoutest soul," as Philip Hale so well put it, for this form of composition, more often than not, proves to be dryly intellectual and heavily serious—the sacrifice of all charm and spontaneity to the requirements of an arid form. How much greater the surprise, therefore, to hear not an exercise, but a piece of music. The *Prelude* had real musical imagination, and the *Fugue* was so pleasing to listen to that you forgot it was a fugue—about the greatest compliment than can be paid to this usually irritating form of composition.

The other numbers on the program, Debussy's *La Mer*, and Beethoven's *Egmont Overture* and *Fifth Symphony*, are too familiar to need special mention. Again, however, I should like to quote a sentence from Mr. Hale's review of this concert. "But suppose," he asks, "Beethoven's fifth symphony were to be performed only once in four or five years, would it not then gain in majesty?" As there are countless beautiful pieces of music seldom, or not yet, heard, and waiting for performance, and as Mr. Koussevitzky is obviously interested in new music, the inference is that he played the *Fifth Symphony* and the *Overture* to satisfy those members of the audience who dislike all new music and wish to hear only familiar things. But why two Beethoven works on one program? One piece by any one of the classical trinity would seem enough for one evening, unless a special concert is being given for the worship of a particular divinity.

A program like this makes you realize one great advantage of the radio to be that you can get your music "a la carte" instead of "table d'hôte." By turning your dial at home, you can pick the pieces you like from several programs, and if there is nothing at all that you want at the moment, you can have silence and give your attention to a book, or conversation, or what not. But at a concert in a concert hall, you must take exactly what is on that particular program, and even if you want to hear only one piece from the list, you must pay for the whole evening's assortment, and either sit tediously through pieces you don't wish to hear, or else go out, with the feeling of a Scotchman who has had to pay for a dinner "from soup to nuts" when all he ate was the salad.

An experiment I should like to see tried for a year or two would be to have the season's programs alternately old and new. For example, imagine that concerts 1, 3, 5, 7, etc., contained only pre-Wagner music (including Bach, Beethoven, and Brahms), and concerts 2, 4, 6, 8, etc., were made up of the works of Wagner and more modern composers. The persons who prefer what Carl Van Vechten would call "museum concerts" could then subscribe to the odd number series, and those who like the more



CHARLES REPPER
Boston Critic and Composer

recent musical idiom, as well as the stimulus of new musical ideas, could attend only the alternate group. In this way, neither class of listeners would be compelled to sit through, possibly, and to pay for, certainly, a great deal of music that he had no desire to hear. Instead of losing, say, half of every Saturday evening, you would have an entire evening's enjoyment every other Saturday, and on alternate concert nights you could go to the theatre and see something by Shakespeare, if you were a classicist; or something by Shaw, O'Neill, or Molnar, if you were in the other class. As for those cheery individuals who say they like both old and new equally well, there would be nothing to hinder them from going to both sets of concerts. This seems such a simple and logical way to dispose of the ancient-modern controversy that it will probably never be considered at headquarters.

The business man's traditional attitude toward music has for many years been pretty much what Macaulay calls "the fierce and boisterous contempt of ignorance." And the business man, here and there, who harbored a secret love for music, usually concealed it from his associates for fear of being thought effeminate, just as even today there are perfectly good men who have a sneaking fondness for perfume, but who can indulge it only in the privacy of their own room with the door locked, because present custom sternly decrees that the only odor that a real man has a right to like is that of tobacco.

An introduction has recently been effected between many business men and music, however, through the radio. I do not mean through listening to radio music at home, but rather through purchasing music for use in radio advertising. Perhaps it would be asking too much to look for a sudden appreciation or understanding of music on the part of hard-boiled advertising managers, but might we not expect them to consider it at least with the business intelligence they apply to the other factors of their publicity?

What I am driving at is this: an advertising man doesn't buy expensive space in a magazine and then have the office boy write the copy for it, and any mediocre commercial artist (?) prepare the color plate. No, when he spends a lot of good money for blank space he tries to get something to put in it that will be as good as he can find, and certainly as good, in appearance, as the quality of the goods he wishes to sell. If anything, the ad looks better than the real goods.

Now there is an exactly analogous situation in the radio advertising game. The advertising manager buys a certain amount

of expensive time, which corresponds to blank space on a page. He must then fill this time with something that will cause the radio listener not only to remember his firm, but, naturally, to remember it with pleasure. It would seem the obvious thing to do, therefore, for the ad man to try to secure not merely one or more persons who will fill up his time-space with mere sound at the very lowest price, but musicians (assuming that the advertisement is to be a musical program) capable of presenting an entertainment that will do credit to his house.

Before you begin to enumerate the firms who put on programs with such distinguished features as the Philadelphia and Boston Symphony Orchestras, costly operatic and concert stars, and high-class jazz bands, I hasten to admit that the procedure of many business men is admirable, particularly in New York, where a first rate article is expected to bring a corresponding price. But there are others. Here in our local business field, for example, there are firms using the radio for advertising, but ask almost any musician you meet what sort of attitude he finds on the part of the average advertising expert who buys the programs.

After paying a large bunch of money for, say, a half-hour, does said advertising manager look eagerly about for something distinguished to put in it, or does he engage what he considers the least obnoxious sounding bunch of tooters whom he can get for a few dollars a turn? I have heard of A-Ms who refuse to pay more than five dollars a night for a musician because they have been told, and no doubt correctly, that they can get plenty of players at that price. The point is, what sort of players abound at five dollars a night? Well, you know; you've listened to lots of them, probably, unless, which is more than likely, you have tuned out and picked up a good program featuring some first-class musicians employed by firms willing to pay for music in the same way they pay a good copy writer or a good artist or a good engraver.

The publicity man for a large local company, entrusted with the task of supplying music for the weekly half-hour that his firm bought by the season, engaged (as I have it on good authority) a group of third rate musicians because he got them cheap. When someone criticized the quality of his program, he is reported to have answered that it was good enough because the public would listen to anything.

But that's the point, will they? And is the public, after all, so stupid that it cannot tell the difference between a good and a bad group of musicians? The phonograph and the radio have both done quite a bit, of late years, in the way of educating the

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general public in music, and I venture to say that the radio audience of today is decidedly more discriminating than it was five years ago. After listening week after week to such musical organizations as the Goldman Band, the Cities Service Orchestra, the A. & P. Gypsies, the Anglo-Persians, and others of like caliber, the man in the street must be duller than I think he is if he doesn't hear a difference between such players and a picked-up bunch of bargain-price performers. And even if there are people so undiscriminating that they will "listen to anything," are they the only ones to whom this publicity manager cares to appeal to? Is his product one that will only be bought by people who will "listen to anything?" The more intelligent members of his radio audience will certainly be entitled to judge the quality of the product he is selling by that of his program. A cheap looking ad in a magazine suggests an inferior article, and cheap sounding music certainly must have the same effect.

So, Mr. Advertising-Manager, if you think it isn't worth while to pay for good music, because nobody will know the difference, isn't it just possible that you may be making a mistake, and that your boasted economy may prove to be a false one? By the way, when you give your best girl a box of candy, do you go to a first-class store and buy an expensive box and then get the candy with which to fill it at the five-and-ten? — Charles Repper.

Our Cover Pictures

WILL DODGE, the Musical Director and Advisor of Station WEEI, whose picture appears on the covers of J. O. M. and J. B. M. this month, began his musical career at a very early age, starting when he was eight years old to study the violin. His earliest recollection in music is of his ability, at the age of four, with his mother at the piano, to harmonize perfectly with the songs she used to sing as he stood by her knee. His family were associated with music for several generations back, and one of his forebears, Elizabeth Clark, was said to have been a court singer in the days of Queen Victoria. His father was the guiding genius of the Natick Cadet Band of Natick, Mass., the birthplace of Will, and the latter recalls a very amusing incident that took place during one of the rehearsals of the band, at which he was an interested spectator.

The tuba player of the organization had quite methodical habits, and at the band rehearsals, which took place once a week during the winter, he always came bundled up in heavy ulster, coon-skin cap, and overshoes. The overshoes were always very neatly placed underneath the chair of the performer during the rehearsal. Young Will, whose sense of humor was, perhaps, misguided at the time, conceived the idea of dropping the overshoes into the bell of the tuba as its owner was blowing out the "ump-pahs" of a spirited march. The tuba player, being a little deaf, did not notice the tone that resulted from this stunt. When he had finished rehearsal, he started to look around for his footgear, which, of course, was nowhere to be seen; he finally had to give up the search and go home without them. The cream of the jest is contained in the fact that the overshoes remained hidden in the tuba during the next five rehearsals, without their owner the least bit aware of anything being wrong! We will let you judge as to the efficiency of this player's tone production during that period.

Will studied violin under Emil Mollenhauer, Jacques Hoffman, and Felix Winter-nitz, and at the age of fifteen became associated with the Boston Festival Orchestra as one of the first violinists. Three years later he was a member of the Philadelphia Symphony Orchestra. From there he returned to Boston to become the leader

of the Boston Municipal Orchestra, which position, at the time, was quite an important one in the musical activity of the city. For five years he was the second concert master of the Boston Opera Company, during which period he was associated with the world's greatest artists and conductors.

He has appeared as violin soloist in many of the large cities of the United States, is possessed of a well-rounded musical knowledge and equipment as conductor and musician, and has been associated with orchestras that have accompanied such artists as Fritz Kreisler, Geraldine Farrar, Schumann-Heink, Enrico Caruso, Harold Bauer, Paderewski, Reinald Werrenrath, and a host of others. He has played under the batons of Emil Mollenhauer, Polacco, Caplet, Morozzoni, Saint-Saëns, and many other great conductors.

In the radio field, his Boston American Orchestra, which was one of the first organizations to broadcast as a weekly feature over local radio stations, is still remembered for its excellent programs. He was, for nearly two years, Musical Director of Station WNAC, during which time his popularity as a radio conductor and program maker became a household word.

In his present position as the Musical Director and Advisor of Station WEEI, his programs have received thousands of letters of commendation. He has even, at times, turned his hand to leadership in the field of jazz, in which work the excellence of his orchestras has been outstanding.

All in all, Mr. Dodge has had a career of diversified experience in a musical atmosphere of the highest standard. This asset has contributed greatly to his success as a radio music director and advisor.

ROY L. FRAZEE, whose picture appears on the cover of this month's MELODY, has just signed a contract as feature organist on the large three manual Wurlitzer at the \$5,000,000 B. F. Keith Theatre. (Formerly Keith Memorial.) Mr. Frazee, in addition to being an organist, is both a teacher and composer. In the latter connection, it may be said that he writes all his own novelties. He is a graduate of the New England Conservatory of Music, Class of 1916, and has appeared many times in and about Boston as concert organist, as well as having made several tours in this capacity. He began his theatrical career at the Fenway Theatre, later being placed under contract by Nathan Gordon to appear as spotlight organist in the latter's theatres. More recently he became organist at Loew's State Theatre.

In 1921 he was selected, in competition with organists from all parts of the country, for the \$15,000 a year combined position at Baltimore, Md., as organist of the New Boulevard Theatre, concert organist of the Million Dollar Maryland Casualty Co. club house, and organist of the Walkbrook Church. During the last few months he has been frequently heard on the air from the Houghton & Dutton studio of WEEI. He is the son of Leslie H. Frazee, president of the Frazee Organ Co., Everett, Mass.

THE recently organized In-And-About Boston Music Supervisors Club held its first meeting of the season at the Hotel Touraine, Saturday, October 19. The speaker was Norwood Hinkle, who took the assembled supervisors on an oral trip through a music engraving and printing plant. The club has a membership of about fifty, and is rapidly growing. The following are the officers and directors: president, Harry E. Whittemore, Somerville; vice president, Maude M. Howes, Quincy; secretary, Mildred Martin, Revere; Treasurer, Robert M. Howard, Fall River; directors, John A. O'Shea, Boston; Grace G. Pierce, Arlington; David C. King, Boston; Helen S. Leavitt, Boston; Charles R. Spaulding, Newton.

