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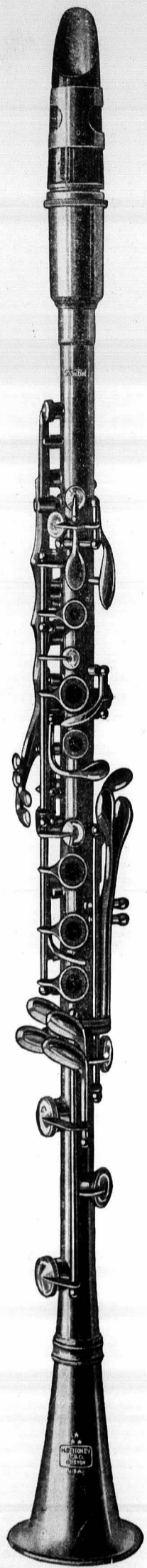
STANLEIGH MALLOTTE
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DECEMBER
1929

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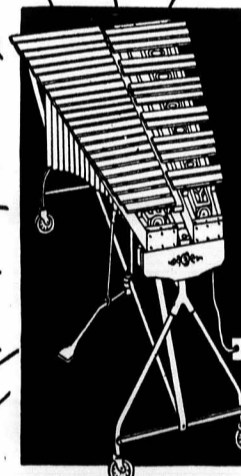
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Words & Music By PHIL BAXTER

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He can pick a note that's a brand new note. Did you ev-er hear Pete go on his pic-co-lo? No? Well! I'll put you wise Hes a bird in dis-guise a bird called Pic-co-lo Pete Did you ev-er hear Frank go "Plank, plank, plank on his Ban-jo? No? Well! (Hot Banjo in spot light)

(Sure 'nough) Did you ev-er hear Tom go "Tom, tom, tom" on his tom-tom? No? Well! (Hot Drums in spot light) He can pick a mash note (A man stands and imitates Jewish character)

He can pick a cash note (A man stands and imitates Jewish character) He can pick a "Swede" note (A man stands and imitates Swedish character)

(Quieness) Entire band picks out and points at some-one in Audience

He can pick a note that's a brand new note Did you ev-er hear Joe go "Vo do do" on his O - boe? No? Well! (Hot Oboe in spot light) But they can't beat Pic-co-lo Pete!

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PUBLISHED BY
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STANLEIGH MALLOTTE, the scholarly, albeit genial looking young gentleman, whose picture appears on this month's MELODY cover, is Publix's latest gift to the city of Portland, Oregon. That this gift is not without value is evidenced by the encomiums bestowed upon Stanleigh by Mr. David Piper, musical editor of the *Oregonian*, and a gentleman of rare discrimination. Mr. Piper writes as follows: "He gets more response from his audience than any two organists who have sat at the desk before him. I have expressed the opinion that he is the cleverest organist I have ever heard, and I have heard Jesse Crawford." And that, lads and lassies, constitutes a real tribute to the ability of an organist, for it is no easy matter to bring such superlatives from a member of the hard-boiled Fourth Estate, a class who, with elevated noses, usually pass up such matters as an organ solo with cold disdain, or, at best, rate it along with the announcements for coming attractions.

Mallotte has been with the Publix organization for some four years, coming to Portland from the *Olympian*, at Miami, Fla. Philadelphia is his home town. Literature is his hobby, and his musical interests are not confined to the organ, as he was a professional violinist before he fell for the lure of the libbas.

Radio station KOIN broadcasts a daily program of his, played on the big four-manual in the Portland theatre. Mallotte's ability and personality have won him many admirers in his brief stay at Portland, and all evidence points to a record engagement for him at that show-shop.

—Denzel Piercy.

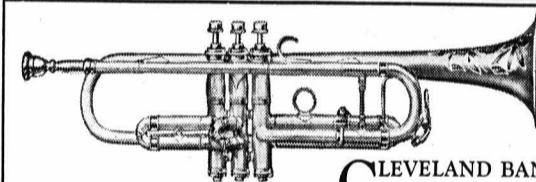
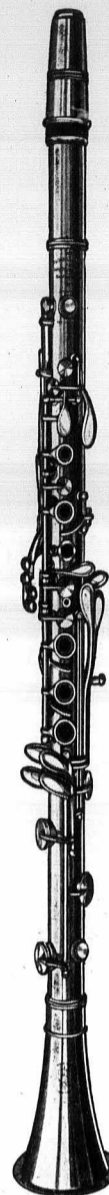
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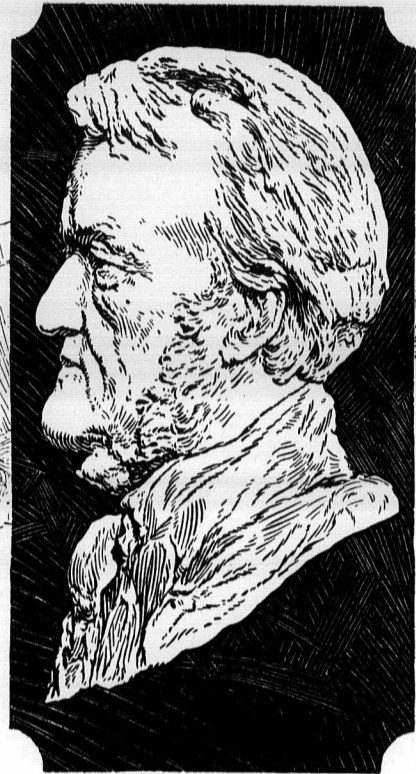
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DEC 14 1929

M E L O D Y

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME
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. 12 COPYRIGHT, 1929, BY WALTER JACOBS INC. DECEMBER, 1929

Serioso Ma Poco Leggiermente

DURING recent years there have been heard occasional rumors of projected summer music schools, or music colonies, conceived somewhat along the general lines of the Chautauqua idea. Various reports have been extant, most of them rather vague, but a few more definite, even to the point of giving the name, location, and personnel of the projectors. All of these rumors, presumably, had some foundation, but the only tangible development is one that we all know about and delight in. The National School Orchestra and Band Camp at Interlochen — that great institution that is the fulfillment of Joe Maddy's dream — has introduced what it seems not overdrawn to picture as a new era in our national life, in so far as musical advancement is concerned.

The success of the Interlochen colony, and its significance from the standpoint of music educators and music lovers generally, apparently point all minds in one direction; the "music camp" idea, thanks to the trail blazing of the Interlochen promoters, is firmly fixed in the national consciousness. Interlochen is truly an accepted national institution — not yet as widely known or as firmly fixed as it will be in another two years, but none the less established, not alone as a national music camp, but as the symbol of an American conception.

Popular opinion, as well as sound judgment of qualified authorities in close touch with the determining factors, evidences none, not to say need, for more than one summer music colony of the Interlochen type. Already, there are several privately maintained summer camps, with music study as an important or major activity, and these have contributed materially to public knowledge of, and favor for, the happy method of combining vacation with musical training. There will undoubtedly be more of these private camps, but this writing is concerned only with the extension of the cooperative camp idea.

Mr. Abbott, in his contribution on page 14, voices some of the principal reasons that seem to warrant, if not actually necessitate, the extension of the Interlochen idea. Several camps of this kind, located at strategic points in the various desirable resort and vacation playground sections of the country, would not only serve to provide the benefits of the summer music camp and normal training school experience to a greater number of students, instructors, and supervisors, but would also greatly stimulate the further development of private music camps. At the same time they would undoubtedly have the effect of establishing and maintaining educational and administrative standards, with a resultant influence on public opinion and good will that would prove of no inconsiderable benefit to promoters of the private camps.

It is quite generally conceded that the constructive influence of such enterprises as the National High School Band and Orchestra, the extensive band and orchestra contests, and the various "all-state" or "interstate" and "sectional" orchestras and bands, has as much significance in its effect on educators as in the actual achievements of the students themselves. The new era, with its new standards, has come so suddenly, and advances are so abrupt, it is not to be wondered that the individual supervisor or instructor, no matter where he is located, finds that without personal contact with these great demonstrations that are constantly setting the records of student music-achievements higher and higher, it is difficult — even well-nigh impossible — to readjust his own viewpoint, re-establish his own standards, and keep pace with the new methods.

Therefore, the more state and sectional school music festivals, the better, not only because of the greater number of children afforded the privileges and benefits thereof, but because of increased dissemination of the wholesome

A Reminder

THE ARMY Band Leaders Bill will no doubt come before Congress sometime after January first, probably with a hearing. Readers who have followed this page are fully aware of the purposes and aims of the measure, and those that agree with us as to the fairness and justice of the band leaders' claims would do well to remember that an endorsement of the bill from them to their congressmen and senators will greatly help matters. Procrastination is the thief of time. Do it now!

influences among members of the lay public, as well as the music and teaching profession. Particularly are these festivals needed in sufficient number so that no section of the country may be denied the benefit of their influence upon present and future members of the teaching forces. By the same token, summer music camps or conservatory colonies, or whatever you may wish to call them, are needed in as many localities as can support them; first of all, for their primary purpose as normal training schools, for students and teachers, as well as for the other good and sufficient reasons, the list of which is by no means exhausted by Mr. Abbott and this writer.

In regard to the rumors of projected camps, to which reference was made some several hundred words back, such movements as had been instigated at the time the Interlochen camp came into being were set aside by common consent, in order that undivided attention, energy, and financial support, might be available, to Messrs. Maddy and Giddings, and their indefatigable associates. This attitude was most praiseworthy, and typical of the spirit generally prevalent among music educators. However, there was wisdom as well as cooperative urge evidenced in the prompt subduing of enthusiasm for further camp developments until after the Interlochen camp had become thoroughly established and had made available a fund of valuable and informative experience — an asset not to be measured in dollars and cents by the promoters of new camps.

At the present moment a representative group of men and women in the Eastern part of the country are scrutinizing several of the embryonic projects for a music camp that have been held in cold storage for these several years. Apparently, refrigeration has not cooled either interest or enthusiasm, and with the benefits, above mentioned, available through the experience and achievements of the Interlochen corporation, it is not at all impossible that our friends who would like to have an Eastern music camp in operation next summer may see their ambition realized.

Provided — that these people and all supervisors, students, and parents, in the sections to be benefited, are aroused to the knowledge that such an institution is not wished into existence. Money and work — and much of each — are required. It is a real task to undertake, but it can be accomplished. We think it will be! — C. F. B.

A Diagnosis

IN A report to the Better Business Auxiliary Board of the Music Publishers' Association of the United States, for which he recently made a survey, John L. Bratton touches on some interesting matters. While it is true that Mr. Bratton's survey was undertaken to determine the origin of some of the ills from which music publishing is now suffering, and that its specific interest is held for those gentlemen engaged in this hazardous pursuit, still, fundamentally, anything that affects any one branch of the music professions or trades has its influence to a marked degree upon the others, as we have so sagely stated on various occasions, and for that reason we are of the opinion that a presentation of a few of the conclusions contained in the forty-one page report might interest our readers.

It would appear that at least four of the goblins, in whose direction the witch-doctors of music have been hurling incantations, are, verily, the thinnest of thin air. Take, for instance, the matter of general prosperity, or rather its lack. Many teachers, and certain dealers, have given as a reason for their own painfully bare cupboards, a scarcity of money amongst customers and the parents of pupils. We quote from Mr. Bratton:

Very careful investigation of three or four specific cases of this nature revealed interesting facts. One family visited at the behest of a music teacher, after that lady had reported that both children of the house had abandoned lessons because of financial stringency, frankly said that more money was coming in than ever before, but that there were so many ways to spend it that something had to be dropped, and music was the least necessary, because "the children weren't fond of music anyway." At another supposedly "poor" home, the mother was "paying off" a \$295 fur coat, and had stopped her son's music lessons, and "sent back" the piano "temporarily."

Pleasure-seeking, again, is a phantasmagoria of super-heated imaginations. Once more, Mr. Bratton:

The truth is, and it was brought forth through certain lines of questioning and observation, the music teacher who knows how to "sell" the real character of music to parent and pupil, has no difficulty in driving away the commonplace pleasure-seeking bugbear. Hundreds of teachers have fought, and are continuing to fight, undue pleasure-seeking propensities by the simple plan of making the pupils' music more pleasant to them than anything else.

In fact, if there was one fallacy that the survey completely exploded, it was this delusion about pleasure-seeking driving the youth of America away from music. The children want music urgently; and wherever they have abandoned its study for ordinary pleasures and frivolity, it is because the missionaries of music — the teachers and dealers — in such places are deficient, and unable to cope with the situation.

Such a sweeping statement demands qualification which is supplied by an examination of those attractive features with which successful teachers now supplement their instruction. These are games, contests, recitals, innovational forms of instruction and definite evidences of steady progress. Teachers able to evolve such supplements, and possessing the personality to put them over, neither fear a pleasure-loving age nor any other influence detrimental to music.

Continued on page 54

The Fruit of the Tree

THE NATIONAL
HIGH SCHOOL ORCHESTRA
and BAND CAMP

By Stanley B. Ferguson

Although the story of the fruition of Joseph E. Maddy's inspiration into the N. H. S. O. A. B. C. is by now known to all, and although many articles have been written concerning the camp and its activities, we are under the impression that here is the first full length picture of life at Interlochen yet to appear written by one who was there as a student. We, ourselves, found Mr. Ferguson's article of more than ordinary interest, and we are sure that our readers will agree with us in this matter.

ALL winter the National High School Orchestra Camp at Interlochen, Michigan, was deserted; icy gales had shrieked through the empty camp and the swirling snow had piled high against the walls. Later came low, swiftly-flying clouds with hail and driving rains; the snow slowly disappeared. With spring came crews of workmen building — always building. New cottages appeared, a library, an extended bowl, boats, boathouses, and tennis courts.

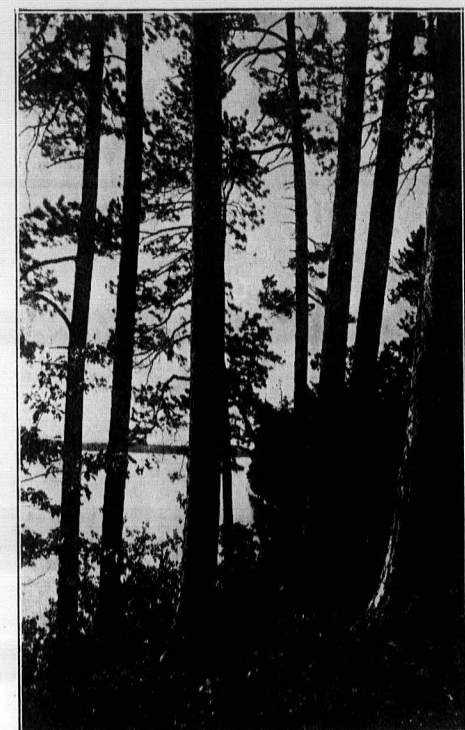
The latter part of June brought autos, boats, buses, and long, fast trains from Detroit and Chicago, laden with boys and girls, the pick of America's high school musicians; from Washington and Florida, from California and New England — even from Hawaii. They came to learn — to maintain the high ideals established in the last year's camp — to create music far better than they ever had before, and to receive inspiration, for one cannot inspire others without being inspired oneself.

On the morning of June twenty-fourth the largest symphony orchestra in America assembled for the first time — the 1929 National

High School Orchestra, numbering two hundred and thirty-five players, and representing forty-two states, and Hawaii. The strictly enforced rules of a symphony orchestra were set firmly down before the players, for absolute observance: Every player to be seated five minutes before rehearsal time; perfect quiet after the conductor had stepped upon his stand. A whisper, a pluck of a string, or a scrape of a chair, brought dire results upon the head of the offender.

Two weeks slipped by. The raggedness of the first few days began to disappear. Once accustomed to the rules, it was not only easy but natural to obey them. The orchestra progressed rapidly and with enthusiasm. The A Cappella Choir, under Mr. Evanson, advanced to an astonishing degree of perfection, as did the symphonic band under Mr. MacAllister. Classes in conducting, orchestration, harmony, and many other subjects were in full sway.

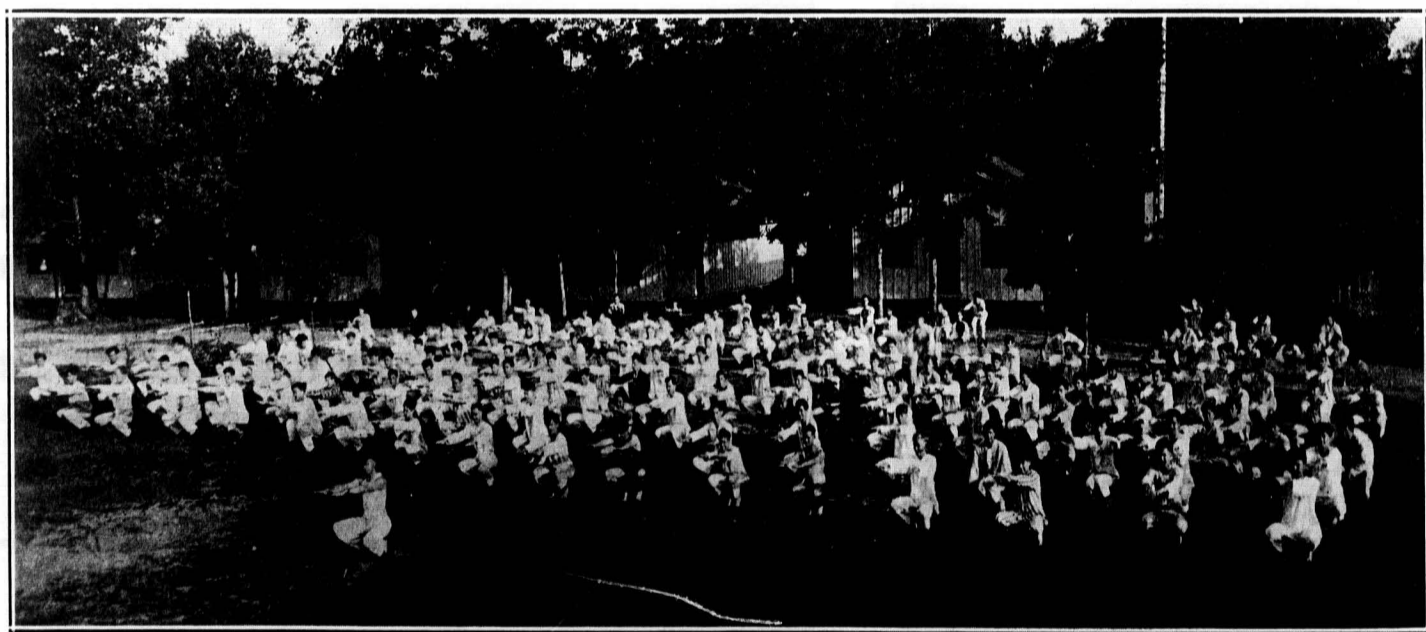
The most impressive thing at camp was the splendid spirit of enthusiasm and cooperation that dominated the faculty, staff, and students, whether at tryouts, or at tennis. This spirit became more and more in evidence as the sea-



View from girls' quarters overlooking the lake.

son progressed. There were two things held in common by all; a love for good music, and a love for Mr. Joseph E. Maddy, of the University School of Music, Ann Arbor, Mich. It was Mr. Maddy who started this great movement; it was on his shoulders that fell a great share of burdens and worries of organization, and it is to him that members of the camp, educators, and all lovers of music, are indebted for far more than they can ever even hope to pay.