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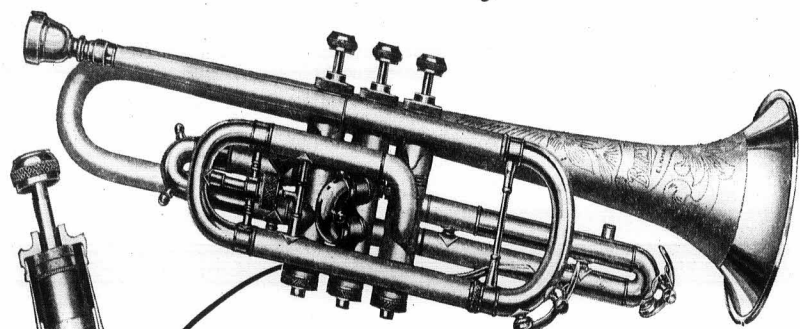
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From Philadelphia

By ALFRED SPRISLER

WITH the usual eulogies, encomia, and praise, from its admirers, the Philadelphia Orchestra began its thirtieth season on Friday afternoon, October 4, in the fabled and storied Academy of Music. And 'twould be but supererogation to state that Mr. Stokowski wielded the baton. Before an audience that quite filled the aforesaid f. and s. Academy, the orchestra played the Brahms C-minor symphony without pauses between the movements, something that is part of the code of instructions that every listener to the orchestra must learn by heart. The latter half of the program was all Wagner; the *Entrance of the Gods into Valhalla*, the *Ride of the Valkyries*, and things of like uproar. Mr. Stokowski took time off between numbers to instruct music lovers concerning the radio broadcast to take place on the morrow through the courtesy of the Philco outfit.

Among the innovations this year, one is astounded to find that the office of concert master is not sequestered. The first violinists, in alphabetic rotation, hold down the chair. The first one to be so elevated was Mr. Beimel, and, by the grace of alphabetic dispensation, Mr. Belov officiated the following week. Of the personnel, a scrutinizing eye is not perturbed to find the old guard on duty at the old stands. New comers are Max Pollikoff, Max Goberman, John Richardson, and Sol Ruden, violinists; Sheppard Lehnoff, viola; Domenico Caputo and Max Viek, horns; Joseph Wolfe, English horn; Emmett Sargent, 'cellist; Melville Hoffman, trombone; and Waldemar Giese among the basses.

One week later the orchestra, with José Iturbi, South American pianist, as soloist, gave Prokofiev's *Second Symphony*, Mozart's *Le Nozze di Figaro*, and the arrangement for orchestra of the Bach choral prelude, *Wir Glaubten All an Einen Gott*. Iturbi played the Beethoven G major concerto. The thereminophone, or stringless 'cello, the mysterious black box that uses enlarged static to reinforce the basses, was in evidence. And strange to say, the police were not called upon to quell any riot when the Prokofiev (a name on which our newspapers had a difference of opinion) symphony was played. His ridiculous excerpts from his equally ludicrous *The Love of Three Oranges* had provoked the normally pacific Philadelphia music lovers almost to the point of leaving the hall, but they sat stolidly through this offering.

Everyone who has a radio receiver probably had his ears caressed by the much press-agented radio concert of the orchestra. We of the city of Penn are still getting the repercussions of that concert, of what Mr. Stokowski wore, of what he did, and what is infinitely more important, of what he said. It seems he thought that his broadcast was the first broadcast of fine, classic music. *The Camden Post* editorially took him to task. The revered sheet from over the river asked the famous conductor whether he knew that the New York Philharmonic-Symphony (the hyphen is the *Post's*), the Boston Symphony, the Columbia, and the Roxy aggregations, had all been on the air, and accused the aforesaid famous conductor of having been asleep. But think nothing of it!

The theatre musicians' strike still continues to keep Philadelphia theatres dark and the Philadelphia theatre-goers in the same obscure state. Hotel managers, not completely altruistic, as the world would understand, tried to effect at least a temporary compromise so that the play houses would be able to entertain the World Series crowds. Mr. John Colaprete, president of the Musicians' Protective Association, thought the efforts would be unavailing, and they were just that.

What the musicians are fighting for is reasonable enough; merely thirty weeks' employment out of the thirty-five. The managers can't stand terms being dictated to them, hence, no so-called legitimate theatres function. But the new *Erlanger* opened on October 12 with *Street Girl*, one of those pictures photographed around singing and dancing, a bit of publicity for the Pennsylvania R. R., and two or so very sad comedies. This is an RKO outfit, and its opening verily caused considerable uproar.

On October 11 Marian Anderson, young negro contralto, gave another recital in the (once again) famed and storied Academy of Music, assisted by William L. King at the piano. Miss Anderson scored a distinct success with a varied program of Mozart, Schubert, Brahms, and an aria from "Tchaikovsky's" *Jeanne d'Arc*, thereby adding another trick spelling to the already formidable list of variants of the noted Russian's name.

And on October 3 we had Master Clawson Beswick van Sieten, eleven year old boy soprano, in a program of arias and songs, in the auditorium of the Old Friends' High
Continued on page 37

MOHIKANA: Indian Suite

No. 2

At Night

(and Lullaby)

GASTON BORCH

Moderato (♩ = 60)

PIANO

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MELODY

Brass Buttons

Published by Charles Brashear, Trinity Court, Boston, Mass

CHARLES REPPER

Piano

March time (♩ = 120)

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Musical score for page 28, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef. Dynamics include *f*, *sfz*, *mf*, and *mp*. Fingerings are indicated with numbers 1-5. The key signature has one sharp (F#).

MELODY

28

Continued on page 37

For A.H.
(December 15, 1925)

JEUNESSE
VALE DE BALLET

CHARLES FONTEYN MANNEY

Musical score for page 29, featuring piano accompaniment. The score consists of seven systems of music, each with a treble and bass clef. Dynamics include *p grazioso*, *mf*, *p leggiero*, *p*, and *mp*. Performance instructions include *Tempo di Valse, rubato*, *ten.*, *rit.*, *a tempo*, and *affrett.*. Fingerings are indicated with numbers 1-5. The key signature has one flat (Bb).

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MELODY

5 4 2 5 *espress.* 5 *rit.* 5 4

L.H. rit. *ben cantando e rubato*

p *mf*

p dolce *mf*

p dolce

poco agitato *p* *ten.*

mf cresc. *ten.*

MELODY

30

Continued on page 35

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NORMAN LEIGH

PIANO

f

grazioso

rit. *mf* *a tempo*

rit.

a tempo

poco rit. *a tempo* *doloroso* *f*

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31

MELODY

rit a tempo p

rit a tempo f

rit a tempo p

rit f molto rall. mf

grazioso a tempo

rit

MELODY

32

a tempo

poco rit a tempo

Moderato p rit mf a tempo

rit f a tempo

33

MELODY

poco a poco cresc.
ff *rit.*
 Tempo I
f *rit.* *mf*
grazioso
a tempo *rit.*
a tempo
poco rit. *a tempo*

MELODY

34

con bravura
f
animato
pp scherzando *p*
rit. *p*
 Tempo I
grazioso *ten.*
una corda

35

MELODY

ten.
mf
p leggiero
Ped. *

rit. affrett. rit. a tempo
mf p
tre corde

ten.
mf
Ped. *

espress. rit. L.H.
fz p

rit. a tempo
p tenero
cantando
ppp
una corda *

mf

fz sfz

f

New York Notes

By ALANSON WELLER

THOUGH Indian Summer is holding sway in Gotham as we write this, plans for the coming winter season are already under way. Among other novelties for the season, the Metropolitan Opera announces a revival of Verdi's almost unknown *Louisa Miller*, one of his earliest efforts. We hope it will prove as welcome as last season's *Ernani*. Incidentally, while revivals are under discussion, there is much remarkably effective music in Verdi's *Sicilian Vespers*, Donizetti's *Favorita*, and Rossini's *Semiramide*. The latter composer's *Italiana in Algiers* was revived only this season in Paris with triumphant success.

Some early opera performances were offered at the Brooklyn Academy of Music, where the New York Opera Comique presented *Norma*, with Bianca Saroya in the leading role. The Fine Arts Opera Company at the Manhattan Opera House were heard in two Tschaikowsky works, *Eugene Onegin*, and *Pique Dame*, the book of the latter founded on Pushkin's tale, *The Queen of Spades*.

The Philharmonic season began early this year, on Oct. 3rd, with Toscanini conducting the Beethoven 7th Symphony and Schumann's *Manfred* overture. The Italian conductor will have quite an extensive season with us this year.

The excellent series of Barbizan Musicales was resumed again with the Barbizan String Quartet and Anne Gillen, organist, in a miscellaneous program. These attractive offerings are a welcome addition to New York's music.

Carnegie Hall has been remodelled and redecorated and will shine with new splendor this season. The new organ has been installed, and will be opened in November by Pietro Yon.

Marcel Dupré, celebrated French organist, is paying America another visit. He will include on his recital programs a number of improvisations on given themes. The art of improvisation has not been cultivated of late years, but in the days of Handel and Bach it was a necessary part of every organist's equipment. In fact, the Handel Organ Concertos and many of the Bach Preludes and Fugues were born in this manner. During the early nineteenth century, it was not uncommon for concert pianists to include an improvisation or two on their programs. M. Dupré possesses this gift in a remarkable degree.

Revisions of a number of favorite old Victor Herbert operettas have been started, delighting lovers of this genial Irish-American's works.

One of the musical films of October was *Married in Hollywood*, with some scintillating music by Oscar Strauss. It was offered with considerable success at the Roxy.

A revival, under a different title, of Johann Strauss's tuneful *Fledermaus* (The Bat), is promised for sometime the coming season. This is one of the most delicious of old operettas, though almost unknown here save for its scintillating overture. It was revived last summer on the continent.

Radio opera audiences enjoyed a performance over WEA-F of Mascagni's seldom heard and cheery *L'Amico Fritz*, under the direction of Cesare Soderò. The short, but always excellent recitals of Mme. Lolita Cabrera Gainsborg, which come over WJZ, included the Liszt arrangement of the Bach *G Minor Fantasia and Fugue*, and a part of the MacDowell *Keltic Sonata*.

From Philadelphia

Continued from page 20

School. He sang, among other things, Eckert's *Swiss Echo Song*, and an aria from Rossini's *Semiramide*. He evoked much applause with the well-known Arditzi waltz, *Il Bacio*. Ernest Felix Potter was at the piano, and Harry J. Conwell, baritone, assisted.

More than 1,000 old and rare music manuscripts, gathered during a tour through Europe, have been brought to Philadelphia by Edwin A. Fleisher, and will be presented to the Free Library in the near future.

Mr. Fleisher is having the collection catalogued at the Symphony Club, 1235 Pine St.

A first edition of Beethoven's Third Symphony, the *Eroica*, now almost priceless, but bearing the original sale price of eighteen francs, is one of the most valuable of the new acquisitions.

Others include piano compositions by Chopin, and certain works of Richard Strauss, and Stravinsky.

The musical score is written for piano in 6/8 time, with a key signature of one sharp (F#). It consists of ten systems of music, each with a treble and bass staff. The score includes various dynamics such as *f*, *pp*, *ppp*, *mf*, *dim.*, *rit.*, and *rall. e dim.*. The piece concludes with a final cadence marked with a double bar line and repeat signs.

MELODY

40

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Fiddle Fads and Fiddle Fancies

Continued from page 7

"Buy it for me," begged the collector, "and I will pay you whatever you say."

Months passed, and at length a letter arrived from the artist, who stated that while in London he had picked up a fine Strad in wonderful condition. The price was \$10,000, and he had bought it. Did the gentleman want it? The gentleman certainly did.

A gathering of local celebrities was called, and at the last minute a very famous violinist then on tour was hooked into the festivities celebrating the acquisition of the rare violin. The visiting artist played the alleged Strad, which really was of an uninspiring appearance.

"Where did you say you bought this violin?" he asked, after he had tried it. They told him the Gypsy's name.

"I don't know the person. But I do know the violin. It's a fair fiddle. I sold it to one of my pupils three years ago for seventy-five dollars." The collector became apoplectic. But the fiasco was of his own making. The entire episode could have been avoided if the instrument had been taken, before purchase, to one of those reputable dealers who do an international business, and for a fee of twenty-five dollars or so, been appraised. The collector immediately ceased his collecting after this disaster, and sold the collection. There were, according to a dealer, several good Tyrolian fiddles, but nothing extra. The Widhalm and the Lupot were both copies, and poor ones.

The Old School

This veneration for old fiddles not only makes fortunes for dealers and for the violinist who always has a fine old violin to sell to the casual victim, but it also makes this giddy globe a paradise for repair men, or luthiers, which is a word the writer has spent ten years trying to assimilate into his vocabulary, with scant success. A repair man who is a bit of a psychologist can make a modest fortune out of an enthusiastic possessor of an invalid old violin. Sudden changes in the temperature, excessive dampness, excessive heat, snow, drought, comets, falling stars, and all manner of meteorological phenomena, send the apprehensive owner of a real old master to a luthier for expert advice, sympathy, and repairs. Times have changed in regard to fiddle repair men. The mutation in their modes of attack dates from the adoption of the word luthier in America. Prior to that epoch one could have a bridge set for seventy-five cents while you watched the man cut it down and put it on. He merely stuck it on the fiddle, played a few tentative notes, and jiggled the bridge up or down until he was rewarded with the desired result. Today they do not set a bridge; they "adjust" it.

Access to the fiddle shops in the days of yore was through a very narrow door having attached thereto a bell that always burst into peans of song whenever a customer entered. Then a little fox terrier, of shrewish temper and unlimited dirt, charged at the client, took a surreptitious nip at his leg, and then incontinently retreated.

The old shops were as simple and as dirty as their owners. Various senile tottering double basses leaned wearily against the filthy walls. A row of some fifty nondescript fiddles hung despondently from a wire stretched across

one end of the room. The whole place was badly lighted, dismal, dirty, dank, full of shavings and stale tobacco smoke, and filled with so much junk that one had to stand carefully in one spot lest one inadvertently stepped on a priceless violin and smashed it completely.

A Discouraging Business

The fiddle maker, smoking a mixture of soft coal and old leather, went on unconcernedly gluing up a double bass. When the client finally got his attention, a conversation like the following would ensue:

"I want to have my Gasparo da Salò fixed," said the client.

There was a gentle affirmative grunt from the repair man.

"The fingerboard has dropped a thirty-second of an inch, and it must be fixed at once," he continued.

"All right, I fix him." And the prototype of the modern luthier continued his work with glue brush and bit of old file.

Finally the proud owner of the da Salò fished the precious instrument from its case and gave it to the repair man for inspection. The repair man nearly dropped it on the stove, and what was worse, glanced at it carelessly, hung it on the wire with the other wrecks, and made the cryptic remark: "Coom back vun veek." When the disgruntled da Salò owner returned, he found his violin completely overhauled and glued, the fingerboard fixed, with a new bridge and several other minor repairs in evidence.

"Tree dollar," announced the luthier, laconically.

"What do you think of it?" asks the owner, anxiously.

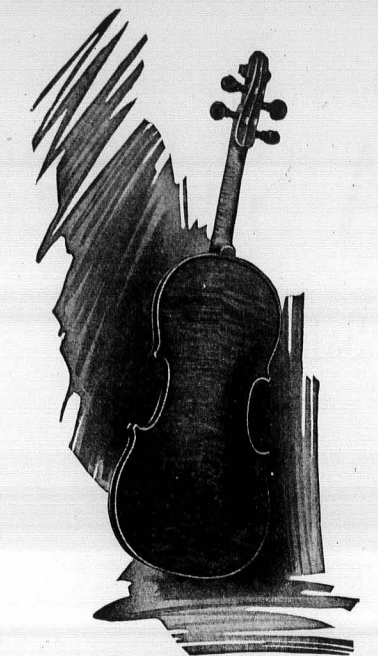
"Oh, it vunce was a very goot box. Bud id's old sick now. You petter puy a new vun. Ven dey old, you haf all de time too much done to dem."

No talk of soul, or sentiment, or esthetics, from the old-time fiddle repair man. A violin was to him a piece of cabinet work. If it had been well made of good and well-seasoned materials, and if it had been well preserved, it was a good violin. He was likewise a born sceptic. He never believed anything. If you told him a violin was a Maggini, he would have someone play it a little, then cocking an incredulous eye at you, he was wont to say, "Id might be, bud damt if id zounds like id. Pud id in de fire."

The writer knew a repair man, the best in the city, whose slogan was just that. "Put it in the fire." No matter whether you brought him an Amati, or a Widhalm, or a Guarneri, or a Landolfi, he always gave you that advice, supplementing it with the adjuration to purchase largely of the violins he made for sale at seventy-five dollars each. Would that I had, for, after thirty years, those fiddles of his, which sold for seventy-five dollars, now bring three hundred and fifty.

TO BE CONTINUED

New York. — William H. Mackie, 70 years old, an arranger in the Musical and Literary Research Department of the National Broadcasting Company, dropped dead at his desk shortly after nine o'clock Saturday morning, October 19th. Mr. Mackie, who had been with the company three and a half years, had previously worked in the same capacity for a number of large music publishing houses. His home was on Sound View Avenue, East Northport, L. I. He is survived by his widow and two children, the elder about fourteen years old.



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Mr. Taylor, We Object!

Continued from page 5

bit of supposing. Suppose Mr. and Mrs. John Smith found to their delighted surprise that such an eminent native musician and composer as Deems Taylor had backed up, in no uncertain terms, those things that the advertising section of *The Saturday Evening Post* had had to say about their new electric talking-machine. And suppose that Mr. Taylor's *The King's Henchman* had been recorded in the form that brings such a glow to this composer's bosom, and that Mr. and Mrs. Smith possessed a set of this priceless gift of science to the American Home. And suppose, finally, that *The King's Henchman* were about to be produced in their city on a certain evening, at swollen box-office prices. Now it is going to take a sizable slice out of the family budget to attend the fleshly performance of this opera, and Mr. and Mrs. Smith have the set of records referred to right in their house. They have also the assurance of the composer of this opera that by remaining at their fireside, they will be able to hear that which the poor fishes who have unloaded at the box-office are going to hear — the same thing, in all its implications. What are Mr. and Mrs. John Smith going to do if they believe in the opinions of Mr. Taylor, and are in possession of their common sense? Surely they will say to themselves that if, with a set of records in the house, it is too much trouble to go to Bayreuth to hear Wagner, under the same circumstances it is equally as bootless to go down town to hear Taylor. And they will remain at home and grind out *The King's Henchman* on the talking-machine, inwardly blessing the conveniences of modern life. We hear an officious voice saying that in our suppositious picture of a suppositious Mr. and Mrs. John Smith, we neglected to take into consideration the lack of eye appeal contained in packing-case opera. But then, so indeed did Mr. Taylor, and therefore we feel no qualms about the matter.

However, we do not think that for those who are musically developed to a point where they can appreciate good renditions of good music, the talking-machine will ever supplant personal performance. On the other hand, neither do we deny that the sublimated record has its educational value, nor that it is an excellent substitute when other sources fail. But when it is said to them by one to whom the common herd, musically speaking, have every right in the world to look to for counsel and guidance, that they can "hear the world's great music performed by the world's great orchestra and artists, in complete independence of time and place," and that he, the maestro himself, can reach from the depths of his armchair and snake out an album containing an embalmed performance of *Parsifal*, and hear what his braggart friend heard upon making a painful pilgrimage of four thousand miles for the hearing — this would appear to be going it a bit strong; just a bit.

— N. L.

From School to Professional Musician

ROBERT G. WILLAMAN, better known as "Bob," has had about as varied experience as any musician in the limelight can boast of. He played piccolo back in 1907 with the High School Band of Rockford, Illinois, his home town.

This was one of the first, if not the first, of the high school bands to be organized in the United States. In 1913 Bob trumpeted with the Hagenbeck Wallace Circus, and in 1915 held down the solo clarinet chair with the Ringling Brothers' concert band.

Later he came to New York and studied with Gustave Langenus, and also at the Damrosch Institute of Musical Art. He has played with Victor Herbert at Willow Grove and New York, with Arthur Pryor's Band, and he served during the World War in France, first as Asst. Leader of the 351st Infantry Band, later to be transferred to General Pershing's Band. Willaman moved to Des Moines in 1921, and there operated the Willaman Woodwind Shop from 1921 to 1925.

After this he returned to New York and played first clarinet at the New Amsterdam Theatre for several seasons, principally for Ziegfeld productions, such as *Sunny, Lucky, The Follies*, etc.

This season, his third with John Philip Sousa, he is playing principal clarinet, and doing a good job at it. He has had a world of experience as a reed player and is one of the best known young clarinetists in the United States today. He was born in Monroe, Wis., in 1893.



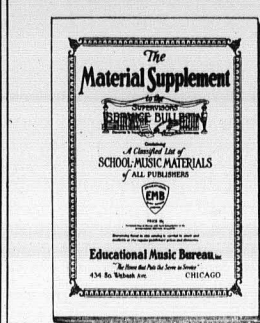
ROBERT G. WILLAMAN

BAND AND ORCHESTRA DIRECTORS!

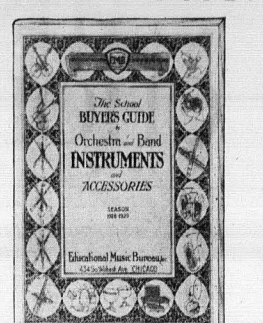
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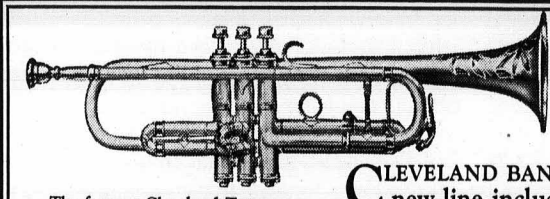


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You Can Take It or Leave It

By ALFRED SPRISLER

Intimate Glimpses of the Unknown Great

WHILE the official monoplane of this department, the *B-flat Soprano*, with pilot Ignatius R. Zelt, and our expert on things not worth knowing, Wilbert D. Schilpp, on board, was passing over Pennsylvania on its way to an interview with Jefferson Davis Pinckney, curator of the Pine Apple, Ala., Museum and Repository of Antiquities, wherein is housed the famous fragment of an E-string from Paganini's violin, the motor gave three snorts like an enraged tuba, and the plane promptly turned a mordent.

"We're out of gas," announced Zelt in a careless tone. "Really," replied Schilpp, nonchalantly. "Where are we?"

"What?" queried the aviator.

"Where are we at?" amended Schilpp.

"Why didn't you say so the first time?" commented Zelt, and consulting the compensating pedometer he announced the plane to be directly above Uvchland, Chester county.

"Fine!" effervesced Zelt in a careless tone. "Let's drop in on Gaetano Giacobbanello."

"What! The man who . . . ?" asked Zelt, amazed at the audacity of the proposal.

"Of course," replied Schilpp, and without more ado they dropped in on Gaetano Giacobbanello.