Once a week Miss Edith Rhett, Educational Director of the Detroit Symphony Orchestra, gave an illustrated lecture on the week's program, accompanied by a Victor Orthophonic and a Steinway. These lectures proved to be valuable as well as interesting, and as the time went on their value grew more and more apparent. The students learned things about Tschaiakowsky, Wagner, Beethoven, and Schubert that they had never known before; they learned about the form of a sonata and a symphony; they learned to appreciate the impressionistic Debussy, and the profound depth and purity in the works of that great intellect, Brahms.



Every morning at seven o'clock this sort of thing took place at the boys' camp (and at the girls' camp, too, for all we know). Setting-up exercises. Note the varied taste in pyjamas.

American works were by no means neglected by the orchestra. Things by Edgar Stillman Kelly, Howard Hanson, Leo Sowerby, Carl Busch, Henry Hadley, Ernest Bloch, Victor Herbert, Rudolph Friml, Albert Stoessel, and others, were played and studied.

Among the choral works given were *Deep River*, *Montezuma Comes*, the oratorio *Elijah*, and many others. More than once it was that the choir held its audience spellbound. Gilbert and Sullivan's opera, *The Pirates of Penzance*, accompanied by a sixty-piece orchestra, with a gorgeous stage setting and beautiful costumes, made a big hit. It was very discernible that the artist that made the "big wallop" was the leading tenor, who sang wonderfully. The other soloists were also commended highly.

From the Orchestra's Repertoire

The orchestra was introduced to some very difficult modern selections. Among the various and baffling tricks of the trade was a $7\frac{1}{2}$ time in Leo Sowerby's tone-poem, *Prairie*, which was written for, and dedicated to, the National High School Orchestra. Ernest Bloch's epic rhapsody, *America*, brought some wilting and aggravating



From left to right: Harold M. Little, camp director; T. P. Giddings, supervisor of instruction; J. E. Maddy, president and musical director; Willis Bennington, secretary-treasurer; Dr. F. W. Clements, medical director.

technicalities. I can still see the unlucky trombone section sweating away over the third movement. Howard Hanson's "Nordic" *Symphony* wasn't conspicuous for the ease of accomplishment it offered, either. One day Dr. Hanson gave a very interesting lecture on this composition in Mr. Skeat's harmony class.

The presentation of *America* was so inspiring as to cause some symphony men in the audience to say that they had never before heard it played with such fire and emotion. This is one of the numbers that may be included in the orchestra's eastern tour in February. Among others are *Symphony No. 6*, (Pathétique) Tschaiakowsky; *Valse Triste*, Sibelius; and *Overture to "Tannhäuser"*, by Wagner. The tour will include Atlantic City; Carnegie Hall, New York; Metropolitan Opera House, Philadelphia; and the new Constitution Auditorium, Washington. Walter Damrosch will act as guest conductor either in New York or Atlantic City. Concert engagements are also being booked for a European tour in 1931.

During the month of August, recordings were made for the Victor Orthophonic (Red Seal) Records, and these included Beethoven's *First Symphony*, Albert Stoessel's *Volga Boatmen's Song*, and others.

The National High School Band, in its turn, presented such works as Tschaiakowsky's *Fourth Symphony*, Wagner's *Die Gotterdammerung*, and Saint-Saëns's tone-poem, *Phaëton*. At every

concert it gave a delightful musical comedy number. The Band was the sensation of the Michigan Cherry Festival. One could not help but be impressed at the sight of this great band approaching in the distance; to see the line (extending from sidewalk to sidewalk) of gleaming gold sousaphones radiating and shining in the noonday sun like so many great bowls of fire.

A Lovely Setting

Beautiful indeed is the camp at Interlochen. What setting could be more perfect for American music? How much more impressive is Bloch's *America*, for instance, when played under the stars on soil of historic association, than in a brilliantly-lighted and hot concert hall in a great city. How much more appropriate it seems with the rustic stage in front, the silent forests to the right, and the moonlight shimmering on the lake to the left, with countless leagues of stars above, and a soft wind rustling in the trees.

In such an atmosphere it was that the boys and girls of the camp always found themselves. During the intermission at concerts, they were not crowded into a room reeking with tobacco smoke. No, indeed! They wandered out to the shores of the lovely Lake Wah-Bé-Ka-Netta instead. Oh, well, all I can say is that it "can't be beat."

The solo contests were a great success. There were contests for any, and every instrument, with exception of those for which players could not be produced in sufficient



Upper: A Canoe Tilting Contest on Lake Wah-Bé-Ka-Netta. Lower: Pasquale Montani and the Harp Class.



number for a contest. Among these are contra-bassoon, hecklephone, contra-bass clarinet, and — Chinese wood block! After a terrific battle in "Congress," rulings were made which resolved that clash-cymbals, bass drums, steamboat whistles, cow-bells, and riveting-hammers, "were not musical instruments, but accessories, thereby being deemed as not eligible for the solo contests." This ruling completely foiled and baffled the strong-armed clash-cymbal player in the next cottage, who persisted in limbering up when I wanted to write letters.

The end of camp drew near. The audiences grew larger. The orchestra had been molded into a high class symphony orchestra of which John Erskine has said, "They read so much more than the notes." Guest conductors came and went, as did many great artists, statesmen, and financiers. None but had the highest praise for the work accomplished.

The final concert came. An immense audience packed the Bowl. Two symphonies — one by Brahms, and the other by Hanson — were on the program, together with a composition by one of the students. On this program appeared the A Cappella Choir, which, among other things, gave chorales by Bach. The 1929 National Orchestra closed the season with Liszt's symphonic tone-poem, *Les Preludes*, which is based on excerpts from Lamartine's "Meditations Poetique," where it is said, "What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death?" With the majestic tones of this work still echoing through the glen, the camp was closed. Two hours later long trains left for Chicago and Detroit, laden with musicians who will constitute our future symphony orchestras, and who will teach in our public schools. These players have been scattered far and wide over the continent. Some of them cannot return. Who will be the members of next year? That is the question. Now is the time for the boys and girls that hope to make the grade to begin to practise. Remember that the highest honor that can be received by any high school musician in America is to be made a member of this camp. Thousands had to be turned down last year, but this year it will be possible to accommodate more.

Epilogue

And now a sudden hush is fallen over the Bowl at Interlochen, with only the moaning wind in the trees to take the place of the glorious music of last summer. Driving storms will howl through the deserted camp, but when spring once more rolls around, again will come workmen — building — always building — new cottages will arise, and greater improvements evidence themselves. The latter part of June will see autos, boats, buses, and long, fast trains, carrying the pick of America's high school musicians to this loveliest of all temples of music. Once more will strains from the works of the masters, old and new, steal through the trees and across the lake at camp. A camp bigger, perhaps. Better, possibly. But dearer to the hearts of newcomers than to those who have enjoyed it in the past? Impossible!



Walter Heerman, assistant solo cellist, Cincinnati Symphony Orchestra, and instructor at the Cincinnati Conservatory of Music, and Vladimir Bakaleinikoff, assistant conductor and solo viola, Cincinnati Symphony Orchestra; both are members of the faculty at Camp.

Fiddle Fads and Fiddle Fancies

(Part Two)

By ALFRED SPRISLER

Here with is presented the balance of Mr. Sprissler's article on the totems and fetishes devoted to the worship of old and, in his opinion, many times, unworthy instruments. In "Part One" he laid down the dictums that a state of mere venerability in fiddles is no certificate of character, and that a false patriarchal grandeur can be acquired with comparative ease. He explained the procedures followed when a new candidate for canonization appeared, described the pitfalls that assail the feet of collectors, and closed with a description of an old-time fiddle repairer, devoid of both sentiment and flattery. We leap the yawning chasm of thirty years or more, and —

BUT today! You enter a neat and elegant shop, whose furnishings are in mahogany, black velvet, and plate glass. Repair work is done in an isolated building, into the further regions of which the customer never penetrates. In the finest of show cases are displayed, under lock and key, violins, violas, and violoncelli, of all vintages and grades. In the glass topped counter reposes on exhibition a viola d'amore, which is the ultimate badge of smartness in violin shops.

You take the violin from its case and place it on the counter. Before it touches the glass the urbane and exquisitely dressed clerk slides a piece of black velvet beneath it.

"Where did you get that priceless instrument?" he rhapsodizes. After several inarticulate dithyrambs, he finally asks you what sort of artist repairing you wish done to the priceless instrument. You feel rather ashamed of yourself, after the nice, urbane young clerk has called your old fiddle a "priceless instrument," to have only a new soundpost set in it, so you order a new bridge, the peg holes rebushed, and all cracks re-glued.

"And," queries the nice, urbane young clerk, deferentially, "what value do you place on this exquisite instrument?"

You think twice, and answer "two thousand dollars" in a faint voice, for the fiddle only cost you a hundred and twenty-five. But the unctuous manner of the clerk and the general air of opulence in the surroundings forbid your being a piker. And then you receive an insurance receipt, a return check, and a booklet outlining the general policy of the House. And when you return for the violin you receive a bill that causes a momentary fog to settle before your eyes.

The Literature of Violin Sales

Repair men . . . pardon . . . luthiers have learned that a violin owner, especially one who has a suspicion that he has been bilked, wants flattery and is prepared to pay for it. The number of dollars spent yearly on the rehabilitation of tuneless old wrecks is incalculable and worthy of a better cause. A small fraction of the money expended in the upkeep of one of those senile fourflushers would buy a fine modern violin that has the only requisite a

violin needs: a good, full, rich tone that is easily brought out. But should everyone subscribe to this revolutionary doctrine we would have no luthiers. However, if one has a genuine old master in good preservation, and it has tone and playability, no sacrifice is too great for it.

And although the amateur with a fine (alleged) old violin goes a considerable way to make up the composition of the repair man's paradise, the amateur who *wants* an old master violin, and is well prepared to pay for the same, is nectar, ambrosia, and the laughter of the gods, themselves, to the proprietor of a modern violin shop. The musicians seeking old violins are of two types, one class of which is filled with musicians too learned to be bilked, but who always are; while the other group is made up of men too cautious and timid to be caught, yet who inevitably are. And both classes, discarding the single simple rule of violin buying, usually fall before the romance of some weird tale of the violin's origin, either invented for the particular customer or which goes along with the violin.

These stories used to belong to certain well-defined series, but the sophistication of modern life has penetrated a little bit, even into the close knit fiber of the violin seeker, with the result that the old stuff will not go. Chief among these old stories was the one about the violin's finder, a famous violinist who, vacationing in Spain or Italy, was rambling about the ruins of an old monastery. Somehow or other he found the priceless violin down an old well and carefully wiped it off (the violin, not the well). But the violinist soon afterward becoming deaf, or blind, or having fallen arches, or something equally terrible, was forced to sell his violin to a dealer who, after consulting the College of Heralds and the editor of the *Zeitschrift für Morgenländischen Sprachen*, solemnly, and with appropriate ceremonies, declared the fiddle to be a Gorgonzola, which was to the early Italian school as Roquefort and Camembert were to the French.

Nowadays there are different tales. As yet the writer has not had the distinct pleasure of hearing of any violins returned to the finance company for non-payment of instalments, but no doubt he does not hear everything. However, he did have the occasion to drive far, far into the country one winter's day in answer



Stradivari Cello, Viola, and Violin, from the de Medici collection, housed in the Palazzo Municipale, Florence, Italy. Probably as fine specimens of the master's work as are extant today.

to an advertisement purporting to offer a Gasparo da Salò and a Stainer for sale. He was not particularly interested in the Stainer, his own Widhalm being a sufficient example of that school, but the da Salò interested him mightily. Gasparo da Salò, living around 1560 or thereabouts, was one of the chaps who made the violin what it is today. He was the man who raised the violin from the viols by hand, and his work was consequently old enough to please the most ardent antiquarian among violin collectors.

Sausages and Fiddles

The violins were owned by a pork butcher, who could, in spite of his ghastly vocation, play the violin very well indeed. The da Salò was a fine instrument, old, it is true, but not as old as it was supposed to be. It had that vibrant, full tone that penetrates into the interstices of Gothic arches and strives on even terms with the sixteen foot diapason. The fiddle was tried and approved. It was evidently a fine copy, but it had all the necessary tone. The writer was going to order it wrapped up and sent home when he bethought himself of the price. He asked the requisite question.

"One thousand dollars," answered the butcher, with finality. There was no sale.

The story attached to this pseudo da Salò was interesting, and might have been true. The butcher had a distant relative, a nobleman, in Germany. If that does not make him distant one cannot say exactly what does. Well, anyway, the nobleman was short of cash, and, because America is reputed to have it to spare, he shipped his violins over here to be sold. Were the violin a da Salò, and although it was a fine violin and a bargain at the price, had anyone purchased it as a da Salò, he would have returned it after many days to argue with the butcher about the purchase. The impeccable nobleman theme may have had its bona fides in the particular case under dissection, but in the majority of cases it is a fabrication designed solely to take the attention off the violin as a musical instrument, and to direct it toward the violin as a romantic relic.

The other most popular theme is that of the widow whose deceased spouse was a wealthy violin collector. To the sale of such violins as he had garnered, flocks everyone in ten

counties to paw over the fiddles and to take advantage of the widow's grief and inexperience in violinistic matters. And yet another popular story is attached to the violin purchased by a very wealthy broker for his beautiful and talented daughter, who, after the manner of beautiful daughters, ran off to marry the man who had installed the iceless refrigerator, thereby ruining another career on the treacherous rocks of romance. Then the disappointed father in mingled desperation and cholera gives the fiddle away at the absurdly low price of twelve hundred dollars. Inasmuch as the fiddle may be worth two hundred, one can see that this form of literary endeavor pays very well.

There is psychology in violin buying and selling, and there is more of it than there is in a great many other quotable businesses. It is one of the few businesses in which the buyer is usually the one to fool himself. This he does by hypnotizing himself into a belief that he knows all about violins and can be told nothing by anyone. As a matter of fact, the writer would never take anyone's judgment in regard to a violin in respect to its appearance alone, and he certainly would not trust his own. He simply applies his simple rule of violin buying, and, if the violin passes the test, it is a good one regardless of the weird stories that accompany it, or the rhapsodies of the seller. All people, sadly enough, are not so enlightened as the writer believes himself to be. They see an old wreck of the Hesperus in a pawnshop window, come to the abrupt conclusion that it is a Stradivari or an Amati, rush inside the shop, throttle the clerk, and finally walk off with a prize, dearly bought indeed. The remaining days are spent in a fruitless series of arguments with themselves that it is a good violin, and with innocent bystanders that it is a Strad or an Amati. And it is remarkable that these pawnshop finds are never anything else but Strads, Amatis, or Guarneris. The reason for this is that the people who would make such a purchase know only those types of violins, and to them the others are unexplored regions.

When he gets his hands upon an old fiddle, the first thing a violin discoverer does is to



The late J. B. Squier, one of the outstanding American violin makers of the last thirty years or more. It is evidently the belief of Mr. Sprissler that the products of such craftsmen are better buys for musicians than spavined wrecks of more glorious lineage.

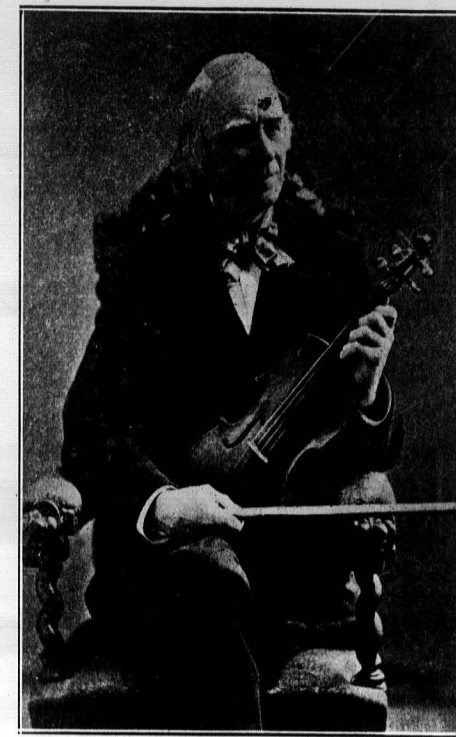
jiggle the box around so the light falls upon, and illuminates, the label. If there is no label, the violin loses prestige immediately. If there is one, the discoverer goes into frantic transports of joy. He fails, however, to consider that the label means very little. Anyone can insert a very convincing label, cunningly forged to represent very ancient printing, and, from experience, it seems as if the evidence of the label is anything but dependable.

However, the places for labels in the old instruments were varied. The writer was present at an inquest held over the viola in his collection. When the top was removed, a very faded label was seen glued in the left side near the f-hole, but in such an awkward position that it was not discernible through that aperture. It was a legend purporting that the viola had been repaired in 1702 by one G. Adami, of Halle or Hall, or something of the sort. Although unable to find out anything about the man himself, the writer could not but admire his extreme frugality in the selection of wood for the many repairs he apparently had performed. Even bird's-eye maple was used artfully in restoring one of the shoulders. Whose work the viola was we also failed to find out, but we are certain it has a tone seldom equalled, and never surpassed, among violas.