The famous musician and inventor was genuinely glad to see them drop in on him in this informal manner. He is a handsome youth of about ninety-five, as good to look upon as any god, with the possible exception of Janus, who was two-faced, and Silenus, who was the Lon Chaney of mythology. It has been said that Mr. Giacobbanello is the handsomest man in Chester county, principally by the students of the normal school that partake of refreshments at the fountain from which he daily elicits thirst alleviating beverages in Franz Pfuehl's drugstore in the adjacent town of Wawa.

"Of course you want to see and hear . . .," began Mr. Giacobbanello.

"Not those words, I pray you!" protested Schilpp, in acute agony. "Anything but them!"

"I respect your feelings," went on the great inventor. And he conveyed his guests to Pfuehl's drugstore.

Donning his white uniform, Giacobbanello stood at attention behind the vast and intricate array of silver and marble constituting the statuesque soda fountain.

"What'll it be, gents?" he inquired.

Zelt requested an acetic acid froth with a dash of creosote, while Schilpp chose a carbolic phosphate.

"Now watch and listen," adjured Giacobbanello, pressing the acetic acid and carbolic stops. Immediately the air was suffused with the opening measures of Chopin's *Funeral March*. Then, on the turning of the lever for carbonated water, the music shifted to Saint-Saëns' *Danse Macabre*. By manipulating various other levers, tone color after tone color was added until the drugstore was permeated with vivid whirls and whorls of music. He added stop after stop, building up an involved mosaic of sounds, underlaid by a ground bass of seltzer.

After the wondrous harmony had died away, the genius of Uvchland told his story.

"I was born in Manapan, N. J., three years ago. A year after I graduated from the Interplanetary Correspondence School of Generator Winding, I decided that once a generator winder, always a generator winder, and my intention of leaving this inartistic, and, at times, brutal profession was furthered by the realization that after years of faithful generator winding, one had left nothing for posterity but so many wound generators. 'Why,' I asked myself, 'should generators become unwound?' This I attributed to their loose way of living and their shocking conduct.

"I found the instruction I had received from the correspondence school singularly helpful in my new profession of soda dispensing, but there were times when I used to flee the drabness of it all, and rush off to a secret garage, there to wind a generator or two.

"Meanwhile, I was impressed with the fact that, although my technic at the fountain was perfection itself, since I had copied it from that of the cheer leader at the Walwalpen College of Mechanical Dentistry, it still lacked one thing. That ingredient was music.

"I started in a simple way, attaching an automobile horn to the milk shake mixer. Later I arranged a set of trap drums to the orange squeezer, so that by combining the two I could play some of the simpler selections of Ravel. By adding a stop here and a stop there I managed in time to create the famous Giacobbanello Musical Fountain. People come for miles to hear it, and I understand Thurber Gnaius Zeeb, the well-known toggler of

Roelofs, is composing a tone poem for the instrument."

At this point a customer entered. She asked for a combination sandwich and a double malted chocolate milk shake with ice cream, to which she added an éclair and a butter scotch sundae. And as Zelt and Schilpp left the store, the dulcet strains of Herbert's *Ah, Sweet Mystery of Life* began to percolate through the ambient airy zone.

Ushers We Have Met

2. THE IMPECUNIOUS DERELICT

ADJOINING the main auditorium of the largest building in our fair city that is used for the promulgation of music in its various forms is another room, capacity alleged to be four hundred, which is a sort of fungoid growth, a parasite on the principal hall. In this place are given such recitals as are certain not to draw large audiences. The room is walled with glaring mirrors, so that all the women in the audience are intensely popular with themselves, and it is lighted by a number of ornate crystal chandeliers, one of which is in tune with the buses that run along the adjacent street. In accompaniment to each passing bus, this chandelier rattles and buzzes with much gusto.

Three ushers preside over this chamber, two of whom may be discussed at a later date. The third, however, is important to the records. He is a type. He is an impecunious derelict.

This usher is a small man whose clothes always seem to be too voluminous for him, as if he had, when he put them on, quite filled them out, but later had shrunken. And those uniforms, supplied, we are told, by a benevolent and eleemosynary management, and pressed by them weekly, make the other ushers look like West Pointers. Our usher resembles an unfortunate just taken from the county jail.

He has that hang-dog look, that bird-like skull, that close-cropped haircut, bespeaking the debtor's prison. His manner is cringing and servile, and he appears always just on the point of asking you for a two bits' loan to buy a cups cawfee and a couple sinkers. He ushers you to your seat when he finds your ticket plainly marked "press," as if he were conducting you to a solitary cell for life imprisonment. And all through the concert he regards you from afar, malevolently and truculently, as if he were plotting to waylay you in the street, fell you with a sandbag, and make off with your purse. He, however, knows that one who carries a press ticket never carries a purse of any value at all.

Should you ask him for a program, he hesitates and looks you over closely, then thrusts it at you as the mendicants of Benares thrust out their palms for baksheesh. And he roosts near the exit, during the concert, like an aged condor, fluttering his tattered rags and plainly thinking: "Vanity, vanity, all is vanity!" Anon he shuffles his dilapidated shoes impatiently, and makes little moaning noises in his throat, especially when very young pianists are performing Beethoven sonatas. And one expects him, when the performer makes an egregious blunder, to spread those tattered rags like wings, and swoop upon the unfortunate offender, tearing him limb from limb.

In conversation with him one night, while a German singing society called an intermission wherein to come up for air, we learned that he had never been in jail. His impecunious and dilapidated appearance was of his own making. He had been, ere too frequently partaking of the cup that blears had caused his fall, the piano teacher in a young ladies' seminary.

Things Not Worth Knowing

Theodore E. Wett, of Choccolocco, Calhoun county, Alabama, is the first trombonist on record who sprained his wrist aiming for the seventh position.

Philadelphia man has solved the problem of the garrulous radio announcer by using a pair of reciprocating ear muffs that can be thrown on or off in an instant, thus cutting out the objectionable features.

Metal clarinet in use by Abram Gruich, jazz artist extraordinary, melts during rendition of a very hot number. Manufacturers are now said to be working on a water cooling system.



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Music Reviews by Del Castillo

Orchestral Music

KOMIC KVAREL, by *Kilényi* (Fischer G12). Medium; light characteristic 2/4 Giocoso in F major. Broken rhythms and ingenious sforzandos in tricky instrumentation characterize this little allegro, which is sub-titled "Humoresque — Grottesque — Burlesque." It's all of that, and aptly titled. Or, rather, it would be fairer to say that the musical conception of the title is skillfully and effectively executed.

SWISHING VEILS, by *Stahlberg* (Fischer PHS 41). Difficult; light active Oriental 2/4 Allegro molto in F# minor. Stahlberg writes always effectively, but rarely for the indifferent or unskillful performer. This is an oriental bacchanale, effective for good organists and orchestras, and with the familiar accelerando furioso of the whirlwind climax.

THE BREAK OF DAY, Introduction from Khovantchina, by *Moussorgsky* (Schirmer Gal. 364). Medium; quiet atmospheric 4/4 Andante tranquillo in E major. There are several subsequent key changes, specifically, to D major, F# major, and D# major. Outside of these key signatures, however, there are no technical difficulties, and the piece is an effective meditative pastorale in the idiom of this Russian master.

ON THE GRAND CANAL, by *Schad* (Schirmer Gal. 365). Medium; quiet 6/8 Alla Barcarola in F major. A Venetian serenade, skillfully and smoothly written, with melodic and harmonic devices striking and arresting. The barcarolle is of godfish length, with a round climax in the middle section.

IN A PERSIAN GARDEN (Suite), by *Lehmann* (Schirmer Gal. 361). Medium grade. In adapting this familiar song cycle of the Rubaiyat by Liza Lehmann (yes, I know she didn't write the lyrics), Adolf Schmidt has performed a service to orchestras by an effective arrangement in four parts. The first part is an arrangement of *Wake and Fill the Cup*, with a special prelude by the arranger. Then comes *Myself When Young*, followed by the equally popular *Ah, Moon of My Delight*, and lastly a combined arrangement of *The Worldly Hope* and *Alas, That Spring Should Vanish*. The orchestral arrangement is full and rich, without being difficultly diffuse. The copy I reviewed was slightly bizarre through double printing of some duet on four of the pages, an effect that was a trifle dizzying, to say the least.

LITTLE ITALY, from the Suite, "Sketches of New York," by *Riesemann* (Schirmer Gal. 362). Medium; quiet 6/8 Adagio in B minor. As the title indicates there is a strong Italian atmosphere running through the number in the familiar smooth melodic progressions in thirds, with the barcarolle rhythm. There is a short middle section in the tonic major. The whole number is agreeable, and was originally scored for strings and harp, but here effectively re-scored for full orchestra by Adolf Schmidt. The composer's name is sufficient guarantee of musical worth.

ALGERIAS (Merriment), by *Valverde* (Schirmer Gal. 363). Easy; light active Spanish 2/4 Allegro risoluto in C major. There is a variety of rhythms. The opening 2/4 is reminiscent of *La Sorella*. Then there follows a brief Bolero, in E minor, an equally brief 3/4 Allegro, scarcely more than an interlude, and this leads back to the original movement to close. Altogether the piece is but four piano pages.

Piano Music

HYMN TO THE SUN, by *Rimsky-Korsakov* (Rosey). Easy; quiet Oriental 4/4 Andantino in G major. One of the Rosey simplified arrangements so practical for amateurs. The key is changed, and much of the counterpoint eliminated.

INVITATION TO THE DANCE, by *ron Weber* (Rosey). Medium; light 3/4 Allegro in C major. Another simplified and abbreviated edition, bringing this popular and brilliant concert waltz into the range of the amateur. Again the key is simplified, and the most difficult passages omitted.

IN THE HALL OF THE MOUNTAIN KING, by *Grieg* (Rosey). Medium; grotesque 4/4 Alla marcina e molto marcato in A minor. Again, in this simplified edition, the key is changed and the accompaniment simplified. There are no cuts, however; the number appears in its original length.

VALE, by *Chopin* (Rosey). Medium; light 3/4 Tempo giusto in C minor. This is the familiar C# minor waltz, Opus 64, simplified mainly through the key change.

AMONG THE FLOWERS, by *Parks* (Quince, Los Angeles). Medium; light 4/4, brightly though moderately, in G major. This intermezzo should be of interest to Jacobs

readers, coming from the pen of its Chicago correspondent. It is a deft and cheerful intermezzo, avoiding the stereotyped formulas successfully enough to be interesting.

BELLEZZE PARTENOPEE (Parthenopean Beauties), by *Caradabo* (Cardilli, New York City). Easy; light 3/4 Tempo di Valse Lento in F major. A smooth valse lento in the regulation A-B-A-C ternary form, with a short 6/8 moderato introduction.

HAPPY HAWAII MARCH, by *Fulton* (Ditson 459). Easy; cut-time street march in Bb major. A superficial inspection of this march fails to disclose any Hawaiian musical idiom, but the march is in Fulton's usual brisk facility.

Band Music

AMIGOS ESPAÑOLES (Spanish Friends), by *Stannard* (Cundy-Bettoney). Easy; Spanish march cut-time in F major. Here is what appears to be a piece of musical diplomacy. This spirited march, written by Bandmaster Stannard, leader of the United States Army Band, is dedicated to "the people of Spain in appreciation of the many courtesies extended the U. S. Army Band while in their country," and is, of course, the result of the band's recent European tour.

BLUEBONNET MARCH, by *Robertson* (Martin Bros., Springfield, Mo.) Easy; cut-time march in Eb major. Marches with well-known tunes written into the trio are always likely to be useful for special occasions. This one, dedicated to the St. Louis and San Francisco Railroad, brings in "I've Been Workin' On the Railroad" for its trio strain.

Organ Music

THE CHIMES OF ST. MARKS, by *Russolo* (J. Fischer 6090). Medium; quiet 6/8 Andantino moderato in C# minor. As the title indicates, there is a considerable use of chimes; these used as a motif on the fifth, fourth, second, and first scale degrees in that order. The piece has some interesting progressions, and is effective though perhaps overlong, particularly in its reiteration of the same idea in counterpointing the chimes motif.

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Irene's Washington Letter

SOMEWHERE in the September issue of Jacobs' I read that that issue was to be the worst one of the season.

Evidently the editor was either off his oats or greatly underestimates my ability. I can do much worse than I did in September. Viewing the thing through the much discussed fourth dimension gives us another angle, which might reveal the future elimination of the Washington Wise Cracks, thus accounting for the promised improvement. Still, five years of service with squibs arriving twelve times each year, to say nothing of pages of typed expressions of my seared and smoking feelings addressed to the private editorial eye, may cause the blue pencil boys to put on their smoke glasses when reading the submitted sarcasm, pathos, wit, and humor, and decide them to continue to count me among those present. However, renew your subscription — you ain't read nothing yet!

Figuratively speaking, the motion picture world has been up in the air, so it is to be expected that some would literally adopt the air as safe and sane after the last few hectic months. Wesley Etris, the handsome young manager at the *Colony*, has been sailing over the heads of unsuspecting Washingtonians, and has about two split seconds to go to finish as a solo fighter. Morton Floodas, Fox organist, took a few days to watch the agitated rearrangement of the orchestra and the scissoring of the musical payroll, and after deciding there was nothing to the new syntax became a Foxy organist, and is now going up each morning at six to the tune of fifteen per. Suppose he will be soon trading in his Marmon for a Wingless special. Irving Fisher, master of ceremonies at the Fox, has evinced a desire to be gathered to his fathers in record time, and is paying particular attention to what the well-dressed flyer will wear this season. Mirabel Lindsay, who always gets ahead of everyone else, has joined a Hawk Club, and she and the other Hawks are sailing around in the air, both plain and fancy, much to the delight of their instructor.

Speaking of daring musicians, Blapche Levinson, the half-pint organist, has conquered the Buick on a hill, but has a tough time when parking for Organists Club meetings. With advice from twenty drivers, tried and true, she finally made it with only minor injuries to the fenders and headlights of the early arrivals. . . . Pearl Hauer, the ambitious mamma, organized a Brownie Club at Bethesda Theatre and wrote the words and music for the club song, and maybe the Bethesda Brownies can't sing it! She is also playing over WRC, at 12 o'clock on Wednesdays, with the Dan Breeskin hour. The organ is played by Ida Clark, and Pearl often plays piano duets with her, to good advantage. She is the piano background for Breeskin's violin solos. Friend Husband Fritz Hauer is violating at the recently opened *Little Theatre*. . . . The *Rialto* had a two weeks' posted after five or six weeks' work for the janitor, but hear they are going along for awhile on a "Maybe we will and maybe we won't" policy. Harlan Knapp is thinking seriously of taking out one of those freak policies insuring him against the theatre closing. He has seen half a dozen notices go up and come down again. I think it could be renamed *The Book* — it opens and shuts. Clever, huh? . . . French musicians are just smelling the sound mouse and are getting panicky. Here now, don't be like that — "See America First." . . . The Army, Navy, and Marine Bands, are all on a tour in various sections of the States for the next eight weeks, under the personal direction of the following: Army Band, Captain Stannard; Marine Band, Captain Taylor Branson; Navy Band, Lieutenant Charles Benter. . . . Sophocles T. Pappas has been busy this season. He has organized new fretted instrument clubs, enrolled numerous students for private work at the studio, arranged a series of musical evenings for this winter, and published a new book of arrangements and compositions. One of his most outstanding achievements has been the conducting of a department in a well-known fretted instrument magazine. He has had many letters complimenting him on his plain and truthful handling of the editorials on the guitar. . . . Dan Breeskin has announced a series of *International Overtures* for presentation at the *Earle* this winter. The first was *America*, using "Rhapsody in Blue" with piano interludes, by Miss Dora Minovitch. . . . Mrs. Pappas, professionally Evelyn Monico, has resumed her studio and concert work at the piano. . . . President Manville sent a letter to the organists in which he asked them to attend the next meeting, as Courtney Hayden and John Birsell, president and secretary, respectively, of Local 161, would speak. The lady organists are going to make sandwiches and bake a cake. That cake part ought to be good. Page the soda mint tablets for immediate use, as well as subs for those on the "Missing in Action" list of the next day. . . . Milton Davis will not stay put. No sooner do I have him set in Atlantic City than he comes home. Yes, he is back again, at present writing. Will not be authority for his nesting place by the time the magazine is out. . . . Mr. and Mrs. Shipland, violinist

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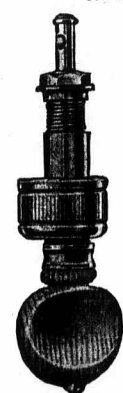
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The Tenor Banjoist CONDUCTED BY A. J. Weidt



You have a way of explaining things that makes them easy to understand, so I am going to ask you why and how diminished and augmented chords are used in harmony?
—J. T. J., Niagara Falls, N. Y.

Just two simple little questions, all in one sentence. Not an easy job to answer in the limited space allowed in this department, but I'll do the best I can.

Diminished Chords

Diminished chords are classed as passing chords, occurring usually on one beat, but when consecutive sustained notes occur in the melody, they may occupy an entire measure. I'm taking it for granted that most of the readers are familiar with the chord intervals. The following is the general rule in regard to the use of the relative diminished chords: When a raised tone occurs (a half-tone below) between two chord intervals on the same degree of the staff, the raised note is harmonized as the relative diminished chord, i. e., related to the chords preceding and following. See "a" in No. 1. This rule also applies when a half-tone drop occurs before a chord interval, and the diminished chord will be relative to the following chord. See "d" in No. 3 and "dd" in No. 4.—N. B. When a mutual tone occurs in both chords (see dotted connecting lines), it indicates that the diminished chord is relative. Note that all the examples are written in actual pitch, and also in close harmony, in order to simplify the analysis.

To play these chords on the tenor banjo, lower the middle note of each chord an octave. Play "as is" on the plectrum banjo. Note that the progression of the third and the fifth is downward (in half-tones) to the diminished chord, and upward when moving back to the major chord. See connecting lines. (N. B.—The large notes with the stems up in all examples indicate the melody; the small notes with the stems down indicate the harmony.) The relative diminished chord is again used in Example No. 2. See "b." The basic harmony is tonic in No. 1, and dominant in No. 2. Here's where the "ear" faker sometimes goes wrong by omitting to play the passing chords. When a melody note is repeated, a passing chord is often used to avoid monotony. In the first measure of No. 3, the melody note is repeated, and a relative diminished chord is used as a passing chord on the last beat to progress to the dominant chord following, although the entire measure could be harmonized with the tonic chord G. In a three-note chord, the root of either the dominant or diminished seventh chord is sometimes omitted for the sake of better progression. These chords are called incomplete seventh chords, and are indicated by the dash below the letter. See "d." In No. 4, there are two passing chords—D7 (incomplete), and the relative diminished chord, G—or G dim. The basic harmony for both measures is tonic. Note progression in half-tones at "c". That the passing chords do not affect the basic harmony will be seen in No. 5, where the same consecutive notes (in a faster tempo) are all harmonized as tonic.

Augmented Chords

The augmented chords are constructed the same as the tonic chords with the exception that the fifth is raised a half-tone by the use of a sharp in the sharp keys, or by a natural in the flat keys. They are classed as passing chords, and occur usually on one beat, although they appear occasionally on two or more, in order to produce certain effects. The progression of the raised fifth is upward to the nearest interval of the following chord. See connecting line between D# and E in Examples No. 6, 7, and 8. The common progressions are to the relative minor, Em. (See No. 6), or to the subdominant C (See No. 7), and more rarely to the relative minor of the subdominant, Am. (See No. 8). The banjoist who makes a practice of using four-note chords is very apt to run into some bad progressions, and

this applies particularly to the four-note augmented chord in which the raised fifth is the only note that can be doubled, thereby either causing one of the fifths to move down instead of up (See No. 9), or resulting in consecutive octaves, which is just as bad.

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Director of Instrumental Music, Kansas State Teachers' College

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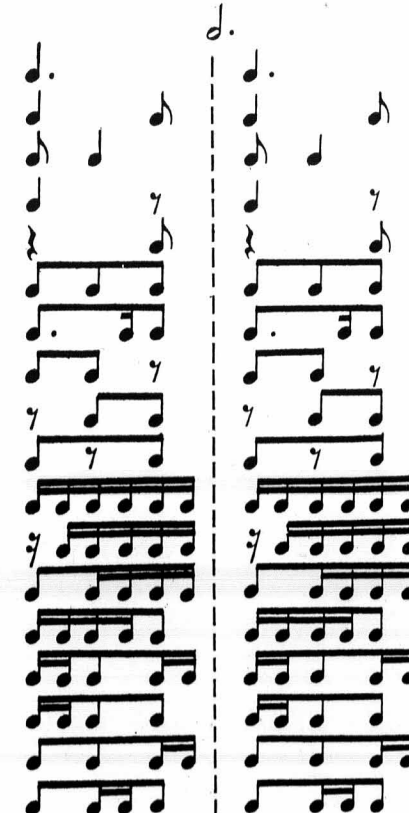
1. Be sure to have the pupil sing the figures before he tries to play them.
2. If desirable, have the pupil play the figures on a single, repeated tone before applying them to a series of tones.
3. Notice the following adaptations for analysis or drill:—for 3/4 measure, merely add one more beat (quarter-note or its equivalent) to a measure of 2/4. For 4/4 measure, use two measures of 2/4. For Alla Breve double the value of each note represented (quarter-note becomes a half-note, two eighth-notes become two quarters, etc.) For 9/8 measure, add one more beat (dotted quarter-note or its equivalent) to a measure of 6/8. For 12/8 use two measures of 6/8. — (Courtesy of The York Band Instrument Co.)

Rhythmic Figures

(for 2-4 measure)



(for 6-8 Measure)



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The Drummer CONDUCTED BY George L. Stone

THE "Buzz Roll" article that appeared in the September issue of the magazine was primarily in answer to a J. O. M. correspondent who, in a letter to this department, criticized my espousal of the buzz roll and invited its justification. However, in my explanation of the buzz, which necessitated more or less an elaborate analysis of the various other types of roll, I found it necessary to review the matter at length, rather than to confine myself to the customary brief answer from a department conductor to a correspondent.

In this way, I endeavored to settle, for all time, the status of the several forms of drummer's roll, to explain the possibilities for their adaptation into the various classes of musical expression, and to emphasize the importance of the buzz. If I may believe the many congratulatory letters and personal comments that have been received on this article, I feel that I may have succeeded in adding one thing more towards the standardization of drumming, and its teaching, as well. If this is so, I feel repaid for my time and trouble. The mentioned correspondent, Mr. Arthur H. Rackett, in his letter to this department (which was published in the March issue of JACOBS' ORCHESTRA MONTHLY), criticized, in addition to the matter I have disposed of, certain of my opinions on drumming that, through lack of space, I was unable to comment on in the "Buzz Roll" article. I will now take up these matters.