The appearance has much to do with the psychology of violin buying. Any indication of newness is the signal for much uncorked scorn and contumely. Synthetic age marks, "age" cracks, and cobwebs, are raved over and admired with cooings of delight. The "factory fiddle," no matter how clear and robust its tone, nor how easy its playing qualities, is the butt of much harsh criticism. And thereby hangs the tale of a "factory fiddle" that, after a life of scorn and insult, was taken to a clever repair man, who, with the aid of varnish remover and broken glass, deleted the spar varnish from the decks of the fiddle, and applied some fine old Italian varnish imported directly from Germany. The result was that people who had raised supercilious and disdainful noses at the tone and appearance of the "factory fiddle," now, thinking that it was the real thing, began hymns of praise and the usual adulation. As a matter of fact, except that the fiddle was a bit easier on the eyes, it was the identical fiddle it had always been. Yet these enthusiasts complimented the owner on his latest acquisition, and looked at it longingly.

The factory fiddle is often likely to be a very good violin. The fact is with most of them, however, that they often have very bad owners, and, as we have often bellowed to the welkin, many a bad violin can be improved by either a change in owners or a change in the condition of the owner's liver. The "commercial" violins, principally those from Japan, are not much to be commended, but the "factory fiddle" from Germany, or even the one made here in America, some selling for prices around fifty dollars or so, are often fairly good. If the purchaser buys it from a reputable dealer, and the violin's maker is known to be a good workman, the violin is a better investment than an "old" violin.

In this very mood is the story relayed to the writer by his friend, Mr. H. W. Phillips, who writes: "Anent the subject of rare (not well-done) old violins: A friend of mine took a trip to Europe, the large purpose being to purchase a really fine violin. Going to a noted luthier in Paris, he expressed his wish. And here came the old boys! From ravanstron and



Ole Bull and his Gasparo da Salò. After the famous violinist's death, and by the terms of his will, this instrument was shipped from America as a gift to his native city of Bergen, Norway. To Mr. A. J. Ostinger, of the Musicians' Supply Co., Boston, whose courtesy furnished us with this and the other pictures used this month, fell the responsibility of packing the instrument for its long journey.

crwth, which I believe the Welsh pronounce *crwth*, although it really doesn't spell anything, to Maggins, Salòs, Ruggieris, Guarneris, Stradivaris, on up to the later fellows.

"None suited. Bum fiddles, they really were. Then the Frenchman approached and whispered:

"'M'sieu wishes a really fine violin?"

"'Si, señor!"

"'Mais wait!' said Frenchy. He reappeared, bearing with tender care and pride an instrument.

"'Voilà!' he cried, and drew his arms away.

"'Ah, this really is a fiddle!"

"'M'sieu likes it?"

"'I should say I do!"

"'Voilà!' again howls the Frenchman, and with a triumphant flourish points through the f-hole. My friend looked at the ticket. He had come all the way to Europe to buy a Wisconsin fiddle! That's what it was. The pride of Frenchy's collection was an American 'factory fiddle!'"

There is only one gauge to use in buying a violin. Price, we have seen, is no criterion. Appearance, similarly, means nothing. The only measure is that of tone and playability. If you can get the full violin tone on every string at the proper location on the fingerboard without groping for it, and if there are no wolf tones, the violin is a good one. It is worth whatever you are willing to pay for it.

Experts can fix up motor cars by means of ground cork in the transmission, ether in the gasoline, and various other aids, so that they may deceive the wariest customer into buying a wreck fit only for a soft and comfortable spot on the nearest junk pile. No one can do that to a fiddle. It either has the tone or it has not. If it has not, and unless you, yourself, are an expert repair man and know where the trouble is, the chances are that it never will have any tone. And if, by a rebuilding process entailing the jacking up of the bridge and building a new fiddle thereunder, it is forced to undergo a costly set of repairs, it is extremely doubtful if it ever will be worth anything.

Here's a BIG NEW Idea!



Conn E \flat Alto 6-M.
With many important improvements.



Conn B \flat Straight Soprano 18-M.
Newest and best in Soprano saxophones.



Conn B \flat Tenor 10-M.
Sets the standard for all Tenor saxophones.



The Augmented Saxophone Band

IF YOU WANT your band to create a sensation, take a tip from O. H. Leonard, Director of Leonard's Band of Fresno, California. This band has increased its popularity and multiplied its attraction value by featuring a brilliant new idea.

Director Leonard refers to it as his AUGMENTED Saxophone Band and says: "Notice that all of my clarinets double on the saxophone for which I provide special music."

At every concert, Leonard's Band plays two augmented saxophone numbers and these are always the two most popular numbers on the program. This feature has made a real hit with every audience.

Here's an idea that any band can capitalize. It has proven popular with both the public and the players themselves. Its novelty attracts and it has real musical value as well.

Most Bands Need More Saxophones

There's a definite trend toward the use of more saxophones in progressive bands every-

where. Sousa is using 8 saxophones in his band of 60 pieces. Leading directors agree that more saxophones are needed to blend brasses and woodwinds into the most effective ensemble.

Directors who have their ear to the ground will take advantage of this situation. Begin to lay your plans now for more saxophones in your band. Write us for full details and suggestions for improving the instrumentation of your band by adding saxophones.

Choose Conns for Musical Quality

In saxophones, as in all other band instruments, the name Conn is your assurance of highest musical quality. More than half a century of experience and all the resources of the world's largest band instrument manufacturer are centered on maintaining Conn supremacy. Many exclusive features. Yet you pay no more than for other so-called standard makes. Any instrument sent on free trial. Just mail coupon.

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WORLD'S LARGEST MANUFACTURERS

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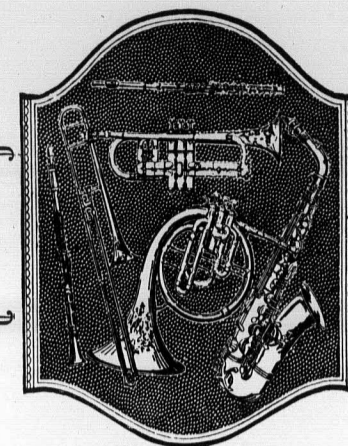
We are interested in adding more saxophones to our band. Please send full details for a _____ piece band.

Send free literature and details of free trial offer on _____ instrument.

Name _____
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State _____ County _____

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

CONN



Jobs For Musicians — The King of
Jazz Takes Note — The Power of
Music — Sell Music To Industry

CHORDS

Jobs For Musicians

IN organizing bands in the public schools of America, both grade and high schools, the problem is not to get the children interested (that's the easiest part) but to get some one who is competent to teach them. Witness the following lines quoted from a recent article in the *Supervisor's Service Bulletin*, a magazine for school music supervisors.

"The crying need in the instrumental field today is for the right kind of teachers. Young men and women, well-trained, good musicians, practical performers on several instruments, with a pleasing personality and the right sort of educational background, are at a premium. The opportunities for such teachers are many, the work is most attractive and the rewards are ample."

Professional musicians should heed this call. Anyone who is musician enough to play in a professional band or orchestra can easily adapt his talents to the school music field. No professional can afford to overlook this opportunity to sell his knowledge of music at a good price and to gain for himself a permanent, pleasant occupation.

Monthly Magazine Gets Results For Paul Tremaine



ATEMPO, which, according to its own confession, is a magazine "Published monthly in the interests of Paul Tremaine and His Aristocrats of Modern Music," is a newsy little sheet full of interesting things about Paul and his orchestra.

Robert C. Tremaine, brother of Paul and member of the orchestra, writes to us about it, "... you'd be surprised just how much good the little sheet is doing for us. Have a mailing list of nearly 5,000 all over the U. S. ... are getting both fan and financial replies from it." Among the interesting things which we note in *A Tempo* is a corner card reading, "Instruments for Paul Tremaine and His Aristocrats of Modern Music, Built by C. G. Conn Ltd., Elkhart, Ind."

Paul and His Aristocrats, if you don't happen to know it, are National Broadcasting artists, performing nightly at Yeong's Restaurant, 49th and Broadway, li' ole N'Yawk.

A New Book Of Interest To Musicians

THE *Music Conductor's Manual* is the title of a new book by Fred E. Waters, well-known band leader of Elkhart, Ind.

According to Mr. Waters his book represents, "... a careful analysis of the fundamental principles taught the author by the late P. V. Olker, a graduate of the conservatory at Leipsig, together with the knowledge gained by 23 years experience in conducting musical organizations, and is respectfully dedicated to the musical profession with the hope that it will assist those who desire to become conductors of music."

Mr. Waters' book will be found particularly helpful by musicians who are considering school music as a profession since it contains much valuable knowledge on organizing as well as conducting bands. The titles of some of its chapters are "The Technique of the Baton," "Art of Building Programs," and "The Psychology of Handling Musicians."

Information about the book may be obtained by addressing Fred E. Waters, 830 W. Franklin St., Elkhart, Ind.



The King Of Jazz Takes Note Of School Music

PAUL WHITEMAN is the latest professional musician to take note of public school music. Mr. Whiteman is the author of an article in the October issue of *The Musical Observer*, entitled "Teach Jazz in the Schools."

Although the motive behind the Whiteman article may be simply to set off some fireworks with this seemingly preposterous idea, nevertheless, it is evidence that news of the rising importance of public school music has reached even to Broadway. We say even to Broadway advisedly, for knowledge of scholastic happenings is notoriously a scarce article in the much advertised realm of the white lights.

Far fetched as the command to "Teach Jazz in the Schools" might seem at first glance, Mr. Whiteman has some very sound remarks to make on the subject. We quote a few as follows:

"Most youngsters take to jazz as a fly takes to molasses and if they play instruments, they will play it whether or not even if flogged by their teachers. Therefore why not teach a subject for which there is a real interest and desire?"

"Furthermore as a profession this field offers advantages which are financially attractive. The jazz player can frequently work his way through college tooting the saxophone or twanging the banjo and then step into a job paying \$75 to \$100 a week. In what other occupation does the June graduate start off with such a salary?"



The Power Of Music

AHARD-TO-BELIEVE fact gleaned from pages of *The New Yorker* is the following: "Mr. Leopold Stokowski intends to have no more monkey business at Carnegie. People who arrive a second late for the first note of his Philadelphia Orchestra will have to wait outside one hour, until the intermission, before they can be seated."

Can you imagine the conductor of any other kind of a performance daring to make such a rule? It would ruin even the Follies.

Mr. Gillette, Is This True?

IT IS noised about that razor blade manufacturers have found out how to make oboe reeds out of old razor blades, and that we may hourly expect an advertising campaign in behalf of "National Play More Oboes Week." This may sound a bit incredible to some, but for ourselves, we are ready to swallow it as the gospel truth. We wish to add, however, that the fellow who lives in the apartment below us deserves the credit for this discovery. He does things with the oboe, and if he doesn't use razor blades for reeds, we don't see how he manages to do what he does to that oboe.

E. T. Stotesbury—Drummer Boy

E. T. STOTESBURY, partner of J. P. Morgan and a well-known multimillionaire financier, is an occasional customer of the Henton-Knecht Music Company, Conn dealers of Philadelphia. One day Mr. Stotesbury came into the store and purchased a snare drum. H.

Benne Henton was curious to know what such a tremendously busy man could want with a drum. He inquired and learned that playing a drum accompaniment to Victrola records is one of the favorite diversions of Mr. Stotesbury. Curiously enough, drumming is a pet pastime of another wealthy business man — Strong, president of the Buick Motor Car Company.

Industry Turns To Music

MIXING music with steel mills, life insurance companies, plumbing supply factories, and industry in general may seem like a strange idea, but it isn't. Some of the largest corporations in the country today are mixing music with their business operations and finding it profitable to do so. Music is being used in these big industries to promote harmony and good feeling among the workers, and actual tests have proved that workers who are provided with music as a recreational activity are more satisfied and do more and better work.

Music is destined to play a larger and larger part in industry and soon may furnish a logical solution to the unemployment problem which now faces professional musicians as a class. Indication of the growing importance of music in the eyes of the country's foremost executives is found in a review of the book "Music in Industry" by Kenneth S. Clark, recently published in *The Management Review*, a magazine edited exclusively for executives. A paragraph quoted from the review will suffice to show why the book is considered important for the executive readers of the magazine.

"No attempt is made to measure exactly the influence of music, yet the result of research in 625 industries shows 911 musical activities in actual operation with 14,650 participants and with gratifying results."

There is a big field waiting for professional musicians who will undertake to go into industrial plants and organize bands. What's more it requires no special knowledge to do this, for C. G. Conn Ltd. stands ready to provide musicians with tested band organizing plans.

Wreck Fails To Faze Sousa's Conns



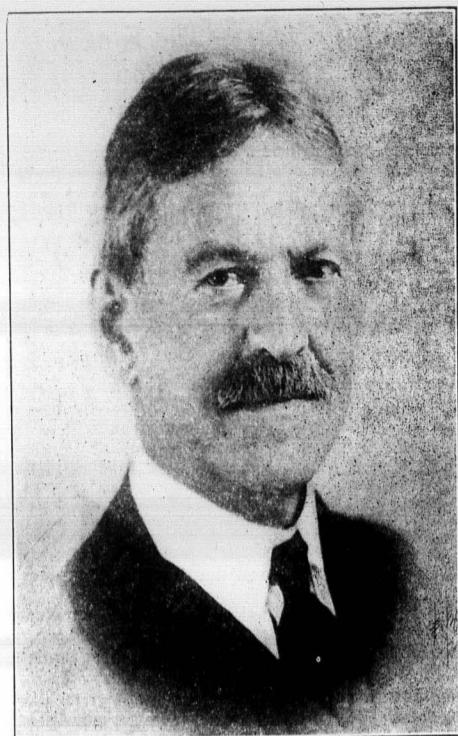
Just after the wreck—the twisted rails bear vivid witness to the speed at which the train left the track.

WHEN the special train carrying John Philip Sousa and his band was wrecked at Capps, Colorado, the Conn instruments belonging to the band were shaken up considerably. The instruments were banged about the baggage car with considerable force. Some of them were even thrown out of windows. The wreck occurred in the

afternoon, yet everyone of the Conn instruments included in the accident was used in a concert the next night and performed perfectly. They all withstood the shock of the wreck without any ill effects.

No gripping eye-witness story of the catastrophe seems to be at hand at the moment. The instrument inside withstood the shock without damage, what more fitting way of describing such an affair is there? of the incident, however, is available. Sousa and his band were riding on their special train on the tracks of the Denver and Rio Grande. This, if you don't know it, is a railroad. All of a sudden, at Capps, the train struck a rock (or something) and off the track it went, bag and baggage.

The Conn instruments used by the band probably received the roughest treatment of anything involved in the wreck, but they came up smiling, or rather tooting. As you can see from the pictures, the instruments were thrown through windows and banged about terrifically and they withstood all this rough treatment with never a whimper.



EDWIN A. SABIN

The Uninspiring Pupil

By EDWIN A. SABIN

Mr. Sabin, for a trifle over seven years, has conducted the violin department of this magazine. He studied his instrument under Julius Eichberg (Boston), Hubert Léonard (Paris), and at the Royal Hochschule (Berlin). His kindly personality and tolerant spirit, so well evidenced in this article, peculiarly fit him for the task of teaching, a career that he has followed hand-in-hand with that of a professional player.



TEACHERS, because of their vocation, always have had, and always will have, on their hands the solution of problems of a peculiar nature — at least as many of them as have pupils. However, the last statement might be qualified by admitting that, on account of unusual talent, some of these pupils are so easy to handle that the teacher may not look upon them as problems, yet in a deeper than ordinary sense they are. Such pupils should be given wise advice and careful guidance — not alone as regards their particular instrument technically, but also regarding music, itself, as being an artistic and educational force; they should be led to understand this latter point, if through lack of good influence and special instruction they have failed to grasp its importance. Teachers, therefore, should not underrate the value of their work, but be well assured that it is recognized by the most cultured people as an established need in some form or other in all communities, whether in the village or in the metropolis.

True Talent Rare

But I have not been considering these talented students as the sole object of this article, for we may say that under fairly favorable conditions they can take care of themselves. Furthermore, and although the little I have said about them may be well enough in its connection, they nevertheless do not play the principal part in the day's work of the teacher. Such part is likely to deal not only with pupils of doubtful talent, but with some who apparently have no talent whatsoever, and therein we have our real problems. An easy solution to such problems is the one I have heard strongly recommended by people who are proud of their downright honesty. They say that if a person shows but very little talent, he or she should give up all idea of playing an instrument, especially the violin. Furthermore, to think of singing would be absurd — food for laughter among the neighbors.

These well meaning people place the study of music on a different basis from that of other studies. Perhaps this should be so to an extent, yet no one advises the giving up of other educa-

tional matters (say, school studies) because the pupil has a hard time in making a beginning. Mark Twain once said: "A man early in life hunts up the thing he is least capable of doing and then tries all the rest of his life to do it." That is humorous, and we like it, but the soul of humor is exaggeration, and by trimming it down we will have all we need for practical use. Taking away the fun from the Twain idea and viewing it seriously, what do we find? We find that what we admire and crave most is that which we do not have or can have only by unusual effort. We may magnify its importance, and so delude ourselves as to the pleasure or satisfaction we are to get from it, but we want it because we have not got it.

In Goethe's dramatic poem of *Faust*, there also is a line that fits, namely: "That which I have, I have no use for; I can only use that which I do not have." I can imagine someone as saying, "that is too deep for me," but of course the character in *Faust* who says it (Wagner, I think it is) is expressing the craving in his soul for some awakening influence. In his daily routine he continually exhausts that which he has, and longs for something "to live by," which, as yet, is unknown to him. However, if he finds this new "something" and takes to it readily, he is quite likely to underrate its value. I will not attempt further interpretation of these two quotations from Twain and Goethe, respectively. They are probably inexact, anyhow.

A Concrete Example

I have in mind an old friend who, although a successful musician, had as little talent for violin playing as anyone in my recollection whose vocation was that of violinist and teacher, but he had the deepest reverence for music. Within him he held not the least taint of envy towards those with whom he constantly was in contact and who were his superiors in performance by far, but took pleasure in their success. If he had ever nourished a personal ambition, it must have been long before I knew him; in fact, you could hardly imagine a man more firmly established in mediocrity than was this old friend of mine when I first met him. He used to exclaim: "What a great mystery music

is!" And so it always was to him. His friends, myself included, would smile a little condescendingly whenever he made this remark, but I know better now what he meant. In his sincere worship of music he thought it the greatest thing in life, and venerated those who had penetrated it beyond his own ken.