As so much time has elapsed since Mr. Rackett's letter originally appeared, the situation may be made clearer in the minds of my readers if certain parts of it are reprinted in this issue, and my answers printed below these excerpts. Therefore, such portions as have not already been answered are quoted as follows:

In JACOBS' ORCHESTRA MONTHLY for August, 1927, this question was asked by W. D. N., Lowell, Mass. "How would you play the drum solo in the 'American Patrol' by Meacham, in the two-four rhythm as written or in the six-eight rhythm? This is a matter of much discussion between various drummers of my acquaintance, some of whom say the solo should be played exactly as written, others believing it should follow the regular military style of the six-eight street beat. Will you kindly write exactly here is the answer given by you, who profess to be a drum expert. Most players take what might be termed 'drummers' license' in this number and play the solo in six-eight rhythm. The 'American Patrol' is clearly a military composition and the drummer is supposed to be parading on the street or the field while playing. It naturally follows that he would play in the military six-eight street beat rhythm, which, however, is not clearly indicated in the drum part. You will find above 'Example one,' representing the way the solo is written and 'Example two,' representing the generally accepted way of interpreting this solo." You use up ninety odd words to side-step W. D. N.'s question. This vague, on-the-fence answer to a plain question, Yes or No, is what confuses the drummers who are seeking the light and want to know. The only proper answer to the above question is yes — play the drum solo in the "American Patrol" by Meacham as written. It is a two-four rhythm and every beat is technically and musically correct.

Now to define this drum solo. First bear this in mind, all military rhythms are not in six-eight time. The two-four and four-four are just as commonly used and very often better. Second, the fact that you have triplets to play does not mean a six-eight rhythm. A triplet is the use of three notes or beats where two are expected and can be and is used in most figures of music. The rudimental beats used in the "American Patrol" drum solo are written out very simple and plain. The solo opens with the four-stroke ruff followed by the "feint" stroke (a light stroke) and "stroke" (a hard stroke) same with the second bar. The third bar, you have the four-stroke ruff followed by five single strokes played in triplets. The next four bars are the same as the first four. The last four bars you have the eleven-stroke roll, feint stroke, and stroke played twice. The first "example" representing the way the solo is written and played, is right. The second "example" representing the way most drummers (fakers only) play it, is wrong, and is out of place in the "American Patrol."* In fact this fake example is a steal from an old six-eight file and drum number called "New Tatter Jack." I played it over fifty years ago.

Here is another one. In JACOBS' ORCHESTRA MONTHLY for June, 1928, you say, "The grace note (flam) is an extra note, purely and simply, and in the drummer's stick work it has not even the name of 'Right' or 'Left,' these terms being applied to principal notes only." . . . You should know that all rudimental beats, graces, and embellishments, have names, as well as left and right. It is indispensable to know when to use your left-or-right-hand stick in

*As originally presented in the magazine, these last two sentences were telescoped to read "The first 'example' representing the way most drummers (fakers only) play it is wrong, and is out of place in the 'American Patrol'." This, of course, gave a meaning exactly contrary to that which Mr. Rackett wished to convey, and we apologize to him for the error.

rudimental drumming as well as in all orchestra and band work.

The flam derives its name from the single appoggiatura. It is a light, faint note, or stroke, heard very distinctly before the second stroke, which should be struck with a slight sforzando. If the faint note (stroke) is made with the left stick first, it is a left-hand flam; if it is made with the right-hand stick first, it is a right-hand flam. There are two distinct flamadiddles, and both are much used by schooled rudimental drummers; the "Side Flamadiddle" and the "Flam Paradiddle." The "Side Flamadiddle" is a single stroke combination used in common-time (four-four), common-time (alla breve), and fox trot. The "Flam Paradiddle" is a single and double combination, commonly used in two-four marching time and all lively two-four tempos. The "Flamacue" is beat from left to right only, using the left-hand flam only. These rudimental beats are indispensable to a modern drummer. The schooled routine rudimental drummers are the trained experts, technicians produced by conditions. A routine drummer is the professional, and the theorists and doctrinaires are the amateurs. A routine drummer knows what he is talking about, he understands the science and art of playing the game. The theorists do not. A routine drummer is an expert first in examining his material and then in working it. A schooled rudimental routine drummer is one who can play everything from marching to symphonic music. He is a master of musical interpretation.

In conclusion I will say that the greatest textbook ever compiled, arranged, and put on the market for snare and bass drum, tympani, bells, and xylophone was, I think, "The Universal Drum Method," by Paul de Ville. It was condensed, but told everything for the making of a real drummer, without any elaborate display of words.

The Answers

My mind has not been changed as to the practical way of disposing of the drum solo in *American Patrol*, and I am afraid that I cannot express myself on it much more clearly than I have already done. This is not a matter of drumbook technique, it is a matter of interpretation, something that may be comprehended and executed only by the drummer who is well schooled in the art and traditions of his trade.

The drummer, by reason of certain peculiarities of drum and drum notation, is sometimes obliged to resort to adaptation, or, as I have termed it, "drummer's license" or "ad lib." *American Patrol* pictures a band marching on the street. It marches nearer and nearer, from the distance; the music starts "pianissimo" and grows louder as the band approaches. It passes, and the music is "fortissimo," exactly as it would be if we were standing on a curbstone watching a parade go by. It then departs, still playing, and the music gradually fades away until the last few measures of the composition, in which the composer drops the "patrol" idea to close the number with a bright "fortissimo" ending. This composition, without question, represents a parade band. To the drummer it signifies military street drumming. The drum notation does not jibe with the military band idea, so with this in mind, the player takes advantage of the so-called "drummer's license" and instinctively transposes the four-stroke ruffs into short rolls, for the reason that four-stroke ruffs are not commonly used in military street parade playing, while short rolls are.

Instinctively, he also uses his grey matter and transposes the dotted note measures into six-eight rhythm to match the "triplets" following, which converts the solo into a regular six-eight street beat. He cannot logically transpose the triplets into, say, paradiddles to match the two-four dotted note rhythm. This is going too far into the "ad lib." There is no middle course, such as playing a part in two-four and the rest in six-eight, for outside of a very few exceptions there are no military street drum beats recognized by custom that start in two-four and end up in six-eight, or vice versa. Of course it is ridiculous to present to an audience the (acoustical) picture of a military street band marching up and down the street, accompanied by an orchestra drummer playing orchestral style, which style the four-stroke ruffs and mixed rhythm would suggest, if played by the type of drummer who reads his part too literally.

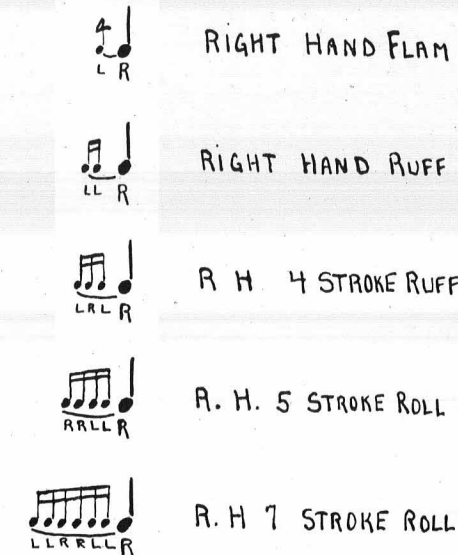
Right here I want to bring out the point that I am not suggesting to the drummer that he use "drummer's license" in any or all numbers that he plays. This must be used sparingly—quite sparingly, and only when the player is very sure, by reason of faulty notation (for one thing), that he can actually interpret the part more clearly than is indicated by the notation.

In symphonic and other more classical compositions, the drummer should not under any circumstances take it upon himself to deviate from the printed part, but in lighter compositions, such as *American Patrol*, for instance, there is hardly a drum authority that will object to an

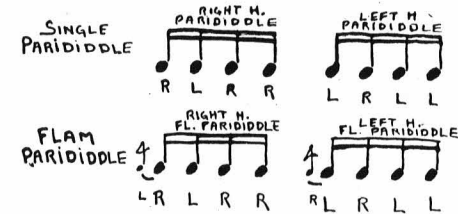
"ad lib" by the drummer who has had sufficient schooling to enable him to do this intelligently.

The solo in *American Patrol*, either in its exact notation or in its generally accepted adaptation, is different from *New Tatter Jack*, as a glance at "Bruce and Emmet" will reveal. And, by the way, *New Tatter Jack* is embellished with short rolls, as in all the old-time street beats, rather than with four-stroke ruffs.

In regard to the flam and its correct designation, the following tables will explain, more clearly than words, why it is incorrect and impractical to designate a drum beat where the grace note appears by any other name than that of the hand striking the principal note of that beat:



It will be readily seen in the following illustration of paradiddles that the right- and left-hand designations of the principal beats remain unchanged by the addition of preceding grace notes, which convert the first notes of the paradiddles into flams.



If other proof is needed to demonstrate that the flam is named after the hand playing its principal note, I refer to the following authorities:

In the *Strube Method*, page 9, Lesson 9, we read under the heading, "The Flam": "The Flam is a grace stroke in drumming, and is performed as follows:—Hold the left-hand stick 2 or 3 inches from the drum head. In this position the pupil will strike the drum head so as to make both drum sticks reach it almost at the same time—the stick that is nearest making a very light blow, and that which is most distant making a hard blow. In this instance it is termed the Right Hand Flam. The pupil will then reverse the position of the stick and strike as before explained. In this instance it is termed the Left Hand Flam."

Also, I refer to Sanford A. Moeller, who on page 39 of his *Instruction in the Art of Snare Drumming* writes: "Flams are named after the hand that makes the principal note or the high hand."

Now as to the term "appoggiatura" used by Mr. Rackett. Really, if we are to go into finely drawn classification, the grace note of the flam should be more precisely characterized by the word "short" before "appoggiatura," or be replaced by its sister name, "acciaccatura," also an Italian word.

Strictly speaking, "appoggiatura," by itself, without the qualifying word "short," means a long grace note used variously in rhythmic embellishment and melodic progression. Rhythmically, it often receives its face value or one-half of that of the principal note following, sometimes being carried into that next note with a strong portamento. Some music dictionaries state that the character of the appoggiatura is almost always yearning, sorrowful, or tender. These characteristics are entirely foreign to the drummer's flam.

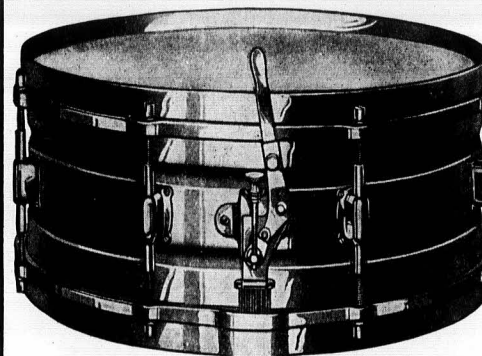
One of the meanings of "acciaccatura," on the other hand, is given as a very short grace note, an accessory note, the accent being on the principal note that follows. This short grace note, as characterized by the acciaccatura, is bright and crisp; it receives little time value and no accent.

Continued on page 54

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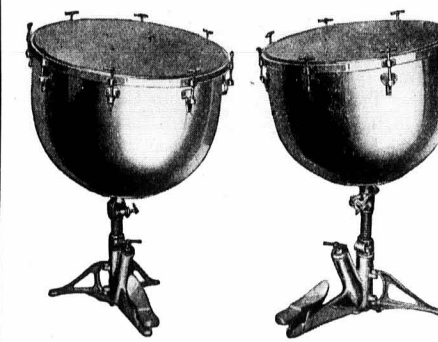
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Keeping Posted

THE postman has just flipped a circular our desk from George B. Stone and Son, Inc., 61 Hanover St., Boston, Mass., in which, among other things, we find information concerning the new drum sticks, *The Stone "Speedy"*, just put on the market by this house. Of this addition to the Stone line, the makers have the following to say: "Speedy" is a brand new model especially designed for fast, smooth playing and is one that will make a hit with the speed boys. It is symmetrical, with full neck and streamline head, and is so delicate in balance that it almost rolls itself. You'll like 'Speedy' on first acquaintance and it will prove a fine little helper. 'Speedy' is turned in hard maple which weighs less than hickory and consequently you get a lighter weight stick without, however, sacrificing a comfortable diameter to grip. It is a little shorter than the average, being 15 1/2" in length, and the diameter is a generous 9/16". Details concerning the *Stone Master, Medium Orchestra, Light Orchestra, Concert and Military Band, and Drum Corps, Models* are also included. These models can be furnished in an ebonized (black) finish for those who so desire. Announcement, too, is made of a late dance novelty, "*Paper-Thin*" *Turkanoie Cymbals*, "so thin that they may be bent," and which produce that "brilliant, high pitched 'sting' tone that has gained popularity over night."

Mr. George Lawrence Stone, principal of the Stone Drum and Xylophone School of Boston, has recently re-arranged and revised the text of the popular self-instructor, *Dodge Drum School*, for drums, bells, xylophone, and tympani, one of the publications of George B. Stone and Son, Inc. Of this method the publishers say: "A complete self instructor for the instruments of percussion. A thorough and up-to-date system, offering many original practice-combinations and easy ways of execution. Musically and technically correct, yet simply written, so that it may be readily understood by the beginner. Especially for the teacher's use and reference; in short, a graded method, systematically progressive, by which the teacher may lead the pupil, step by step, from the very beginning of drumming."

TWO recently issued numbers in that exceedingly useful and chummily sized series of textbooks issued by Oliver Ditson Co., of Boston, Mass., "*The Pocket Music Student*," are companion volumes, titled, respectively, *The Ambitious Listener* and *Masterpieces of Music*. The former is text—the latter, music examples in the form of miniature piano scores of the sort of material suggested by the title. They are the work of Leo Rich Lewis, Litt. D., Fletcher Professor of Music at Tufts College. One has only to read the preface of *The Ambitious Listener* to gain the impression that one is about to break musical bread with a man of stimulating personality; a man who brings no routine-rutted mind to the exposition he has set himself. Further dipping only confirms this impression, and this K. P. editor, after having nibbled at a few pages of Professor Lewis's witty and wise writing, found it difficult to lay down the book and get about the business of the moment, which was the preparation of this note. It is not in the province of the Keeping Posted department to give reviews *per se* of the various publications noted therein, and so these two additions to "*The Pocket Music Student*" will receive their meed in this respect from other hands in an early issue. We would like to say, however, that *The Ambitious Listener*, by reason of the liberal amount of Attic salt with which it is seasoned, makes of authentic interest what might be, and too often, alas, is, an extremely dull affair. If the dear "preppul" are ever to be led willingly into the Elysian fields of Music Appreciation, it will be by men of the stamp of Professor Lewis, rather than by spinners of apocryphal anecdote, or purveyors of pedantic profundity; for which flagrant alliteration we offer our most profuse apologies.

THE latest models of piano key accordions manufactured by R. Galanti & Bros., 71 Third Avenue, New York City, and as shown by them in their latest circular, are eight in number, one of which, the *De Luze*, is furnished in either pearl or gold finish. The prices on the regular models range from \$90.00 for *Style No. 21*, to \$350.00 for *Style No. 15*, while that for either finish of the *De Luze* is \$450.00. The ninety-dollar instrument is equipped with 16 basses, the least possible number, according to R. Galanti & Bros., that it is possible to do with if the best results are desired. This concern claims to have the world's largest factory equipped for the producing of the best grades of instruments. Details, specifications, and prices, of the products of this company are included in the circular above referred to, which will be sent to all those requesting same.

WE HAVE just received literature on the *All Weather Loose Leaf Band Music Folio*, manufactured by Dwight W. Godard, 17 South River Street, Aurora, Illinois. According to the circular at hand, 90,000 of these folios have been sold since they were first put on the market, eight years ago. We also learn that among the names of those who have testified to the utility of this device are to be found G. C. Barnum, Director, Northwestern University Band; Albert Austin Harding, Director, University of Illinois Bands; Elmer G. Sulzer, Conductor, University of Kentucky Band; and H. J. Charlton, Director, Holton-Elkhorn Band. From the pictures presented in the literature to which reference is made, we would say that the folder was an ingeniously and neatly gotten-up affair. The music, which is inserted loose, is protected from the vagaries of the weather by a transparent covering on the front, and the instrument lyre slips into a pocket at the back, thus preventing the covering-up of even a single note. It would appear that it were worth the while of anyone having use for a band folio to drop a line to Dwight W. Godard at the above given address, requesting that the circular mentioned in this note be sent them, in order that they may be more fully informed concerning the folio than it is possible for us to do in the limited space at our command.

(Turn to Page 56)

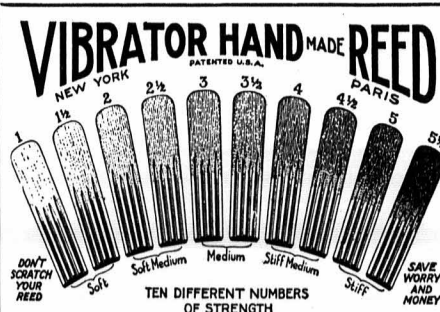
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Educational Music

A Review Column Conducted by

FRANCIS FINDLAY

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

PLAYING THE PIANO, by Guy Mater and Helene Corzilius. A course of rote training for beginners—class or private instruction—in two editions: Teacher's Manual (complete), and Student's Book (without explanatory text). Published by J. Fischer & Bro., New York.

ONLY the student's edition of this new work has thus far reached this reviewer's desk. This book embodies very attractive material that, it would seem, has been carefully arranged in order to conduce to the development of pianistic beginnings. The material progresses from very short, isolated phrases and single notes to complete tunes with suitable accompaniments, and while it is intended that these be taught by rote, it is recommended that the notes be kept before the pupil from the very beginning, apparently with the idea of leading into a gradual transition from rote to reading ability later on.

The presentation of chord material is particularly happy, and should pave the way to considerable knowledge and understanding of the nature and function of harmony in the simple music included in the book. Thus will be laid a foundation for this phase of musicianship as it may be expected to unfold when the pupil has reached the more complex situations. Another feature, which will commend itself, is the presentation of varied accompaniment forms; these should serve as models for the more frequent types found in piano literature.

It would appear that this book is a genuine contribution to the literature of pianoforte pedagogy, and one awaits with interest the opportunity to examine the Teacher's Manual. The Student's Book provides such evidence of careful pedagogic thought that one is convinced the authors have some decidedly constructive things to say on the method of procedure in the early stages of piano teaching.

In passing, it is worthy of note that *Playing the Piano* has been adopted as the standard text for beginning piano classes in the Chicago Public Schools.

TEN VIOLIN PIECES IN DIFFERENT STYLES (with Easy Shifting Within the Three First Positions, Also Playable in the First Position) by Eugene Gruenberg. Published by Oliver Ditson Co., Boston, Mass.

We are glad to recommend this collection to all teachers who know the value, in their lessons, of music thoroughly good in itself and well worth studying, which also presents, as models, ten different styles. In their order you have: 1. *Lullaby*; 2. *March*; 3. *Ripples and Waves*; 4. *Gavotte*; 5. *Minuet*; 6. *Intermezzo Espagnole*; 7. *Mazurka*; 8. *Little Gypsy*; 9. *Tarantella*; 10. *Vienna Valse*. The titles indicate their character. Mr. Gruenberg wrote much and edited much, but not hastily. He was a man of "reading and reflection." He taught a great deal, being for many years one of the leading violin teachers of the New England Conservatory. His student years were passed in Vienna, where he was a pupil of the most eminent teachers. He came to Boston as a young man, and was engaged for the Boston Symphony Orchestra. His many years both as a performer and teacher led to his being regarded as among the foremost authorities on violin pedagogy. Any teacher would do well to use not only the *Ten Violin Pieces in Different Styles*, but all that he wrote or edited. His work is especially suited to conditions confronting violin teachers at the present time.

STRING QUARTET IN G MAJOR, by Wyatt Fargeter, published by Oliver Ditson Co., Boston, Mass.

We have also from Ditson a *String Quartet in G Major*, founded on Canadian folk tunes, which was awarded a special prize in the International Competition at the Quebec Folk Song and Handicraft Festival in 1928. I am unable at the moment to write about the composer, Wyatt Fargeter. The quartet has three movements; they are all of only moderate difficulty; the parts are well written and interesting for the players, as the quartet is polyphonic in construction. This quartet could be used, I am sure, among the more serious violin students in our high schools. We may have a chance, later, to say something about the composer of this quartet, and possibly other works.

—E. A. S.

He—"Do you care for dancing?"
She—"No."
He—"Why not?"
She—"It's merely hugging set to music."
He—"Well, what is there about that you don't like?"
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♫ **ROUND TABLE** ♫

THE following letter was received from a subscriber, and as the point involved appears to be a pretty one and of interest to all readers as an addition to the sum total of their general musical knowledge, it is here presented.

It would be appreciated by me if you could clear up a question through your column, concerning "stopped tones" on the French horn; when the hand is inserted in the bell, is the tone raised or lowered? By actual test I am convinced that it is lowered; but writers on instrumentation seem to differ on this question, and I would like to know what has brought this about. Prout in his treatise, "The Orchestra," says that by "stopping," the tone is lowered, as also does Miller in his book, "The Military Band." On the other hand, Clappé in his work, "The Wind-Band and Its Instruments," says that Hampe in 1770 discovered that by inserting the hand in the bell, the pitch was raised; while the "University Musical Encyclopedia" credits the same man as having discovered that it lowered the tone. This, to me, seems a glaring contradiction, and I can't understand why it should be so, as these recognized writers surely must know what they are talking about. Who is right, and what is the reason for the totally different statements regarding this?

Hoping that this will be made clear to me in an early issue of your valuable magazine, I am,

GEORGE C. HAZEN.

The matter was referred to Mr. Russell V. Morgan, co-author with Messrs. Osbourne McConathy and Harry F. Clarke, of the Ditson School and Community Band Series. Mr. Morgan's answer to the question set by Mr. Hazen now follows:

In one sense I apologize for delaying the answer concerning French horn. In another sense I feel that I have been justified because it enabled me to get in touch with four or five of the very best French horn players in the city of Cleveland. Also, it may interest you to know that I played French horn, myself, professionally for two years on the road, but I wanted the opinion of the symphony French horn men to supplement my own knowledge.

It is easy to see why the question of "stopped tones" on the French horn causes some confusion. It is easily discovered that the tone of any brass instrument is lowered while slowly inserting the hand into the bell. This actually happens in the case of the French horn, and, if the hand is wedged tightly into the bell, the resulting tone is approximately one-half step lower than if blown with the open horn.

However, this is the really important point: Players have discovered that by slightly over-blowing they produce a stopped tone of much better quality than is one-half step higher than the open tone represented by the same written note. In other words, this is not the same open tone muted, but is an entirely different tone—actually the next partial above—that is lowered. This can only be done on the French horn because the space between partials or over-tones on other brass instruments is considerable, while in the case of the French horn the partials are very close together and it is simple to select the partial a whole step above and mute it for the tone desired.

I believe that this will explain the confusion of what actually happens to the stopped tone. A given tone is actually lowered, but in actual practice the horn player selects a partial one step above for stopped tones, as the resultant tone is much clearer and of better quality.

Of course this only refers to stopped tones secured by inserting the hand into the bell of the instrument. There are now mutes available which give a muted effect without changing pitch, but it is also true that the quality of tone secured by these artificial mutes is not at all the same quality as is secured by complete stoppage of the bell with the hand. They produce an excellent effect but not the same kind of tone.

—RUSSELL V. MORGAN, Director of Music,
Cleveland Public Schools.