A Musical Philanthropist

This man did much missionary work among those who showed an inclination for music, but who had little or no means for lessons. During one of our summer engagements, he interested a hotel bell-boy in music, started him in cello playing, and gave him lessons without any charge; later on he took the boy into his own family, encouraged and pushed him, and his was the unselfish interest that transformed a farmer's son from a bell-boy into an excellent cellist. The pessimist may say that the boy might have done better as a farmer, or might have risen in the hotel business, but that is mere guessing. The facts of the matter are that the boy had found his vocation to be music, was interested in it more than in the money attraction, had a successful career, and has retired, I understand, to the scenes of his boyhood.

This same unselfish enthusiast, who without talent as a player, himself, guided the young cellist to a happy life, experienced what to him was the greatest good fortune in a chance to use his influence in the interest of one of our most prominent composers. I have heard this gentleman, when recalling my friend to mind, express his deep obligation in no uncertain terms. The dear old man's ears would have tingled pleasantly if he could have heard what this eminent musician said about him.

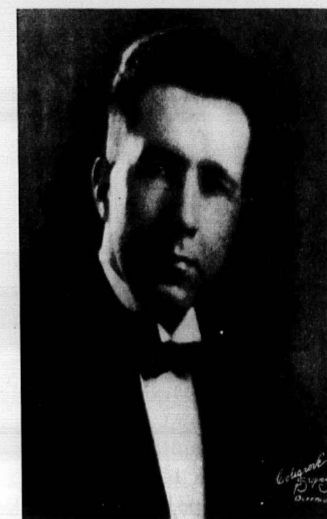
I have mentioned but two instances of what this enthusiast, with a minimum of talent, but a maximum of devotion, did for the cause of music, but there were many more. You may say, and I must admit, that this man was one amongst thousands who, by searching out persons that wanted music and making it possible to them, did more for music than many men with talent have ever done. Such a man of course deserves encouragement at the start,

Continued on page 18

A New Song by Del Castillo

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yo' from,
li'l' stranger

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LULLABY



L. G. del CASTILLO

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The Faculty Council

This is the second appearance of our 'new department in the magazine. Everyone seems to think a page wherein is made possible a free exchange of ideas between the people engaged in school-music work to be a splendid idea on the part of someone. We know whose idea it was; but in deference to an ingrowing modesty on his part, we preserve a sibylline attitude towards the matter. This month we presented three short and constructive articles, two of which, from their very nature, should be productive of other articles pro or con. We wish to remind the reader once again, that if he is connected in any manner with a school music department, this page is open to him for the purpose of riding his own hobby, or of scourging that of the other fellow.

Instrumental vs. Vocal

By KARL W. GEHRKENS
Editor of "School Music"; Member of the Department of School Music, Oberlin College.

TWENTY-ONE years ago there was no such thing as instrumental music in the public schools. Eleven years ago, timid experiments with orchestras, bands, and even violin classes were being made here and there, but no well-organized department of instrumental music existed, and there was apparently no feeling that a new and vital element was to enter and practically dominate the field of public school music. A perusal of the 1918 National Conference volume shows no evidence that instrumental music was anywhere regarded as more than a pleasant bit of variety from the ordinary school singing.

Today instrumental music is practically in the throne, and vocal music is having to fight to retain a place even as consort to the king. The writer has always maintained, and still insists, that singing should be considered as the basis of all music study — including both the playing on instruments and what is called music appreciation; and he believes that it would be a calamity if the new types of work should displace vocal music. But singing has never succeeded in evoking the enthusiasm that almost always follows the introduction of instrumental teaching, and this makes one wonder why playing on instruments is so popular. We lay no claim to a complete solution of the problem, but some ideas have come to mind which offer at least a clew.

In the first place, instrumental music almost always means producing *harmony*, whereas a large part of ordinary school room vocal music consists of unison singing without accompaniment. One-part music cannot compete with several-part music, and that is one reason why the band and the orchestra are often more interesting to pupils than school room singing.

In the second place, instrumental music is usually more strongly rhythmic than vocal music, and rhythmic interest is still the basis for the development of our aesthetic instinct.

In the third place, intonation is probably on the whole easier in instrumental music than in vocal. This is due to the fact that most instruments have a more definitely controlled mechanism than the voice. To be sure, instruments often play out of tune in spots, but the instrumentalist never entirely abandons the original pitch, as the singer so often does, and the aesthetic satisfaction resulting from correct intonation is probably greater in the case of instrumental music than in that of vocal music. (We shall be glad to hear from some of our vocal friends if they do not agree with this.)

In the fourth place, instrumental music satisfies an instinctive craving that seems to be

universal, namely, to manipulate a machine of some sort. Boys, especially, like to run lathes or automobiles or any other type of machine. An instrument has a definite mechanism, which it is good fun to learn to manipulate. This probably accounts partly for the almost universal interest in bands that boys feel.

Possibly the fact that in instrumental music one is more often allowed to express one's self more freely and completely in the making of loud tones is another factor in making instrumental music more popular than vocal music.

Finally, for some reason or other which the writer cannot explain, the instrumental class, be it band, orchestra, or violin, seems to appeal more strongly to the social instinct than the vocal class. Whether these various things constitute an adequate explanation or not, the fact remains that instrumental music more than any other factor is rejuvenating public school music today. It now remains for the music educator to evaluate the three great types of work — singing, playing, listening — and to give to each its proper emphasis, remembering always that all good educational planning must be based on a combination of — sometimes a compromise between — what the teacher thinks is best and what the pupil feels he wants. To do this wisely and skilfully, the music educator must have, in addition to musicianship, some practical knowledge of psychology, a certain bent toward philosophical thought, and a large fund of common sense. A difficult combination.

Procedure in Greenville

By EMULOUS SMITH

Bandmaster, Greenville Municipal Band, Greenville, Mich.

I THOUGHT it possible that readers of the Jacobs Music Magazines might care to learn of certain of the features that we, in Greenville, have found quite useful in the conduct of our bands, which are two in number — a reserve band of forty-seven pieces, and a first band of forty-four. In passing, it might be of interest to the reader in general to know that the first band, to which reference is made below, in addition to being a school band, is also the Municipal Band of Greenville.

Second chair men in the first band are used as first chair men in the reserve band, and we have lowered the age limit so that boys as young as eight years are taken in, receiving, at first, work in classes of their own age, and later entering the reserve band as second and third chair men.

Two of the major factors that make this possible are as follows: First, I hand pick an assistant bandmaster from my first band, and train him completely in harmony, instrumenta-

Continued on page 19

Why Not Localize Camps?

By GEORGE J. ABBOTT

Director of Music, Elmira (New York) Public Schools

THERE is much discussion that seems to indicate an interest in establishing a Band and Orchestra Camp somewhere in the eastern part of the country, perhaps in New England. Isn't it about time to crystallize these ideas and "wishes" into some definite action?

This suggestion is in no sense to be considered as antagonistic to the National Camp founded by Joe Maddy. Quite the contrary! "Imitation is the sincerest form of flattery." The fact remains, however, that the two established camps, i. e., the National Camp and Wainwright's, are both located in the north central part of the country. In one, at least, membership is limited. Added to the cost of instruction is the rather large sum for transportation necessary to pupils in our part of the country, who might be interested. Even in cases where scholarships are provided, the cost of fare is an insurmountable item to many worthy students.

Probably the summer music camp idea has "taken hold" far more generally than some of us realize. Parents in territories remote from the Michigan camp can hardly be expected to be pleased with the thought of having their children so many miles away, even though these be in the best of hands, with every need of body, mind, and spirit, cared for, as perhaps would not be possible at home. Furthermore, parents, themselves, should visit the camp at least once during the season, and, here again, distance becomes a determining factor. If the matters of miles and money were eliminated as obstacles, it is doubtful if it would be possible, or wise, for a single centralized camp to care for the students available even then.

Again, there are certain concrete benefits that such an institution as the Interlochen camp provides for the section of the country in which it is located, and for the people who make that section their permanent or summer place of residence. A degree of this beneficial effect is re-distributed by the latter when they return to their winter homes. This, in itself, is a strong argument in favor of the establishment of more camps in locations where they will be assured of support, without interfering with camps already established.

I see no reason why camps of this sort should not spring up at focal points all over the country, assuming, of course, that they are organized with the right personnel and vision for the future.

There is no question as to the attitude of music educators or amongst the students but that the idea is one of value; sensible, practical, inspirational, as well as advantageous from a physical standpoint.

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Following is an outline of each Lesson:

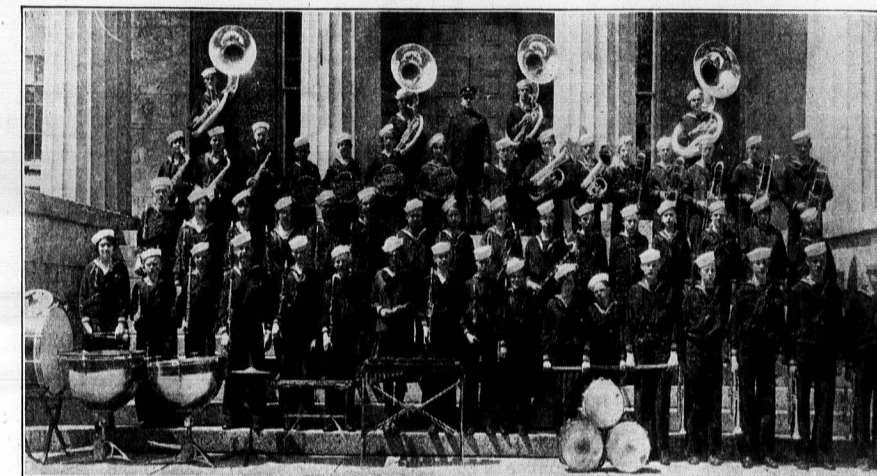
Introduction

A concise explanation of the author's ideas, so they may be better understood by the teacher, instructor and student.

Advice to the Student

Valuable advice given to the student for the study of his instrument.

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First Line of Second Lesson

G-open Rest **WHOLE NOTES AND RESTS**

Count 1-2-3-4 1-2-3-4

Lesson Three. Introducing Half Notes and Rests.

Lesson Four. Whole, Half, Dotted Half and Quarter Notes.

Lesson Five. Eighth Notes.

Lesson Six. Staccato Notes and Rhythm Studies.

Lesson Seven. Rhythm Studies.

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Lesson Fifteen. A concert waltz, illustrates the note combinations to be found in such music. By comparing this line of music with the first line of lesson 2, printed above, it will be seen how gradually the course progresses from the first to the last lesson.

First Line of Fifteenth Lesson

Lesson Sixteen. Seven Major Scales for Unison Practice **Last Page.** A programme Suggested for First Concert.

— Bb Cornets-Trumpets (Conductor)	— Bassoon	— Alto Saxophone	— Baritone T. C.	— Bb Bass T. C.
— Db Piccolo	— Bb Clarinets	— Tenor Saxophone	— Trombone T. C.	— Eb Bass
— Eb Clarinet	— Alto Clarinet	— Baritone Saxophone	— Trombone B. C.	— B Bb Bass
— Oboe & C Saxophone	— Bass Clarinet	— Altos-Horns	— Baritone B. C.	— Drums
	— Soprano Saxophone	— C Flute		
— Trombone B. C.	— Viola	STRING PARTS	— String Bass	— Flute in C
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Symbol Letters
refer to Prices in
Panel Below

* † See Explanation
of these marks at
bottom of page

Angel's Serenade	Braga	G
Angelus. From <i>Scenes Pittoresques</i>	Massenet	A
Anitra's Dance. From <i>Peer Gynt Suite</i>	Grieg	A
Aubade Printaniere	Lacombé	A
*Amaryllis. Gavotte Louis XIII	Ghys	D
*Anvil Polka	Parlow	D
Barcarolle. From <i>Tales of Hoffmann</i>	Offenbach	A
Berceuse	Schmitt	A
Berceuse. From <i>Jocelyn</i>	Gondard	A
*Berceuse	Gounod	B
Blue Danube. Waltz	Strauss	E
Bridal Chorus. From <i>Lohengrin</i>	Wagner	C
Butterfly and Erotic	Grieg	A
*Bolero. From <i>Sicilian Vespers</i>	Verdi	D
Carnaval Mignon (Columbine's Lament) and Harlequin's Serenade	Schuetz	A
*Chanson Triste	Tschaikowsky	B
*Chinese Patrol	Fliege	D
*Clock, The. Descriptive	Welles	D
Consolation. No. 6	Liszt	A
*Coronation March. From <i>The Prophet</i>	Meyerbeer	F
*Crucifix	J. Faure	A
*Czardas—Last Love	Gungl	D
*Flirting Butterflies. Morceau Characteristic	Aletter	A
Funeral March of a Marionette	Gounod	A
Funeral March	Chopin	A
*Gavotte. From the Opera <i>Mignon</i>	Thomas	D
*Heads Up. March	Hersom	D
Herd Girl's Dream	Labitzky	A
Humoreske	Dvorak	A
*Hungarian Dance. No. 5	Brahms	A
*Hirakisha. Scene Japanese	Benkhart	D
*Kamennoi-Ostrow. Waltz	Rubinstein	A
*Kiss of Spring. Waltz	Rofe	A
La Castagnette. Caprice Espagnol	Ketten	A
La Fontaine. Idylle	Lysberg	A
La Paloma	Yradier	A
*Largo	Händel	B
Last Hope. Meditation	Gottschalk	C
Liebestraum (Nocturne No. 3)	Liszt	A
Lost Chord, The	Sullivan	A
*Marche Aux Flambeaux (Torchlight March)	Scotson Clark	B
Marche Militaire	Schubert	A
March of the Dwarfs	Grieg	A
*Marche Romaine (Marche Pontificale)	Gounod	B
Mazurka. No. 1	Saint-Saëns	A
Melody in F	Rubinstein	A
*Minuet in G	Beethoven	B
*Monastery Bells. Nocturne	Lefebure-Wély	D
Murmuring Zephyrs	Jensen	A
My Heart at Thy Sweet Voice. <i>Samson and Delilah</i>	Saint-Saëns	A
Nocturne. No. 2	Chopin	A
Norwegian Dance. No. 2	Grieg	A
*Over the Waves. Waltz	Rosas	E
Pas des Amphores. Air de Ballet	Chaminade	A
*Pasquinade. Caprice	Gottschalk	D
*Pilgrims' Chorus. From <i>Tannhauser</i>	Wagner	B
*Pilgrim's Song of Hope (Communion in G)	Batiste	B
Pizzicato Polka	Strauss	A
Polonaise Militaire	Chopin	A

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

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Come On Into The Spotlight

HAVING so rashly asserted last month that the only salvation of the theatre organ today would prove to be in featured solos, I have been asked to make good on my advice by some concrete suggestions. Fortunately, I have just been spending a few weeks on a special engagement opening a new house, so I am more or less in a position to give advice, although I will not pretend to be able to cover the ground quite as comprehensively as in the good old days when my activities were in the pit, rather than in the studio. No matter how closely one follows the trend of the times, the actual doing of a thing, and the stimulation given to the faculty of invention by having to deliver a new idea every week, brings one closer to the subject than mere theory and observation. So I am glad that in trying to give a few ideas I am helped by recent first-hand excursions into solo work, with the consequent "feel" of audience reaction.

The most obvious difference between the solos of today and those of last year is that the organist cannot lean so heavily on the publishers, but is thrown more on his own resources. Most of the publishers today are so little interested in organ exploitation that they have quit making elaborate slide sets in attractive novelty form. There are a few available, but only few; and of the illustrated straight song sets left, it really seems as though there are fewer hits than there used to be. Of course the popular song business is undergoing a radical an overturn today as that of the theatre musician. The majority of established publishers have been merged with producing companies, so that their chief interest is in theme songs and incidental songs in feature pictures. The sale of sheet music has dropped enormously and the dearth of activity in publishers' offices is significant.

Organist Now Chooses Own Songs

So far as the organist's slides are concerned, this is not entirely an ill wind. Although the tricky and ingenious special sets formerly available were generally effectively constructed, nevertheless they forced the organist to plug songs that often weren't hits, and never became hits. The energy expended in forcing audiences to warble songs they didn't know and didn't want to know, could have successfully composed and produced a half dozen American grand operas. And even if the organist was ungrateful enough to want to substitute songs by other publishers, the sets had forestalled him by putting the name of the song on the preceding gag slide. And not without justification, either.

The point is, now that the soloist is no longer dependent on these sets he can select his own numbers and arrange a routine of songs that are really popular enough to be spontaneously sung. Your experienced organ soloist of today has a reserve supply of gag slides that can be fitted into a routine of popular songs and result in a hand-made slide set that he needn't worry about, because his songs will be familiar enough to be sung, even with a small house. Of course, this fundamental formula must be varied enough not to become monotonous. Even the best idea will grow stale with too much repetition, and in the meantime there is



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and PIANIST

Conducted by
L. G. del CASTILLO
Installation No. 67

the occasional special set from the publisher with which to pad out.

However, the first essential is a supply of good gag slides, plentiful enough so that by varying them they will not seem too repetitive. In case any reader is not experienced enough to know what I mean by gag slides, they are those pointed remarks and suggestions addressed to the audience, aimed to stimulate it in singing. Here are a few specimens, just given as samples:

The Attic Salt of Slide Gags

"Now let's beller."
"No matter how bad your voice is, your neighbor's is probably worse."
"Let's whistle it."
"Now let your tonsils ring out."
"Cheer up, this is the last one."

If you haven't a stock of these idiocies, you'd better get some made up. You need them in your business. In most large cities there is a slide manufacturer available, but if you have to send away for them, the best quality of work is done by Workstel in New York City. More locally to this publication is Dorr in Boston. The addresses of these and other firms I will be glad to furnish on request. Workstel is rather expensive, but for slides, such as those which we are referring to, used repeatedly, is worth the cost. Dorr's slides are less pretentious, but well made and very reasonably priced.

Once the soloist has these gag slides, he isn't through by any means. His next requirement will be a large supply of tried and true songs, all the way from *Old Black Joe* to *Horses and Bananas*. Organists of methodical natures will have a certain amount of these older slides, which they have filched from old sets and laid aside to be used as needed. The older "home" songs are securable in some degree from Bush in Buffalo, who had, and probably still has, various community singing sets for sale and rent. Of course it would be almost prohibitive to attempt to get a slide library of this kind all at once. The ideal way is to have a reliable local slide maker who can fill your current wants as they develop.

Naturally, slide numbers should be built around an idea. The "Singing Rehearsal," the "Singing School," the "Singing Bee," the "Singing Contest" — are all perfectly simple patterns that can be cut to fit your needs. The contest idea has been applied to all ranks, races, and conditions of servitude, and still waxes strong. Contests have been held between the orchestra and the balcony, the blondes and the brunettes, the old and the young, the married and the single, the boys

and the girls, the left and the right, the high voices and the low, and so on and so on and so on and so on.