The Drummer

Continued from page 51

It may readily be seen that the drummer's flam executed on the snare drum, an instrument producing all rhythm and no melody, cannot follow the characteristics of the long grace note, while it may follow those of the short grace note, or acciaccatura, even though the flam is a device peculiar to the snare drum, and its effect is not comparable to that of any other instrument played from similar notation.

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- (4) We reserve the right to reject any copy which may not comply with the above stipulations, or which may be, in our opinion, in any way objectionable. In justice to our advertisers, whose patronage makes it possible to issue this magazine at the nominal subscription price of \$2.00, we cannot accept for free insertion any copy which may be classified as business advertising.

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New England Music Festival Association

THE following officers and standing committees were elected at the annual meeting of the Association, held October 26 in Boston:

Honorary president, Mrs. William Arms Fisher; president, William C. Crawford; vice president in charge of festivals, Francis Findlay; vice president in charge of contest rules, Walter H. Butterfield; vice president in charge of final contests, Paul E. Wiggin; treasurer, William P. Hart; secretary, C. V. Buttelman; assistant secretary, Katharine Baxter; clerk, Gladys Pitcher.

School Orchestra Committee: Harry E. Whittenmore, Somerville, Mass.; James D. Price, Hartford, Conn.; Charles R. Spaulding, Newton, Mass.

School Band Committee: Carl E. Gardner, Boston; Fortunato Sordillo, Boston; Alton Robinson, Bangor, Maine.

School Chorus and Glee Club Committee: Walter H. Butterfield, Providence, R. I.; Mrs. William Arms Fisher, Boston; Joseph Gildea, Boston; J. Edward Bouvier, Worcester, Mass.; Grace Pierce, Arlington, Mass.; Mildred Martin, Revere, Mass.; Harriet Perkins, Malden, Mass.

At the annual meeting, reports were heard from the New England state committees, the following being a résumé of the contest announcements for 1930:

New Hampshire. The second annual New Hampshire school music festival has been tentatively scheduled for May 4, at Concord. Program will include band, orchestra, and glee club contests. Mrs. Esther B. Coombs, Chairman of State Committee, Hampton.

Maine. The third annual school band and orchestra contests will be held in Bangor, early in May. Plans are also being made for a state orchestra and state chorus, to appear at the annual meeting of the State Teachers Association next spring. State committee: Alton Robinson, Chairman, 166 Union St., Bangor; Dorothy Marden, Waterville; E. S. Pitcher, Auburn.

Rhode Island. The second state school band contest will be held in Providence, early in May. It is likely that orchestra contests will be included if there is enough interest shown, and announcement may be expected shortly of a state school chorus and glee club festival. For information, address Walter H. Butterfield, Classical High School, Providence, or Paul E. Wiggin, Pawtucket High School, Pawtucket.

Connecticut. No announcement of a school music festival has yet been made, but it is understood that there is interest evident, with strong likelihood that contests will be organized this year.

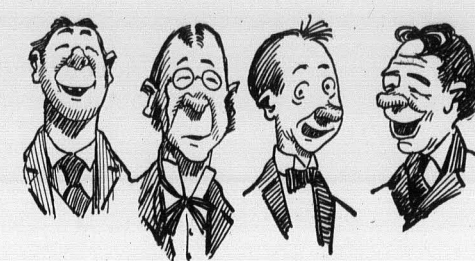
Vermont. This state will have two district festivals in 1930, one at Burlington, and the other at Springfield. The Burlington event will be the third held in that city and sponsored by the Exchange Club of Burlington. The festival program will include band and orchestra contests and a state orchestra, the latter to be rehearsed and conducted by Harry E. Whittenmore. For information, address Clark E. Brigham, Chairman of Local Committee, Burlington, or Adrian E. Holmes, Contest Chairman.

The Springfield district contests will be sponsored by the Rotary Club of Springfield, and will serve that section of the state that is difficult of access to the northern district contests at Burlington. For information, address R. N. Millett, Principal, Springfield High School, or Mrs. Jessie L. Brownell, Music Director, Springfield High School.

Massachusetts. The state band and orchestra contest for 1930 is advertised as a major event in the celebration of the Massachusetts Bay Tercentenary. The festival is sponsored by the Waltham Chamber of Commerce and the Public Schools of Waltham, and arrangements are being made to include not only school bands and orchestras, but bands and orchestras maintained by Rotary Clubs and similar organizations. Miss Maude M. Howes, Quincy, is Chairman of the State Contest Committee, and the local committee includes Earl J. Arnold, Secretary of the Chamber of Commerce, and Raymond Crawford, Director of Music, Waltham schools.

New England final band and orchestra contests will be held at Pawtucket, Rhode Island, probably May 24, under the auspices of the Pawtucket School Band Association, Chamber of Commerce, Blackstone Valley Music Teachers Society, and the Rotary, Kiwanis, and Lions Clubs. First and second winners of any of the New England state or district school band and orchestra contests are eligible. For information, address Paul E. Wiggin, Chairman.

Chorus and glee club festivals. By vote of the Association, special attention will be given to the development of this phase of the New England Festival movement. Already several state events have been announced, and further announcement may be expected soon. For information, address Walter H. Butterfield, New England Chamber, Classical High School, Providence, R. I.



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Potato Bug Parade George L. Cobb
Some people like to program it under its sub-title, "An Arrostook Episode," but either way it is an excellent eccentric novelty in the style which has made fame for its composer.

***The Ghost Walk** George L. Cobb
The title tells the story.

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PUBLISHER'S STATEMENT

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—C. V. Buttelman	Boston, Mass.

(Signed) Walter Jacobs, Treasurer
Sworn to and subscribed before me this 25th day of September, 1929.
(Seal) **HOWARD P. COBB, Notary Public.**

New England High School Festival Orchestra. Third annual concert, in April, 1930, conductor, Francis Findlay. For information, address Harry E. Whittenmore, Chairman, 43 Powder House Blvd., W. Somerville, Mass.

Official Organ: By vote at the annual meeting, Jacobs' ORCHESTRA-BAND MONTHLY was named as the official magazine of the New England Music Festival Association. (For complete report of the actions of the 5th annual meeting of the New England Music Festival Association, address the secretary, 120 Boylston St., Room 235, Boston, Mass.)

An elderly lady was shocked at the language used by two men repairing wires close to her home. So she wrote to the Bell Telephone Company on the matter and the foreman was asked to report. This he did in the following way: "Me and Bill Fairweather were on this job. I was up the telegraph pole and accidentally let the hot lead fall on Bill. It went down his neck. Then Bill said, 'You really must be more careful, Harry!'"

[See Opposite Page]

In Melody Land

is a volume that does for the beginning violin pupil just what the title suggests — opens up the beautiful vista of "Melody Land" by providing melodious little solos of positive musical worth that give a fascinating interest to every lesson from the very first.

"In Melody Land" is not an instruction book, but is intended as a supplement to the regular method in use. The teacher will observe, on inspection, that each piece, if judiciously selected, is a drill on the subject at hand, while to the pupil it is a "really-truly" violin solo; thus is the task of the teacher lightened and rapid progress of the pupil furthered by pleasurable little journeyings "In Melody Land."

Practical application of the material to any system of teaching — class or private — is facilitated by grouping of titles under headings in the table of contents. For example: Where the lesson introduces the second finger, the selection should be made from numbers 10, 11, and 12; if the study is in the key of D major, assign number 17, "The Princess."

The piano parts have been kept well within the scope of the average pianist to encourage performance in the home.

CONTENTS

Playing on the Open Strings

1.	A Wee Bit
2.	Little Indian
3.	On the Lake
4.	Drummer Girl
5.	Soldier Boy

Introducing the First Finger

6.	Raindrops
7.	The Swing
8.	Lullaby
9.	Roaring Lion

Introducing the Second Finger

10.	Merry Go Round
11.	The Cloister
12.	Fireflies

Introducing the Third Finger

13.	Chatterbox
14.	The Scooter
15.	Music Box
16.	Folk Dance
17.	The Princess
18.	Arrival of the Prince
19.	The Peacock
20.	Gavotte
21.	March — Our Class

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KEEPING POSTED

For the purpose of putting our readers in touch with the announcements and products of manufacturers, publishers and others; this purely as a reader's, not an advertiser's service. Only new matter will be included herein, and comment on music is restricted to non-critical mention.

More Keeping Posted on Page 52

THE *Birchard Broadsheet* was started in September, 1928, and is issued quarterly: September, "School Opening"; November, "Christmas"; January, "Mid-Semester"; March, "Spring and Commencement." Its editor is Nelson M. Jansky. In contents, this little magazine, which in the last issue at hand had doubled its number of pages, represents a record of school activities in which the *Birchard* publications have had their share. It is available free to all supervisors, who need only to address C. C. Birchard & Co., 221 Columbus Ave., Boston, Mass., in order to receive it regularly.

YOUR *School Band Reflects the Spirit and the Pride of Your School.* This caption heads the first page of a recent circular issued by Royal Uniform Company, 916 Walnut Street, Philadelphia, Pa. "When your band parades on the football field, or leads the students to and from an event, it is the center of all eyes. Its trim and attractive appearance causes each student to feel a spirit of pride swell within him — and to the outsider is given a picture of the school they represent. There is one thing certain — no matter how fine the music — your band is tremendously handicapped without the proper uniforms. It's the smartly attired band that gets the applause and actually plays best, for there is a psychology about a uniform that encourages the best efforts of the wearer." On the next page are illustrated four Royal models that represent the latest and most popular designs for school bands, while on the last are shown pictures of three school organizations completely equipped by Royal Uniform Company: J. W. Cooper High School Band, Shenandoah, Pa., Austin High School Band, Austin, Minn., and St. Gregory's Holy Name Band, Philadelphia, Pa. Several designs for collar and cap insignia, either embroidered or made of metal, are also shown, as well as three models of caps — the "Dress," the "Bell Crown," and the "Oversea." Royal Uniform Company will be glad to send samples of materials, price list, and full information, on request.

SLAVE *Songs of the United States*, an anthology of negro songs collected by William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, and for some time out of print, has just been re-issued by Peter Smith, New York City. The book was originally copyrighted in 1867. It consists of unharmonized melodies of 136 negro songs, divided sectionally as follows: 82 from the southeastern slave states, including South Carolina, Georgia, and the Sea Islands; 20 from the northern seaboard slave states, including Delaware, Maryland, Virginia, and North Carolina; 9 from the inland slave states, including Tennessee, Arkansas, and the Mississippi River; and 25 from the gulf states, including Florida and Louisiana, with a few in this group of miscellaneous origin. Not the least interesting portion of the book is the preface in which one finds many details concerning these songs, collected at first hand. *Slave Songs of the United States* will be reviewed in a later issue of the magazine.

A NOTE to the teacher by the editors of *The Young Students Piano Course* (A Standard Text for Class Teaching), published by Oliver Ditson Co., Boston, reads as follows: "The same music taught to the same children by twenty different teachers would make the children feel twenty different ways about it.

"In the Teacher's Book that accompanies this First Book of the Young Students Piano Course, the editors have tried to suggest not only what is to be taught but the manner in which it may be presented to the pupil, to the end that the child's mind will unfold to receive it and not be chilled by some cold currents of misunderstanding." And therein is stated an essential of a pedagogy that seeks successful issue with the young pupil. Never has there been a time in the history of music when the chilling of a child's mind "by some cold currents of misunderstanding" was less desirable than at present, when the major problem is that of kindling the initial spark.

This work, the editors of which are Dr. Will Earhart (Director of Music, Pittsburgh Public Schools), Dr. Charles N. Boyd (Director of Pittsburgh Musical Institute), and Mary MacNair, L. R. A. M. (Department of Music, Carnegie Institute, Pittsburgh), will be reviewed elsewhere in an early issue of the magazine.

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