Certain types of songs can be featured: Sea songs, songs for the old folks, home songs, mother and mammy songs, college songs, children's songs. Or again, along the contest idea, types of songs can be contrasted — the old versus the new, the quiet versus the jazzy, the classic versus the popular, the waltz versus the fox trot. The chronological or geographical development of songs can be used as a basis. That is, the waltz can be traced through the hits of the last ten years, or the Mammy song (or rather the development from Mother to Mammy songs), or girls of different countries can be used — Katerina, Jeannine, Mary, and so on. Ideas will always suggest other ideas. Any one type of song may be collected, and looking through a pile of popular music is bound to suggest different subjects that can be treated in this way.

Once having collected the three to six songs that are to be combined, the routine must then be set. The most popular number should always come last, of course, and the weaker numbers first. This makes it possible to use a more or less standardized routine in gag slides, in which the first songs are followed by gags to the effect that the singing is terrible, and on the next one it must be better. The singing spirit is then built up by the succeeding gags that compliment the audience on the improvement, working toward the last, with some good round Rotarian sentiment calculated to make your crowd cut loose.

Make 'Em Chortle

No gag slide is good unless it has a laugh, or at least a snicker, concealed in it. Perfectly straight slides, such as "Now all together, let's sing," are ineffective. If the wording of the slide, itself, is not catchy, then the cartoon on the slide should make up for it in the facial contortions that the artist must produce on the singer's face. An audience that will laugh with you is in a sympathetic state, ready and willing to cooperate, unless you discourage it with poorly chosen songs, wrong tempos, a too high pitching, or muddy playing and phrasing.

It is generally bad to take an audience above E flat, unless it is for just one or two climax notes. The tempo must move along so that it won't drag on hold notes, and at the same time must be paced so that every syllable is easy to follow. Obviously, choruses in eighths and quarters will move faster than those in dotted rhythms and short quick syllables. In phrasing, the notes shouldn't be run together, but kept pretty much detached, and the hot ornamentation used at other times in jazz should be largely eliminated. I believe in plenty of volume, unless an audience is singing so lustily that the organ may be softened and even cut out altogether at times. Then, of course, there is the trick of suddenly stopping on a high note or phrase to leave the singers up by themselves — a joke that an audience always appreciates.

Organists trying to build up their prestige as spotlight attractions will do well to develop their literary abilities. Cultivating the knack of writing catchy and entertaining slides, either

Continued on page 40

The Uninspiring Pupil

Continued from page 12

but when we have a pupil without much of any talent, we cannot foretell that he, too, will become a missionary in music, and work for the benefit of everyone else. This is a true instance, and stands as one good example of a possibility. However, considering that chances are as good as ever for teachers finding among their pupils a sincere *lover of music*, although with *but little talent*, they may leave the one man in thousands out of the question.

Music is available generally nowadays, and if my old friend could return he would find his favorite occupation being worked out along new lines. Think of the hundreds of children who, instead of having to *seek* it, have music *brought* to them in the public schools! Also think of the hundreds of persons (thousands, if you prefer) throughout this country who are "doing something" with stringed instruments! "Doing something" is a very vague expression, yet it fits the cases of hundreds who have taken up these instruments—particularly the violin. These people remind me of coasting—never really getting anywhere, but climbing the same old hill after each "coast," and getting fun out of it all with the stimulus of good company.

I have heard a teacher say: "I have thirty or forty violin students," which is a very loose way of using the last word. He might better have said: "I have thirty or forty who come to me for lessons." I make this distinction as not only being true in my own experience, but in that of many other teachers, all of whom state that a pupil who *really studies the violin* is an *exception*. Violin teaching, like all instruction, would be comparatively easy, if (we will say) one-half the number of pupils would really study. And this leads to at least one pertinent matter.

Perhaps the greatest problem of the teacher is in getting the greatest possible number of pupils to actually study, and this (as was said in the first place) involves individual consideration; a plan for each pupil. We know that some are very slow, almost hopeless, in the beginning, and continue so for a long time, perhaps two or three seasons. In such instances, you may find pupils who will sing in perfect tune, which is an indication that in course of time they will learn to play in tune, or nearly so.

I recall the instance of a boy who came to me for lessons and could not pitch his voice to any tone; but for the earnest wish of his parents that he should play, and his own good-natured willingness, I would have advised either taking up the piano or giving up the idea of playing any instrument at all—at least, until such time when he showed some hopeful signs. Supported mainly by the interest of his parents, I kept on with him, and although he did not become what used to be known as a "star pupil," he nevertheless went far enough to enjoy playing in an amateur orchestra and quartet. He is "still going" in the company of musical people, his interest in concerts and the music world in general having proved a satisfying educational influence in his life. I know that there is no end to the varied capabilities of those who would learn something about anything, therefore teachers with sound judgment should meet with confidence and patience the problems that these varieties offer.

The musical public at large is made up of people who have learned, and are still learning, something about music. Music attracts the

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majority, and although the majority may not have learned much about music, it still has a part in their lives, if only a small one. It has been said that the common people are the bulwarks of the State, but rather let us say that the average appreciations of music are the bulwarks. Let us, therefore, value these children of only average promise in music, as well as the rare ones of marked talents.

Procedure in Greenville

Continued from page 14

tion, pedagogy, and the technic of the baton. He then conducts the reserve band entirely on his own responsibility (but always with the bandmaster present), hears the beginner classes in any choir, and does all routine work of the band, besides conducting the first band when needed.

At the present time we have the best assistant we have ever had, and a word of praise for him is not out of place. He is Allan McBride, eighteen years of age, and a junior in high school. He is saxophone soloist, one of the twelve members of the original band of 1922, and has completed his entire course in bandmastership. Needless to say, without such help as his, one man could not manage all the work we do here.

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The training of these boys is as accurate as that received in any of the other branches of the band game, and in addition they must develop originality. As a fundamental study we use the U. S. Army regulations for drum majors, as well as the *Drill and Evolutions* of H. R. Moon. After being thoroughly grounded, the boys are allowed to form an individual system best suited to their own personality and mental make-up.

As stated above, we stick strictly to the regulation form, not allowing any fancy strutting, and so forth. However, this year we are teaching stick twirling to one of our new junior drum majors, and it would please me to see several articles by drum majors, with photographs and descriptions of the methods they use, the various signals, and how they twirl, in detail, and any number of those interesting things that are a so necessary part of drum majors' work. I am sure there is a drum major in every band, either school or municipal, who has certain kinks that would be a lot of help to some others holding like positions.

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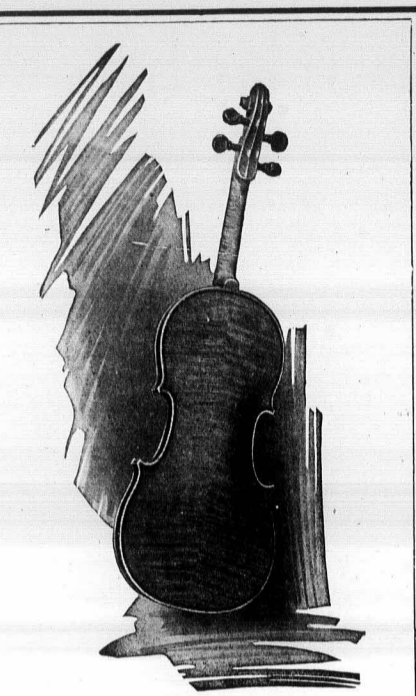
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By CHARLES REPPER IN BOSTON

EACH concert season sees on the billboards the names of musical stars and would-be stars offering their abilities, of varying degrees, to the Great American Public; and each season sees the difficulty of persuading the G. A. P. to take an interest in any but the most famous, or notorious members of the constellation.

Since this is a free country, within the limits allowed by the board of censors, all persons who can play or sing (including also some who cannot), and who either feel an irresistible urge to share their emotions with the public, or are convinced that giving concerts is a pleasanter way of making a living than punching typewriters or selling bonds or vacuum cleaners — all of these individuals have a legal right to hire a hall, and stage a demonstration of their talents.

But of course there is little or no use in giving a concert to empty seats, and the difficulty is that the public feels under no obligation to buy tickets to concerts just because certain persons desire to give them. The average man takes his dollars that he is going to spend for entertainment, and considers quite disinterestedly where he shall spend them to get the most for his money.

In deciding whether to go to the theatre, or the movies, or to a concert, the question of which performers most desire or merit support does not affect him. In fact, he knows and cares little about that matter. He is interested in getting his money's worth, just as he is when he buys a suit of clothes, or a motor car, or an oil heater.

Now in buying these latter commodities, he has at least the chance of inspecting and even trying them out before paying for them; but in the entertainment field he pays in advance and takes a chance on what he gets. He takes a chance, certainly, in buying theatre tickets, but even here there is more than one person's opinion back of the offering. Before a theatrical production comes to the public, not merely the author, but the producer, the financial backers, and others interested in the affair, must agree that the piece has sufficient merit to warrant the expenditure of the necessary time and money.

In a recital, however, all that is required is the opinion of the performer that he or she is worth hearing. Most managers, I am sure, would like to be in a position where they could refuse to handle any but sure-fire artists, but there are not enough of these to pay the rent for more than a handful of managers. Therefore, it happens that if John Smithovitch wants to be heard, and if he comes to Manager Jones with enough money to pay the expenses of a recital, Mr. Jones will give him his concert without too much concern for the quality of the performance. After all, Jones will probably argue, managers must live, and the public should be the judge of whom it wants to hear; for besides, no manager can predict which artist the public will take to its heart.

Fair enough, but here's the trouble. How is the public to be persuaded to come to sample the work of this unknown musician? If the tickets are, say, a \$2.50 top, your average man will think that is too much to gamble on a "blind date," for he knows that for the same price he can hear a musical celebrity, about whose ability there is no doubt. In other words, only a person of philanthropic inclinations will pay his \$2.50 to hear John Smithovitch, about whom he knows nothing but what the advertising circular tells him, in preference to somebody like Rachmanninoff.

To hear some musicians and managers talk, you would think that the man in the street was under an obligation to buy tickets to all debutant recitals and those of other performers who need the money.

But naturally he doesn't feel that way about it. He reasons that the musician, like the actor or the merchant, is simply offering something at a price, and before he spends his money he expects to be "sold" on its merit and advantage to him.

Merchants introduce new articles to the public by giving away samples and making various cut-price offers to inveigle people into trying the product. Managers of concerts have adopted similar methods in giving passes to concerts by unknown artists, in hopes that the public, having once heard the new musicians, will like them and then be willing to pay for tickets to their subsequent appearances.

But here again comes the difficulty that inasmuch as people now have so much entertainment from the phonograph and radio without any expenditure of energy on their part, it is becoming more of a problem to get them to take the time and trouble to go to a concert hall, even on free tickets, to hear musicians of anything less than national reputation.

The manner of dispensing gratuitous admissions to debutant recitals and those by musicians with a limited or nebulous public, has undergone various phases. It was soon discovered that sending out actual tickets was unsatisfactory, because if people received them and did not use them, the seats would be empty at the concert, and yet the house would appear to be sold out at the box-office, and there would be nothing to sell to the rare bird willing to buy a ticket.

Passes, or "courtesy cards" as they were euphemistically named, which could be exchanged at the box-office for seats any time prior to the performance, were next printed and sent out. The result of this was that the last half hour before the start of the concert saw a long line of people at the window waiting to exchange their passes. This caused an unreasonable delay, and of course irritated anyone who found himself to be perhaps the only one in fifteen or twenty persons paying money for his ticket.

Later developments have brought about a system by which the holder of a pass must pay from twenty-five to fifty cents for each ticket, according to the manager's estimate of the artist's drawing power, but he must exchange it not later than the day before the concert. This means either an extra trip to the hall, which is in a location that most patrons of concerts do not pass habitually, or the bother of writing to the box-office and enclosing (according to managerial requirements) not only the money, but a stamped and addressed envelope! And this year, the managers have already added the stipulation that no stamps will be accepted, only money order, cash, or check.

Now all this would be reasonable enough if there were crowded halls for all of these concerts, but along with the increased complexity of using these "courtesy cards", or "students' tickets", we hear that, if anything, it is more difficult than ever to get audiences for the general run of small concerts.

Advertising men in the regular business fields have long ago found out that most people are not only busy but indolent, and that if they are to be induced to try out a new article, or new brand of an old one, the procedure must be made just as easy as possible. If the manufacturer wants you to test his product, he may not offer it to you unsolicited; but if he asks you to take the trouble of sending for a sample, he will do it in a way that offers the least resistance to you; if you are to send a coupon, you will find the coupon on a convenient corner of the "ad" where it is a simple matter to cut, or tear it off; and on it you will find the space already arranged for filling in your

name and address; and if you have to send a few cents in money, the way most convenient to you is accepted.

It is safe to say that more people are interested in a new kind of face powder than in a new pianist, and yet how many samples of powder would be sent for if the inquirer was required to write a note, giving his address, and enclosing not only a check or money order (you know what it is to get a money order), but also an addressed and stamped envelope! Have the concert managers ever thought about the matter from this angle?

If they have, and have decided also that their present methods constitute as far as they will go to meet the public, then I don't know how to get larger audiences for these concerts, unless they can persuade the performers to make them more interesting to the layman. The average concert program does not so much contain pieces that the artist thinks the public likes, as it does pieces that he likes, or that he thinks best display his ability (which is about the same thing), or that he thinks are the proper thing for him to play or sing.

His program is made for the small class of people who take music seriously; but these people either have not enough money to support all the concerts, or they hear so many that they become fed-up, and won't go more than once in a while. The piano teachers, and some of their pupils, may be interested to hear seven performances of the "Appassionata" in a season, in order to compare in detail the interpretation of the players, but this sort of thing is not the layman's idea of what a concert is for. He goes to a concert for pleasure, and what is the use of going to concert after concert and hearing the same old pieces each time?

Who would go regularly to the theatre or the movies if they reeled off the same score of plays or features year after year? *Hamlet*, is admittedly, as great a play as any sonata is a piece of music, but could six or seven companies come to Boston in one season and all play *Hamlet*, and all get good houses? You probably admire *Hamlet*, and appreciate it as a masterpiece of literature, but how many times a winter would you pay \$2.50 to see it, especially if there were no famous star in the cast?

Brahms is quoted as having said that "unknown players should play known pieces." Presumptuous as it may appear to disagree with this musical saint, I think advice to young musicians should be just the opposite. A young and inexperienced pianist cannot, in the nature of things, add anything to what we already know about a masterwork that we have often had interpreted for us by mature and seasoned players, but he could interest us by bringing out new and unfamiliar things that we should otherwise not be so apt to hear, since the older musicians so often become indifferent, if not hostile, to new music.

It must be admitted that the music critics are not always helpful in this respect. If a young artist offers a program made up almost entirely of new music, some critic can be depended upon to say that the new pieces, after all, were not as good as the old classics, and were not worth hearing. But I think this is the wrong attitude. We can't tell what new music we want to accept until we hear it; in fact until we have heard it more than once. The performer is usually as good a musician as the critic, and if he thinks enough of a new piece to spend his time and energy preparing it, it is not necessarily a waste of time because it may prove to be somewhat below the standard of the greatest masterpieces. In fact, it is more than possible to get a great deal of pleasure from pieces that are not masterpieces, just as we enjoy many plays

MOHIKANA: Indian Suite Morning Song

Nº 3
GASTON BORCH
Recitativo
PIANO *f*

Con moto *p* *cresc.* *mf ritard. e dim.* *lunga* *Andante*

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25

MELODY

cresc.
fz *p* *mf*
cresc. *molto* *allarg.*
fz *mp a tempo*
fz rit. e dim. *p a tempo*

To David Stevens

Chinese Red

New Year's Day in the land of gongs and lanterns,
 Pagodas, bamboo flutes, and dragons.
 Sound, color, festivity—
 The holiday crowd of the Orient!
 And red—symbol of good luck—
 Red everywhere:
 Houses adorned with red banners,
 Streets aglow with red lanterns,
 New Year wishes on painted red cards,
 And New Year toasts in cups of red lacquer!

CHARLES REPPER

Published by Charles Brashear, Trinity Court, Boston, Mass.

Briskly, but not too fast
Deliberately (♩=78) *gradually faster* 8.....
 Piano *ff*
 8.....
in steady time (♩=144)
mf
p
ff

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8 4 5 2 4 1 4 2 3 1 2 3 5 3 3 1 2 4 1 4 2 3 1 2 3 5 3 3

f

p *mf*

p

mf *f*

8

To Florrie Paulson
Nuit de Chine
 VALSE LANGOUREUSE

R.S. STOUGHTON

Molto agitato

PIANO *mf* *f* *ff* *L.H.*

Valse moderato molto rubato

rall. *mp (languorously)*

più accel.

L.H. *L.H.* *cresc. e accel.*

f *fz* *fz* *mp a tempo (molto rubato)*

First system of musical notation on page 30. It consists of a grand staff with treble and bass clefs. The music features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *più accel.* is present, along with a first ending bracket and the instruction *L.H.*

Second system of musical notation on page 30. It continues the piece with a *rall.* marking and a first ending bracket with *L.H.* instruction.

Third system of musical notation on page 30. It begins with the tempo marking *Più mosso* and a dynamic marking of *f-ff*.

Fourth system of musical notation on page 30, continuing the melodic and harmonic development.

Fifth system of musical notation on page 30, concluding with a *rall.* marking and a first ending bracket.

MELODY

30

Continued on page 35

To Anthony Burton
SEEN IN THE EMBERS

CHARLES HUERTER

First system of musical notation on page 31, labeled **PIANO**. It includes tempo markings *Moderato* and *molto espressivo*, a dynamic marking of *p cantando*, and a *col Pedale* instruction.

Second system of musical notation on page 31, featuring a *ten.* (tension) marking.

Third system of musical notation on page 31, with tempo markings *rit.* and *a tempo*, and a dynamic marking of *mp*.

Fourth system of musical notation on page 31, continuing the piano accompaniment.

Fifth system of musical notation on page 31, concluding with a *rall.* marking and dynamic markings of *mf* and *mp*.

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MELODY

Più animato
mf

ten.
cresc.

rit. *a tempo*
f

mf *cresc.*

poco animato

MELODY

32

cresc. *cresc. molto*

largando *rit.* *a tempo* *rit.*
ff *dim.* *L.H.*

Tempo I
p *ten.*

ten.

rit. *a tempo*
mp

33

MELODY

First system of musical notation on page 34, featuring a treble and bass clef with various notes and rests.

Second system of musical notation on page 34, including dynamic markings *mf* and *ten.*, and a *rit.* instruction.

Third system of musical notation on page 34, including the tempo marking *tranquillo* and dynamic markings *p* and *mp*.

Fourth system of musical notation on page 34, including dynamic markings *mf* and *cresc.*

Fifth system of musical notation on page 34, including tempo markings *rall.*, *a tempo*, and *rit.*, and dynamic markings *dim.*, *p*, and *pp*.

First system of musical notation on page 35, including the tempo marking *Tempo I* and dynamic marking *mp*.

Second system of musical notation on page 35, including dynamic marking *più accel.* and the instruction *L.H.*

Third system of musical notation on page 35, including dynamic markings *f*, *fz*, and *mp a tempo (molto rubato)*, and the instruction *L.H.*

Fourth system of musical notation on page 35, featuring a treble and bass clef with various notes and rests.

Fifth system of musical notation on page 35, including dynamic marking *più accel.* and the instruction *L.H.*

Meno mosso (dreamily)

rall

mf

cresc.

f

mf

cresc.

f

rall

MELODY

36

ff

8

mf

f

8

ff

sfz

8

ff

8

retard

more slowly

37

MELODY

No 10

Combat

Allegro con fuoco

HARRY NORTON

PIANO

Musical score for page 38, measures 1-12. The score is in 2/4 time and features a complex piano accompaniment with many triplets and sixteenth notes. The melody is primarily in the right hand, with some instances of the melody being played in the left hand.

MELODY

38

Musical score for page 39, measures 1-12. The score continues from page 38 and includes dynamic markings such as *f*, *ppoco rall.*, *mf a tempo*, *mf*, *cresc.*, *f*, *ppoco rit.*, *mf a tempo*, *f*, *cresc.*, *ff*, *dim.*, and *f*. The piano part features a prominent triplet accompaniment in the left hand.

39

MELODY

MELODY

40

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SEND FOR CATALOGUE

not of Shakespearean caliber.

It wasn't just an accident that George Copeland was able to give four piano recitals here last season without losing money. In the first place, the altogether delightful and unique quality of his playing makes a strong appeal, not only to so-called musical people, but also to laymen who "do not know anything about art", but know that they like beautiful tone and a refreshing rhythm, which are rare at serious concerts. And in the second place, Mr. Copeland does not feel it incumbent on himself to make each program an outline of music history from Bach to Ravel. Instead, he plays what he likes, to be sure, but his preference is individual, and not governed by traditions of the "correct thing"; and, furthermore, his preference happens to be for music that the public can understand—a dash of the older classic flavor; a larger amount of colorful modern impressionism, but not too modern; and finally a generous measure of sensuous and exciting music in the Spanish rhythms that are enjoyed by nearly everyone who likes music at all, just as *Carmen* has turned out to be the one musical work on which both high- and low-brow can meet in harmony; for practically everybody likes *Carmen*, and yet I have never heard a serious musician sneer at it, or say that it was not excellent music.

Another virtue in Mr. Copeland's programs, from the layman's point of view, is that they contain a goodly number of short pieces, and a few of medium length, but no very long ones. A symphony, lasting thirty minutes or more, can be made interesting by a composer of genius because the orchestra, being a much larger palette than the piano, offers far greater possibilities in variety of tone-color and general treatment. The piano, varied though it may be made to sound by a skillful player, is nevertheless one instrument; it is different shades of one color, rather than different colors. On the piano you cannot approach anything like the difference between strings and wood-wind or brass. And therefore it is so much more difficult to maintain interest beyond a limited time.

A piano sonata may take the same time to play as an orchestral symphony, but it seems three times as long. It takes more musical knowledge and concentration than is possessed by the average layman to enjoy listening to one piece on the piano for twenty-five or thirty minutes. I firmly believe that it is pianists' determination to play long sonatas and groups of pieces that apparently come only in dozen lots that scares off many people who would otherwise go, occasionally, to hear piano recitals. I feel sure that to many persons besides myself, the sight on a program of the "Appassionata" or the Liszt or Brahms sonatas is quite enough to cause, first, a feeling of apprehension lest some mischance compel me to sit through any of them, to be followed by a hasty patter of footsteps in the direction of the nearest cinema.

Mr. Copeland, then, not only spares his hearers these musical endurance tests, he also does not "high-hat" short pieces that appeal through charming, if not esoteric, melody and rhythm. To the average pianist, there seems to be, on the one hand, Bach, Beethoven, Brahms, Chopin, and Liszt, with a few lesser deities; and on the other hand, jazz, for which some of them may confess a sneaking liking in private, but for which in public they have not even a nod of recognition. Between these two extremes ("and never the twain shall meet" on the same program) there lies a sort of musical no-man's-land, as far as the concert player is concerned; and yet in this curious limbo may be found quantities of pieces, sometimes referred to disdainfully by the high-brows as "salon-music", but which nevertheless are good music, according to our standards, their offense being that they are usually too frankly pleasing or entertaining, that they do not seek to plumb the

depths of the soul, but, as Debussy once said all music should do, "seek humbly to give pleasure."

Among Mr. Copeland's Spanish dances and lighter numbers may be found such pieces, though his program is by no means made up of them; pieces that the public hears gratefully, and which it would seem to be fun to play, but which most other pianists won't play, due to intellectual snobbery. Mr. Grainger is another musician who has the courage to play pieces that are good of their kind, but lighter and more pleasing to the layman than complicated and interminable sonatas. I'll wager more people go to hear him play *Country Gardens*, than any of the sonatas he has ever put on his programs.

Of course people who want to be thought "musical" will sit through music that bores them, if they have been taught that it is what they ought to like—hence that sad and repressed air of audiences at serious recitals in contrast to the spontaneous atmosphere at a Paul Whiteman concert, where no one comes who doesn't jolly well want to.

But in this large field between Bach and Berlin lies most of the music that the average layman would enjoy hearing someone play to him on the piano, only at present he is seldom permitted to hear any of it; so he just naturally stays away.

Other pianists may not have just the combination that makes Copeland and Grainger popular, and it is just as well, for that would lead to as deadly monotony as we now have in the rigid classic formulas; but if the young pianists would have more courage in throwing to the winds the idea of making their programs according to Hoyle, and if they would play less for critics and other pianists, and more for the layman, they might see attendance at recitals pick up, in spite of serious radio competition.

"Rio Rita" at the B. F. Keith
A FEW MORE things such as *Rio Rita*, and I am on a fair way to conversion. One of the sturdy irreconcilables, I have heretofore been either bored or enraged, on occasions both, at the efforts of the sound barons to charm with the cacophony of their offerings. I have severed with friends and consorted with erstwhile bitter foes because of the matter. Del Castillo and I have rolled from one end of the editorial office to the other in a frantic embrace entirely derogatory to our respective dignities, and one not to be construed by the most casual eye as an expression of light-hearted gaiety and goodwill; the acrimonious finish to what started as a peaceable discussion on "sound". And now I am forced to pause in my mad career and consider matters calmly and sanely.

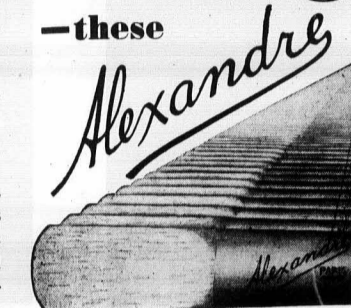
Well, I have done so, and the result of my musings is the sentence that heads the above paragraph. Lest I be misunderstood, I add that *Rio Rita* has its faults; no person except one of rare hebetude would ever mistake the sounds purporting to be an orchestra to emanate from anything except a monster talking machine, and at times the high notes of Mr. John Boles, through no vocal shortcomings of his own, I am sure, are somewhat splintered. But then the talking machine sounds like a good one, which has rarely been the case in the past, and the slivered voice effect does not occur so often as to become painful. As for Bebe Daniels, my regard for the lady, always considerable, has increased tremendously. To my surprise she is the owner of a voice, which she handles in a manner to command sincere respect. The comics, from the original stage casting, are of a high order of excellence. *Rio Rita* is good entertainment.

—N. L.

In Melody Land

See page 46

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NONE less than Ossip Gabrilowitsch, equally famous either as pianist or as conductor of the Detroit Symphony Orchestra, designates Carl McKinley's *Masquerade* "a little masterpiece." The composition was performed on November 6th and 7th under Mr. Gabrilowitsch's direction, and was received with great success. The publishers, J. Fischer & Bro., New York, have been notified that *Masquerade* is to be included on another Detroit Symphony Orchestra program, November 24th. Quoting from the *Detroit Evening Times*: "... This is frankly American music by a young American, a very Yankee, no less, since Mr. McKinley was born in Maine — and its author has gone to the sources of American music as naturally and legitimately as any revered European composer goes to his folk music as the fountainhead of material. In other words, Mr. McKinley has stepped into our dance halls and emerged with a nice waltz that isn't Viennese and a corking fox trot that couldn't be anything but Broadway ... Mr. McKinley is so obviously a clever composer that it will be a pity if we don't hear more from him very soon."

A RECENT piece of literature ("What Wm. S. Haynes has done for the Clarinet") issued by Wm. S. Haynes Co., 135 Columbus Avenue, Boston, Mass., contains some interesting letters from musicians of prominence concerning their experiences with the silver clarinets made by this house. One of the features of this instrument is the "thermos attachment." We quote from the circular: "No more cold A's" was the terse statement of a symphony player who sent out post cards to colleagues inviting them to try his new silver clarinet. Needless to say the invitation was accepted with alacrity. There are few performers who have not suffered unending annoyance in trying to play in tune a clarinet warm near the mouthpiece, less warm in the center of the body, and quite cold at the bell end." That this annoyance has been overcome by the device to which reference has been made is the claim of Wm. S. Haynes Co. For an explanation of the principle on which it works, as well as detailed information concerning the instrument in general, we advise that you write the manufacturers at the address given above.

THE Ditson fall Novelty List, issued by Oliver Ditson Company, Boston, is a booklet of thirty-two pages in which are listed and described in detail the late issues of this house. As is customary, there is included, in addition, various items of general interest concerning music activities, as well as a short biographical sketch of one of the composers represented on the Ditson catalog — this time, Gena Branscombe. We also find informative matter with portraits, scattered throughout the book, of prominent American singers, choral organizations, and so forth. Oliver Ditson Company will be glad to mail copies of their Novelty List to those interested.

A COPY of *The Music Conductor's Manual*, by Fred E. Waters, advance notice of the publication of which was given in this department a short time ago, is now on our desk. The book is printed in clear easily read type, and is copiously illustrated with diagrams. We quote from the Introduction as to its purpose:

"There are three subjects which a conductor must know, namely, instrumentation, interpretation, and the technique of the baton. One, without the others, is of no practical value; therefore, each of the subjects will be treated separately and with careful consideration.

"It has often been said that no musical organization is any better than the director, which is, broadly speaking, true. A good conductor, one who understands the three subjects above mentioned, will be successful, while one who does not will be a failure, no matter how good, musically, the organization may be. A conductor who understands the three subjects thoroughly and has practiced technique of the baton until it becomes a subconscious part of his work, will be able to take a very poor or amateur musical organization and develop it very rapidly. Obviously, success will depend largely upon the seriousness with which this book has been studied."

The author studied under the late P. V. Olker, and for twenty-three years has been conducting musical organizations. The *Manual* will be reviewed in an early issue.

ANNOUNCEMENT has been made that the Avedis Zildjian Co., Norfolk Downs, Mass., is now on a production basis with their cymbals made on the Turkish formula. Mr. Zildjian comes from a long line of cymbal makers — in fact his family has been at the trade for 300 years. The firm has prepared some interesting literature on cymbals, which they will be glad to furnish on request.

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

AN announcement is made by George B. Stone & Son, Inc., 61 Hanover St., Boston, of a new line of drums designed to furnish school musicians with instruments of professional quality at a price not incompatible with the limits imposed by restricted budgets. In a letter received from this firm, it was stated as their feeling that instrumental music in the schools had progressed to a point where the increasing demands on the young musicians warranted the manufacturing of this type of drum. We quote from a circular enclosed in the letter to which reference has been made: "The *Colonial* grade of drums is designed to meet the requirements of school use, yet these drums are economically priced. Good drums cannot be built for less. *Colonial* drums are made in our own factory." A postcard mailed to George B. Stone & Son, Inc., at the address above given, will bring to you descriptive literature.

DRUM *Technique in the Band and Orchestra*, published by Ludwig & Ludwig, 1611-27 North Lincoln St., Chicago, Ill., is written by William F. Ludwig, and this name is sufficient guarantee of the high quality of the information contained. The purpose of the book is given in the following, taken from the foreword: "This booklet is intended to help Drummers and Instructors of Drumming whose duty, or desire, it is to train drummers and drum sections of bands or orchestras."

Among the headings noted are: *What Are the Drum Rudiments?*, *What is a Flam?*, *Correct Posture for Drummer*, *A Good Snare Drum Roll*, *Standard Drum March Beats*, *What Drum Sticks to Use*, *Importance of the Bass Drum*, and many others of like interest.

As is usual with this writer on drum matters, the various subjects are handled clearly and succinctly. Mr. Ludwig is a practical drummer, and the following bit of biography, taken from the book under discussion, presents an outline of his background as such: "It was way back in 1890 when Wm. F. Ludwig's Dad took young 'Bill' by the hand and led him to the home of John Catlin, Chicago's famous Rudimental drummer of that day, for 'Bill's' first lesson in drumming."

"The correct contact, evidently, was made, for 'Bill' started out in the spring of 1895 at the age of 16, with the Wood Bros. Circus on his first two-season professional engagement. There are many things a boy would like to do around a Circus, but his Dad insisted that his drum practice be kept up. Soon the Circus was outgrown; progress had to be made; and better engagements followed: Theatre, Dances, Expositions, Concerts, Bands, Grand Opera, and finally Symphony Orchestra. Some of the outstanding engagements were T. P. Brooks Chicago Marine Band; Arthur Pryor's Band; The English Grand Opera Company; The Chicago Grand Opera Company; and The Chicago Symphony Orchestra, all covering a period of 22 years."

Send ten cents to Ludwig & Ludwig for *Drum Technique*. It's worth it — and more.

AMONG the publications for banjo issued by Forster Music Publisher, Inc., we find the following: *McNeil's Progressive Studies*, and a new and revised edition of the *McNeil Chord System* for the tenor banjo, both by Charles McNeil, the well-known player and teacher. The first consists of two books, and would appear, from the circular at hand, to cover the subject quite thoroughly. A feature stressed consists of a 2d banjo insert for each volume. Ross C. Haynie says of these books, "May I take this opportunity to let you know that I have used 'Progressive Studies' with great success, and after years of experimenting with other methods have adopted them as a regular feature of my course. They are a 'find' to me."

The second of the publications mentioned is a new and revised edition of the *McNeil Chord System* for the tenor banjo, referred to as "An Encyclopedia of Modern Banjo Playing." A list of the subjects covered would seem to bear out this claim. All examples in the work are given in double staff, the top staff being in actual pitch, and the lower in octave pitch. For full information we suggest that you write to the author, at the McNeil Banjo Schools, 1621 N. Lincoln St., Chicago, Ill.

OCCASIONALLY, in the midst of the day's writing, we pause to wipe the sweat from the editorial brow, and seize upon the opportunity presented of doing a little thinking. Just a moment or so ago this very thing happened, and the subject of our thought was the new series of York Band Instrument Co. advertisements now running in THE JACOBS MUSIC MAGAZINES. It appears to us that *The House of York* has struck an interesting note in instrument advertising, and one that is worthy of the highest commendation. Although these advertisements show the earmarks of a practised hand in the technical matters of layout and design, it is not to these things that we make reference, only so far as they contribute to the general effect aimed at — that of presenting a *musical atmosphere*, in a broad sense, as opposed to an *instrumental atmosphere*, in a narrow sense. Not that the instrumental appeal is subordinated to the point where it is lost sight of — far from it. Everything in the copy leads us inevitably to a consideration of the products of the York Band Instrument Co., as did the roads of proverb to Rome. However, the leading is done so unostentatiously, graciously, and persuasively, that even the most recalcitrant reader does not realize what has happened to him until it is too late, and by then he is in no mood to object very strenuously, because these *York* advertisements are written on a high plane of idealism, with never an obtrusive commercial thought to mar the ensemble. The present K. P. editor considers this series not only clever advertising, but sound advertising as well; advertising, the cumulative effect of which is incalculable, and of a nature to build up in the minds of the public an impression of quality, first, last, and always.

THE Fred. Gretsch Manufacturing Co. (60 Broadway, Brooklyn), announce that they are ready to send to any reader of this magazine a copy of their special illustrated catalog of the *Broadcaster* Banjo. This line includes seven models, ranging in price from \$50, to \$250. According to the announcement, the *Broadcaster* Banjos embody certain important and distinctive features of design, based on the most recent technical developments in the Gretsch experimental department. Other headlines in the Gretsch general catalog, which lists practically every kind of music instrument in use today, are the M. Lacroix (Paris) metal clarinets, K. Zildjian (Constantinople) cymbals, and of course the well known Gretsch wind, string and percussion band instruments. Your name and address on a postcard will bring booklets and information regarding the instruments in which you are interested.

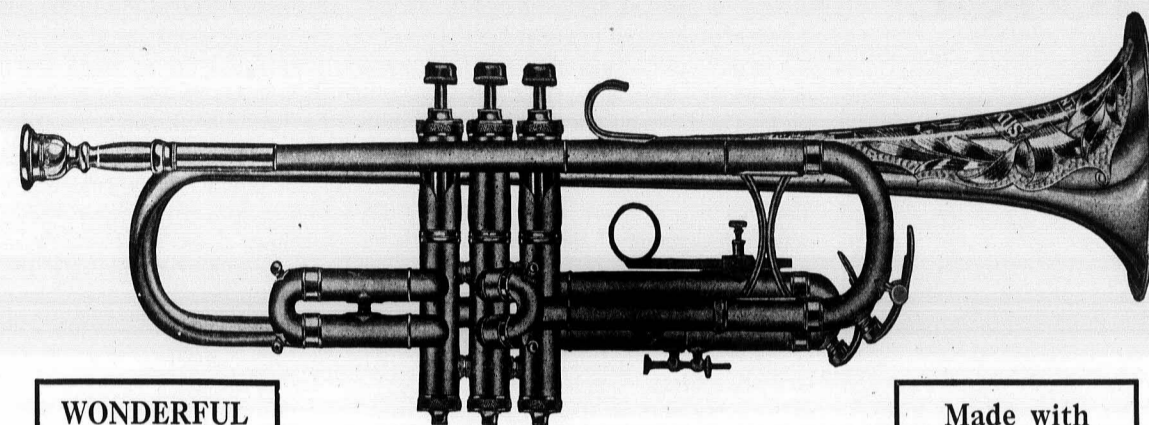
DO you know where *Piccolo Pete* lives? No matter where you live, you probably have heard his cheerful, rollicking, tuneful untunefulness — whether or not you have recognized *Piccolo Pete* by name. He hails from Kansas City, and his address is c/o The J. W. Jenkins Sons' Music Co., publishers of the famous "Foundation to Band Playing", Kansas City, Mo. We are told that *Piccolo Pete* rivals the success of the famous "Twelfth Street Rag."

WOODWIND players find some rich treasures in the catalog of the Cundy-Bettoney Company. Among the various publications for woodwind instruments are *Pleasures of Pan*, two volumes of flute solos; *Clarinet Classics*, two volumes of solos for B \flat clarinet; and two transcriptions for two clarinets, by Leon Grisee (a Beethoven Trio, and Haydn's Fifth and Sixth Sonatas). Mozart, Brahms, and L. Spohr are the composers represented in the *Clarinet Classics*, while the flute solos represent equally important composers. The Cundy-Bettoney Company also publishes chamber music for almost any combination of woodwinds and saxophones. If you are interested, by all means write for a complete list of "Silva-Wind" solos, duets, quartets, and quintets.

Of course you know that music publishing is subsidiary to the main business of the Cundy-Bettoney Company, which is the production of Silva-Bet metal clarinets and the complete line of woodwinds, made both of metal and wood, if you understand what we mean. A recent addition to the line is the Silva-Bet metal flute announced in August. For catalogs, write the Cundy-Bettoney Co. at Jamaica Plain, Boston.

ACCORDING to a recent *Holton Bulletin*, published by Frank Holton & Co., Elkhorn, Wis., the cornet is staging a come-back. It is the belief of this firm that the instrument never should have been allowed to slip into the background, because of the fact that it fills a place of its own that the trumpet rightfully should not usurp. It is the prediction of Frank Holton & Co. that this come-back is quite likely to take on a bit of the spectacular in character.

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A. J. PROCHASKA 198 SOUTH STREET
Elmhurst Illinois
(Principal Teacher of Clar. and Sax., Conn Nat'l School of Music, Chicago)

TWO thematic bulletins have recently been issued by Will Rossiter, 173 West Madison St., Chicago, Ill. The first of these includes a number of standard marches, along with waltzes, fox trots, and various novelties of the type for which this firm has always been noted. The second bulletin is devoted to saxophone music, and amongst the composers listed we find such names as Victor Schertzinger (who is not only represented by his *Marcheta*, but also by *Dream Girl*), Isham Jones, George L. Cobb, Clay Smith, and Jascha Gurewicz. Featured in this saxophone bulletin are the *Thompson Saxophone Solos and Duets*, Series No. 1, arranged by G. E. Holmes, and published in seven books. To those interested in the above mentioned type of material, Will Rossiter will be glad to mail copies of the literature that is the subject of this note.

WE ARE in receipt of a copy of the Laurel Library Books, published by C. C. Birchard & Co., 221 Columbus Avenue, Boston. From the foreword, we quote the following: "The *Laurel Library* comprises a series of practical handbooks and texts for teachers and students of music. The books are all by eminent authorities in the field of music education and are edited with the same care and have attained the same reputation for excellence and authenticity as the *Laurel Music Books*. For the young supervisor, the books on School Music Teaching are practically indispensable, and for the experienced supervisor, they serve as ever useful reference books on the methods, materials and criteria of the profession. The text books on harmony, appreciation, vocal training, orchestration, etc., embody the most recent and approved methods as advocated by leading educators."

This catalog is No. 1 of a series of seven issued by this house. The others are as follows: No. 2, *Laurel Octavo Choruses*; No. 3, *Better Music for the School Orchestra*; No. 4, *Laurel Music Books*; No. 5, *Birchard Novelties for Children*; No. 6, *Operettas, Cantatas, and Operas, for mixed voices*; No. 7, *Operettas, Cantatas, and Operas, for treble voices*. Any one, or all, of these catalogs are available to those who write C. C. Birchard & Co., requesting the same.

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Come On Into The Spotlight

Continued from page 17

in prose or jingles, preferably the latter, has made many a reputation for a mediocre musician, while the organist who was musically more of an artist, but was limited to the published or stereotyped material, has remained in the second rank. Originality and freshness of ideas count for far more than musicianship in the kind of slide nonsense that feature organists use today.

The two faults that are most apt to appear in home-made jingles are imperfect meter and imperfect rhyming. "Band" does not rhyme with "man", or "humble" with "bundle", even though to some ears they may sound alike. For a general rule, it would probably be safe to say that the last three letters must be the same, or at least sound identical in order to rhyme. Incidentally, there are rhyming dictionaries published for those who require help on this score. As to the meter, it is not enough that two lines should have the same number of syllables. In fact, it is not even necessary. What is essential is that the accents should fall in the same places. The long syllables must coincide, even though there have been additional short syllables placed before or after them.

Jingles of this sort are easiest fitted to jingles of the Mother Goose type. *Reuben, Reuben, Merrily We Roll Along, Yankee Doodle, and Pop Goes the Weasel*, are all tunes that make good patter, and collections of old folk songs will show plenty of other similar ones. But for that matter, it's not even necessary to use a well known tune. Any little jingle tune that fits your meter can be invented and become a serviceable original creation.

Making the Non-Sink an Ally

So far, we have considered only the straight slide solos. I believe, however, that of late years organists have come to lean too much on slides. With the decrease in orchestras to the point where in many houses what little music there is in the pit is furnished entirely by the organist, I believe there is a definite field for the organist to play straight solos. The chief reason the slide solo has come to be synonymous with feature organ playing is, I think, that in the de luxe houses the fact that the orchestras play straight concert numbers forces the organist to do something different. Organists in these houses have naturally set the pace for lesser

lights working in theatres where the situation is entirely different. I believe that now, at a time when it has had so much canned music, the public relishes some solid music played by someone before its eyes.

By this I do not mean that organists can start in on the dreary round of *Zampa, Der Freischütz*, et al, and serve them up cold in a white spot. Any solo should be dressed up properly to be sold effectively. A good organist can get away with a straight overture now and then if played brilliantly enough, but in general such overtures ought to be used sparingly. Light effects, title slides on the drapes, and singers, concealed or spotlighted, have been the three staple mediums of dressing such numbers, in the past. Today we have a new accessory in the "non-sink" machines. Records may now be synchronized for the finales of numbers, in order to provide that always necessary, applause-producing wow. Every type of record may be drawn on, according to the sort of solo being played. Or rather, we can say that any sort of solo can be effectively played, according to the record chosen to conclude it. The operatic aria, the violin solo, the jazz band, the orchestral finale, the ballad chorus, to say nothing of the organ record, itself, all of these may be effectively synchronized.

And finally, several organists have now pointed the way to a new device that serves to bring the organist into more human and direct contact with the audience—the console microphone. This is not quite as simple as it sounds. The mike can't be connected to the stage horns on account of the tone feeding from the horns back through the mike again, and setting up a howl, just like the old radio howls. Special amplifiers must be used in the house, so that the tone issues from spots in front of the mike. But once this installation is made, what a variety of effects are open to the console specialist!

If he can sing, he can become a local Rudy Vallée. And, incidentally, a small voice is just as good as a big one, in front of a mike. At any rate, he can talk, announce whatever he pleases, kid his audience along, develop a personality, and avoid the preparation of having to write and have slides made ahead of time. Cheer up, people; let sound make you, instead of break you.

Fifty-First Annual Meeting M. T. N. A.

BEGINNING Thursday, December 26th, at the Hotel Gibson, Cincinnati, the Music Teachers National Association will hold its fifty-first meeting. President William Arms Fisher, of Boston, has lined up some interesting and novel features. For example, the program will not be one to partake, from start to finish, of a strictly academic character. The Friday afternoon and Saturday evening sessions will be given over almost entirely to discussions of two topics of vital interest: *Class Piano Teaching*, and *The Radio in Music Education*. Both subjects will be authoritatively presented, with enough time allowed for full discussion. Each session will be broken in the middle by a half hour of chamber music, by players of the Cincinnati Symphony. Thursday afternoon will be given over to Registration, Executive Committee meeting, etc. Below are given a number of the events and subjects of addresses to be presented, and the names of the speakers.

THURSDAY EVENING, DECEMBER 26TH: Concert, Emery Auditorium, Cincinnati Symphony, under Vladimir Bakaleinikoff.

FRIDAY MORNING, DECEMBER 27TH: *The American Music Teacher under the Changing Conditions of To-Day*

(Followed by discussion), John J. Bratton, New York; *The National Music League*, J. Harold Milligan, New York; *Principles of the Ideal Music Lesson*, Dr. James L. Mursell, Appleton, Wis.; *The Dollar Mark in Music Education*, J. Lawrence Erb, Connecticut College for Women.

FRIDAY AFTERNOON, DECEMBER 27TH: Presidents of State Music Teachers Associations Luncheon. Hostess, Mrs. Alberta Reardon, Youngstown, Pres. Ohio Music Teachers Assn. *Class Piano Teaching*, Prof. Karl Gehrkens, Oberlin, Chairman; 1. "The Growth and Significance of Piano Classes," Miss Ella H. Mason, New York; 2. "How to Conduct a Class in Piano Study," Mrs. Blanche E. K. Evans, Supervisor of Piano Classes in Cincinnati Public Schools; *The Great American Symphony*, William Arms Fisher, Boston.

FRIDAY EVENING, DECEMBER 27TH: Annual Banquet. Address by Rabbi James G. Heller, Cincinnati, *What is Music Inspiration?; Music Without Intervention of Keys, Valves, or Strings* (A Demonstration), Dr. Leon Theremin.

SATURDAY MORNING, DECEMBER 28TH: *Music Made Visible*, address and demonstration by William Braid White, Chicago.

SATURDAY AFTERNOON, DECEMBER 28TH: *The Radio in Music Education*, Russell V. Morgan, Cleveland, Chairman; "The Radio in Schools, Its Present and Future," Miss Alice Keith, New York; "Six Years' Experience in Broadcasting Symphony Concerts," Miss Edith Rhett, Detroit, Michigan.

From Philadelphia

By ALFRED SPRISLER

WHEN Dr. Thaddeus Rich, erstwhile concertmaster of the Philadelphia Orchestra, now known to all radio listeners-in, became the recipient of the Rodman Wanamaker collection of violins, the question of what he was going to do with the fiddles agitated many people. Dr. Rich, who now is dean of the Temple University musical ramifications, has solved the problem very neatly by selling the collection to the indefatigable Rudolph Wurlitzer house, "Rudolph Wurlitzer, New York piano manufacturer," as the accurate newspapers had it. What Dr. Rich paid for the collection we do not know, but the figures of the value of the instruments make us weak and depressed. Among others is the "ex-Allard" Guarneri, valued at \$100,000 (the italics are ours, and the sentence deserves an !). Then there are the Strad known as the "Swan", valued at \$75,000, and four other Strads at \$60,000, \$50,000, \$40,000, and \$25,000, respectively. A Gasparo da Salo viola, violins by Goffiller, Gagliano, Ruggieri, Testore, and others, are all there.

The musician's strike is over, thereby proving this department to be a flat failure in the line of prophecy. With mutual compromises, the exact terms of which have not been divulged, the musicians went back to work at \$70 per week for dramas, and \$76 for musical shows. The musicians receive a contract for one year without, however, any "guaranteed term of employment," a phrase that we of the denser mentalities are futilely attempting to solve. But the theatres are opening, *Heads Up* starting at the Shubert; it is merry, and the well-known goose honks high. It might be noted, in passing, that the Hotelmen's Association tried arbitration, and even Hissonor Mayor Mackey tried to mussolini the affair, but the musicians, with right on their side, ignored both potent factors, and carried the fight to a termination that is at least satisfactory.

The opera season opened with its customary uproar, but without the usual fanfare of *Aida*. The Philadelphia Grand Opera Company gave *Carmen* at the Academy of Music. In the cast were Sophie Breslau, Ralph Erolle, Chief Caulpican, Charlotte Symons, and Albert Mahler, who had the main rôles; the most recent importation, one Emil Mlynarski, late of Warsaw, but now of ours, waving the baton. The ballet, with Catherine Littlefield as première danseuse, cavorted in a picturesque manner.

The Philadelphia Civic Opera Company burst forth with Borodin's *Prince Igor*; we note that Ivan Ivantzoff, Ada Kousnetzov, Anna Sablukova, Dentre Crione, had the main parts, with Alexander Smallens conducting.

The Metropolitan Opera Company gave Respighi's *La Campana Sommersa* its first Philadelphia performance, if that means anything. The usual Metropolitan war-horses officiated with much gusto.

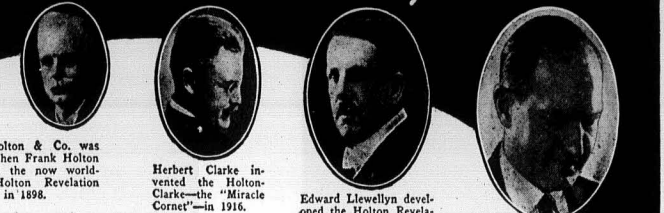
The Victor Talking Machine Company, of Camden, the grad directly across the river, has promised to announce, shortly, the winner of the \$25,000 award for the best symphonic composition in the competition that ended on May 28. The judges are Mme. Olga Samaroff, Rudolph Ganz, Serge Koussevitzky, Dr. Frederick Stock, and Dr. Leopold Stokowski.

Edward T. Stotesbury, financier, head of Drexel & Co., and a person of importance generally, has agreed to pay for the musical instruments for a fifty-piece band to be organized among the inmates of the Philadelphia County Prison.

The Philadelphia Orchestra devoted a recent program to the volatile Russians, playing Krein's *Ode to Lenin*, much Rimsky-Korsakoff, and the noisy *1812 Overture*. Isabelle Yalkovsky played the Rachmaninoff *Concerto in C Minor*. There was no anti-Bolshevist manifestation after the Krein number, and no one had the temerity to hiss, although some were so inclined.

Meanwhile, the band of the University of Pennsylvania, which numbers 125, is bragging because it has four French horns.

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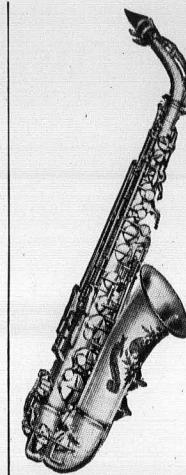


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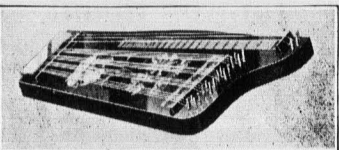
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Improvising and "Filling In"

A series of practical articles for players of wind and string instruments
By A. J. WEIDT

8va ad lib

THE importance of the instalment printed in the March issue of the magazine will be plainly apparent when making such arrangements as that which appears in this issue — a consecutive fill-in, instead of occasional detached notes. The working example here given comprises fifteen measures of a thirty-two measure strain, with the filling-in occurring at nearly every measure. The first (upper) staff of each of the three connecting staves shows the melody, which can be played *ad lib*; the letters underneath the staff indicate the chord harmony. The second (middle) staff shows the *correct* manner of filling-in, and the third (lowest) staff shows the *wrong* method, as indicated by the question marks (?). The figures above the second staff, connected by the dotted lines, indicate the chord intervals. The measures are all numbered for convenience and reference.

When filling-in sustained notes, one of the most important features is to avoid using notes that are too close to the sustained melody notes, i. e., only *one degree* higher or lower. As a rule it is best to remain a third or more above or below the melody note. Notice in the first measure that G (the melody note) is a third or more distant from E or C, the nearest notes (see "a"). N. B. When an arpeggio is used in the fill-in, the melody note may be included. The manner of playing a chromatic triplet (as shown in the first measure) was explained in a previous instalment.

Caution: — When consecutive quarter or eighth notes occur, do not try to fill-in, but use a sustained note effect as a contrast (see second measure at "b"). Rule: — When

rapid passages occur in the melody, play sustained notes. In the third measure chromatic triplets are used, while in the fourth measure a straight arpeggio passage occurs as a contrast. In the sixth measure the same note (F) is played consecutively against each melody note. This may be done occasionally, instead of using a sustained note. In the seventh measure, the melody note (A) is passing. Note that G, the fifth of the chord indicated, can be used, even though it is only one degree lower than A, by playing 8va, in which case the discord is not so noticeable.

In the ninth measure you have your choice of two models. Notice that the "sixth" of the chord (counting from the root and indicated by the figure six) occurs as a passing note (see connecting dotted lines). The progression of the "sixth" is downward to the fifth, and that of the fifth upward to the sixth. The third of the major or minor chord must be used to identify the chord; E is the third of the C major chord, and Eb the third of the C minor chord (see tenth measure). Note that sustained notes are used as a contrast to the movement in the melody. In the fourteenth measure the same note is played consecutively, as shown in the sixth and tenth measures, in the latter case chromatically altered.

In the third connecting staff the question marks (?) show where the fill-in notes are too close to the melody notes, and the double marks (??) show where the sustained notes should be used instead of the "run." Note that in both the second and third staves, the fillers-in are perfect when played *alone*, but the second staff is best when playing in combination with the melody. Try both with the

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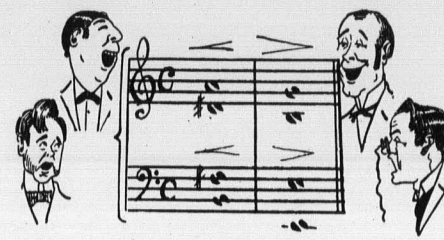
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melody and you will find that the fill-in in the second staff will come through clean, while in the third staff it will clash, as the notes are only one degree (a whole or half-tone) apart. The fill-in in the third staff may be used as written, provided that the melody is played 8va, which would be practical only on the violin.

Note the progression from G (the fifth of the C chord) to F# (third of the D7 chord) at "c." The third of the first relative dominant seventh chord always moves to the seventh of the dominant seventh chord when a modulation occurs (see "d"). The seventh of the dominant chord moves to the third of the tonic chord (see "e"). Note the downward progression from thirds to seven to three at "f" where a modulation through chords of the relative dominant seventh chord occurs, following the rule given in the last instalment. The root of the tonic chord (in this case G) leads to the third of the third relative dominant seventh chord, i. e., G to G# (see "g"). In order to correctly analyze and study the manner of modulation, review the instalment in the March issue. As a finale to this series of talks, two more examples of this kind will appear in future issues. If my readers have any queries regarding the subject of "filling-in," I will be very glad to receive and answer them.

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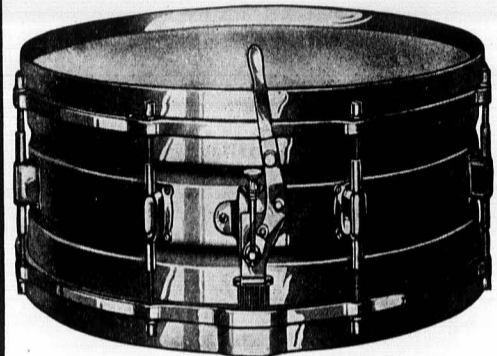
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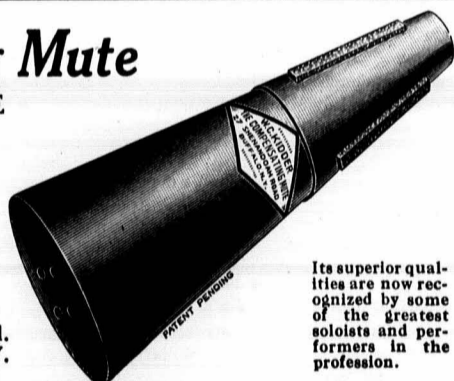
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larity of an instrument. There is indeed a chance, and a good one, for the xylophonist who does not know how to drum, but it has been my experience that the xylophonist who has previously studied and played on drums has a decided advantage over one who has not. However, if you have had sufficient musical training, there is no reason why you should not secure plenty of playing business. Of course, you should read at sight from the regularly printed parts when they are furnished, or you should be able to transpose from cello or, possibly, cornet parts, if there are no xylophone parts available. Transposition is not as difficult as it may seem. The art of improvising on the xylophone is also a decided advantage.

New York Notes

By ALANSON WELLER

THE New York season, which started early this year, is now well under way. It has thus far been particularly rich in musical novelties. The Philharmonic, under Toscanini's baton, has offered performances of Franck's almost unknown symphonic poem, *Les Acolytes*, and Respighi's *Feste Romana*. A new work from the pen of the contemporary Italian, Tommassini, *The Carnival of Venice*, consisted of a new set of variations of the familiar Paganini theme, which has been treated in this way by countless composers for many years. The seldom heard Brahms's *Double Concerto*, for violin and cello, was also offered. Toscanini, perhaps more than any other symphonic conductor of the present day, knows how to arrange programs of real interest and charm. He realizes, too, the value of occasional lighter works, and early this season gave us a delightful reading of the charming Rossini overture, *Italians in Algiers*.

A novelty on the program of the Manhattan Symphony Orchestra, under Henry Hadley, was *Nocturne*, by the late Henry F. Gilbert, which was inspired by portions of Walt Whitman's "Song of Myself." A pleasing work, though hardly ranking artistically with the "Good Gray Poet's" superb verses.

The Metropolitan Opera opened with *Manon Lescaut*, and the first week included Rosa Ponselle in her enormously brilliant performance of *Norma*, her most successful rôle of last season. The first revival of this season was *The Girl of the Golden West*, with Jeritza, Martinelli, and Tibbett.

The Roxy offered this month what was probably its most brilliant stage presentation—a ballet version in six scenes of Rimsky-Korsakoff's *Scheherazade*. We have come to take beautiful stage shows for granted in this house, but this one was surely of exceptional loveliness. Beatrice Belkin and Harold Van Duzee, stationed in one of the balconies at the side of the stage, were the soloists, and a reader, in the opposite balcony, told the story between stage scenes. The ballet did exceptionally well, and the orchestra played this alluring music in their usual style.

The promised revival of Johann Strauss's *Die Fledermaus* (The Bat), under the new title of "A Wonderful Night," took place at the Majestic Theatre. A novel feature of this performance was the revolving stage, a Viennese innovation.

Hans Hanke, the Paramount's lobby pianist, was soloist at one of the Wanamaker musicales, playing the Grieg *Ballade* and two excellent arrangements of his own; one of Svendsen's *Romance* and the other of Tchaikovsky's *Marche Slave*.

Two new organs were dedicated this month, each within a few days of the other. Pietro Yon opened the new 4-manual Kilgen at Carnegie Hall, with Reinald Werrenrath and Gina Pinnera as soloists, assisted by the Oratorio Society chorus and full orchestra. The new Skinner in the Brooklyn Museum was opened late in October by Lynwood Farnum.

The Aguilar Lute Quartet, of Madrid, playing the ancient instruments of centuries ago, made their debut on November 11th in a novel program consisting mainly of Spanish compositions, old and new.

Yes, there are still a few organists left in the theatres, strange as this may seem. George Crook has been heard in a number of attractive solos on the Brooklyn Strand's Kimball, including a medley from *Say It With Songs*, *Is Everybody Happy?*, and several theme songs. This is one of Kimball's best installations, and Crook is one of New York's best organists.

An interesting and colorful Chinese exposition was given at Madison Square Garden during most of November. The arts of this picturesque race were effectively exhibited. Incidentally New York now has a Chinese motion picture theatre showing native films, with Non-Sink accompaniment, three or four times a month. This, along with the several "little cinemas", makes it possible to go to the movies every night and still never see an American talkie if you don't want to.

OUR YOUNGER SET

DON'T forget! When answering letters of Y. S. contributors, send yours to the Y. S. page in care of this magazine, 120 Boylston St., Boston, Mass. Because of space limitations it is impossible to give the writer's entire address, only the city or town being indicated, and of course in most cases your letter cannot be delivered.

Gold music emblem Y. S. pins have been sent to November's contributors; R. Elizabeth Haigis, Foxboro, Mass., Anne Spofford, Chicago, Ill., and Ralph Carnie, Pittsburgh, Pa. Wouldn't you like one too? Just send in your letter.



Dear Betty:

I read your letter in the November Younger Set and I feel as you do about the National High School Orchestra Camp. I dislike very much to practise in the summer, but if we could manage to combine work with fun at a musical camp in the summer time, I think I would certainly go to that camp.

If we had a special N. E. H. S. F. O. camp we would learn many helpful things about the Orchestra itself. We could practise ahead for concerts. Wouldn't that be splendid?

My piccolo is now the squeak of my existence! I may be able to tone it down to the N. E. H. S. F. O. standard, but I doubt it. My father plans to get me a Clarinet and a banjo. Joy of joys! Why don't you take up still another instrument? I wish some of the Younger Set would write in, expressing their opinions about doubling on instruments. I get along very well on my sax, and still stick to the flute. Let's hear from you others!

SYLVIA A. JARVIS, Barre, Vermont.

We Hear from Frances Again

Dear Younger Set:

I always find your letters very interesting, and last month I especially enjoyed one written by Anne Spofford. I think her opinions concerning jazz and classical music are very fair; I always enjoy a program that contains both classical and modern works.

The letters asking for musical camps in the Eastern States were very enjoyable. It would be wonderful to establish an "All New England High School Orchestra Camp" in one of our beautiful states. It is a thing very much needed, and would give many boys and girls, who otherwise wouldn't get it, a fine vacation, with an opportunity to work under the leadership of skilled musicians. I, for one, would like to show everyone that if the members of our A. N. E. H. S. O. had all summer to practise together, as do the members of the National Orchestra, we would equal them.

I wonder how many of you fellow musicians heard the program of the "Manhattan Symphony", which was broadcast over station WOR on Sunday evening, October 20? The orchestra was splendid, but the thing that thrilled me the most was to hear announced that they were going to play Mendelssohn's *Concerto* for violin, with Ruggiero Ricci, a little boy of less than nine years old, playing the solo violin. It was terribly thrilling, and rather wonderful, to hear this young boy play the beautiful *Concerto* that the A. N. E. H. S. O. played, with Alice Erickson as soloist. I hope that all of you boys and

girls heard it; I know that it made a deep impression upon my memory.

This year our high school orchestra is doing much better than ever before. I know that hearing the New England High School Orchestra's concert last year has inspired us to do far better work. We have quite a handicap though, as ten of our best players graduated in last year's senior class. But, despite this loss, we are working harder, and are more quiet than ever at rehearsals.

We are, among other things, also working on several pretty numbers for woodwind quartet. I enjoy this very much, and think that a woodwind quartet is very beautiful when the best effects are obtained.

I must say that I have been very much surprised and disappointed not to see more letters in the Younger Set written by members of the A. N. E. H. S. O.

FRANCES ALBERTIN, Falmouth, Mass.

A Tribute to Mr. Findlay

Dear Younger Set:

During the week that I spent in Boston, preceding the New England Festival Orchestra concert, I gained the best experience and the most pleasure of any time that I can remember. I enjoyed the rehearsals, and I did not miss one, although at times I felt sure that my arm would drop off.

It certainly was fine to be under the leadership of Mr. Findlay. I am sure that we all appreciate his patience with us in rehearsals, and his kindness in autographing so many of our pictures of himself, which were furnished by the JACOBS ORCHESTRA MONTHLY on its cover.

I learned more in that one week than I thought possible. I was pleased to note that Mr. Findlay is to direct the orchestra in 1930, and I hope to be there then, a little nearer the front of the violin section than I was the last time.

EDWARD A. UNDERHILL, Bellows Falls, Vt.

A Non-Musician Gives His Views

Dear Younger Set:

In the high school, the orchestra or band is an important organization. First, it brings the members into close contact with each other, and also with members of other bands. Second, it raises the fame of the school; for instance, the Waterville Senior High School Band has brought much prominence to the school in various ways.

While I am not connected with either the band or the orchestra in any way, I realize that it means much to the school to have such organizations within the town or city, and connected directly with the school. It also helps the prosperity of the school, since concerts are given and small fees charged for admission.

In Waterville Senior High, the pupils are helped in many ways by the band or orchestra. When the football or baseball team defeats a close rival, and the band parades the streets after the game, it brings to the eyes of the people the fact that the school has a band, and a good one too. It makes the affair livelier, and the spirit gayer.

Members of the band, as in other organizations, learn to cooperate with one another, a most important thing in any activity.

F. W. SIMONEAU, Waterville, Maine.



The Culleoka High School Band, Culleoka, Tenn. Sergeant James Neeld is director; E. L. Fox, Principal, is co-organizer. This small organization is the beginning of "big things" for Tennessee's little town of Culleoka.

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Band and Orchestra Notes

ERNEST S. WILLIAMS, who succeeded the late Patrick Conway as dean of the Conway Military Band School (now known as the Ithaca Conservatory and Affiliated Schools), has had an interesting and colorful career, during which he has had wide experience, not only as conductor and teacher, but as soloist besides, having played under many conductors, both nationally and internationally famous.

When it was found necessary to find a successor to Patrick Conway, the trustees of the school asked advice from some of the foremost band leaders in the country, including John Philip Sousa and Arthur Pryor; Ernest Williams received the hearty endorsement of all. George C. Williams, president of the Ithaca institution, is quoted as saying: "It was a most difficult task to locate a man fitting in character and experience to carry on the work of the famous conductor, who was leader, teacher, and friend, to the men in his school. However, I believe we have the man he, himself, would have recommended, and we feel fortunate in being able to secure Ernest S. Williams to carry on the work of his friend and former leader, Patrick Conway."

Mrs. Williams, wife of the new dean, is the leader of the "Gloria Trumpeters," an organization coached by Mr. Williams, and known not only to audiences in the flesh, but to hundreds of thousands over the air. In 1913 Mr. and Mrs. Williams filled concert engagements in a tour around the world, starting in New York, continuing across the continent to San Francisco, and playing in Honolulu, Hawaii; Sidney and Melbourne, Australia; Ceylon; Calcutta, and Bombay, India; and other leading cities. They toured across Europe to the British Isles where they also appeared in successful concerts in London and Birmingham. At this point the World War broke out, and the tour had to be discontinued.

Mr. Williams numbers among his pupils many noted musicians, including Walter Smith, prominent Boston soloist and conductor; Harold Rebig, trumpeter with the Philadelphia Symphony Orchestra; Leslie D'Arcy, associate conductor of the United States Army Band; and others of prominence in the field of band music.

THE Highfield St. Baptist Church Orchestra was organized in 1920 by Miss Myrtle Thompson, its director. Its duties at first were to play for a fifteen minute song service at 6:45 every Sunday evening. This song service, it is believed, was the first of its kind to appear in the Maritime Provinces, and at the start was suspiciously regarded by quite a number of conservatives as an inno-



Highfield St. Baptist Church Orchestra, Moncton, N. B. Myrtle E. Thompson (2nd row, center), Director

vation of doubtful godliness. After a period, when a few secular selections had been acquired, the orchestra took up concert work, and was in much demand for playing between the acts of plays, and at entertainments.

For the three years of its existence, the organization has had an average attendance, at all sessions, of from seventy-five to one hundred per cent of the full membership, which is, in all, around twenty, with ages ranging from fifteen to sixty-five years. In the picture, the end man at the right of the top row is the pastor of Highfield St. Baptist Church, the Rev. A. K. Herman, of whom Miss Thompson writes, "He is the best little preacher in the Maritimes, barring none." The little girl (the mascot) in the front row, is his daughter, Ruth.

London, Eng. — D'Auvergne Barnard, since 1905 manager of the London office of the B. F. Wood Music Co., passed away, after a short illness, at the Middlesex Hospital. Mr. Barnard was a well-known British composer of songs. He is survived by a widow and daughter.

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(See page 57)

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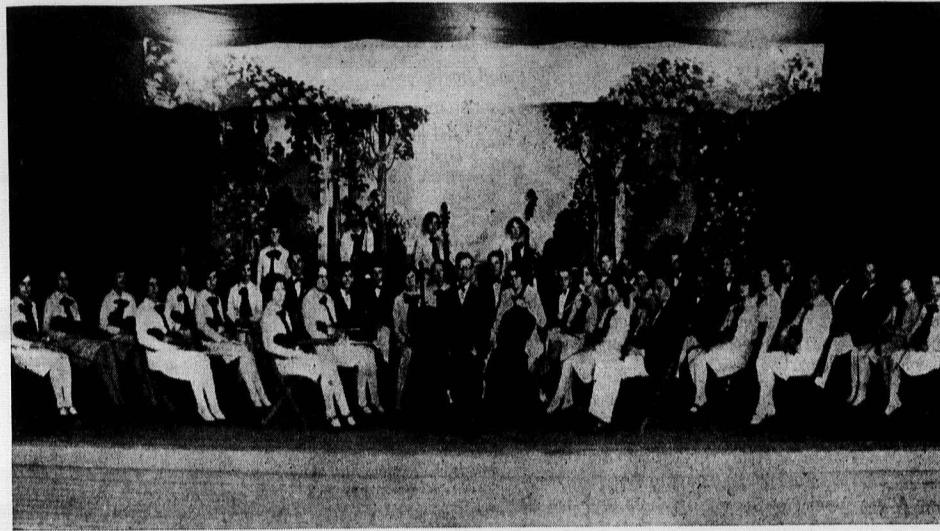
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violas, one cello, tympani, harmonium, bassoon, two bass horns, two baritone, three mellophones, and about twenty other smaller instruments. The Sedan Orchestra took first place in the Chautauqua County Music Contest last spring; also first place in the Inter-State contest held at Pittsburg, Kansas, for schools with a high school enrollment of from 150 to 300 pupils.

Indianapolis, Ind. — At the annual Indiana Band Association's Convention, held at the Hotel Washington, plans were presented for the proposed band tax law, which is to be modeled on the famous Iowa Band Law, fathered by Major Landers. It was pointed out by President Fred E. Waters that, because of the indifference shown by many bandmasters in its support, every member should get behind the measure and push it through to a successful issue. Although squarely behind the school band movement, and pledging itself to advance the movement's interest, the Iowa Band Association looks with disfavor on school bands entering the commercial field where regularly organized bands exist. The Association takes the stand that a school band is an educational institution, and, as such, has no more right to compete in professional fields than has a school printing department, a domestic science department, or a manual training shop. In communities where no municipal or commercial bands exist, this objection does not hold. J. W. Wainwright, at whose band and orchestra camp at Oliver Lake the 1930 Convention will be held, is to act as traveling representative for the Association. The following officers were elected for the coming year: Fred E. Waters, Elkhart, president; Harry Crigler, Bloomington, 1st vice president; William Bryant, Terre Haute, 2nd vice president; Herman Arndt, Indianapolis, secretary-treasurer; O. C. Thompson, LaFayette, H. J. Fields, of Marion, and Claude Smith, of Tell City, are trustees.

Elmira, N. Y. — The newly organized Southern Tier Music Festival Association will hold its first annual convention in this city next spring, probably in April. School bands and orchestras from Binghamton, Waverly, Oswego, Cortland, Endicott, Ithaca, Corning, Hornell, Bath, Elmira Heights, and Elmira, are expected to play at the State Armory on the day of the convention. Tentative plans call for a street parade in the morning, an orchestral concert in the afternoon, and a band concert at night. The organizations will participate in no contests—they will be brought together for "inspirational purposes, only." There will be no judges, and all awards, if any, will be made by the press. The organization of the Southern Tier Music Festival Association was effected at the Southern District convention of the New York Teachers' Association, late in October. George J. Abbott, director of music in the Elmira public schools, is president, and the following directors of music are members of the organization: Thomas Gillespie, Endicott; Ray L. Hartley, Binghamton; Charles Corwin, Corning; Willard Green, Cortland.

Newton, Mass. — John W. Crowley, bandmaster of the Malden and Everett schools, died on November 8th, after an illness of ten days. He was a member of the Boston Festival Orchestra, the Handel and Haydn Society, and the Boston Musicians' Protective Association. As a violinist, Mr. Crowley had played with the old Mapleson Opera Company, and, later, under Emil Mollenhauer, filled the post of first concert master and assistant conductor. The Malden school band, under his direction, won second place in its class in last spring's contests. He is survived by a widow, daughter, and brother.

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