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STANLEIGH MALLOTTE

DECEMBER

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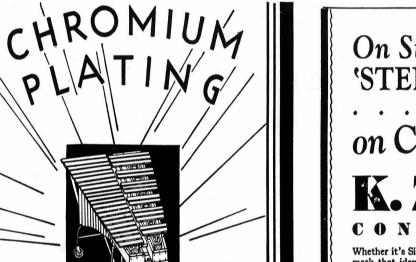
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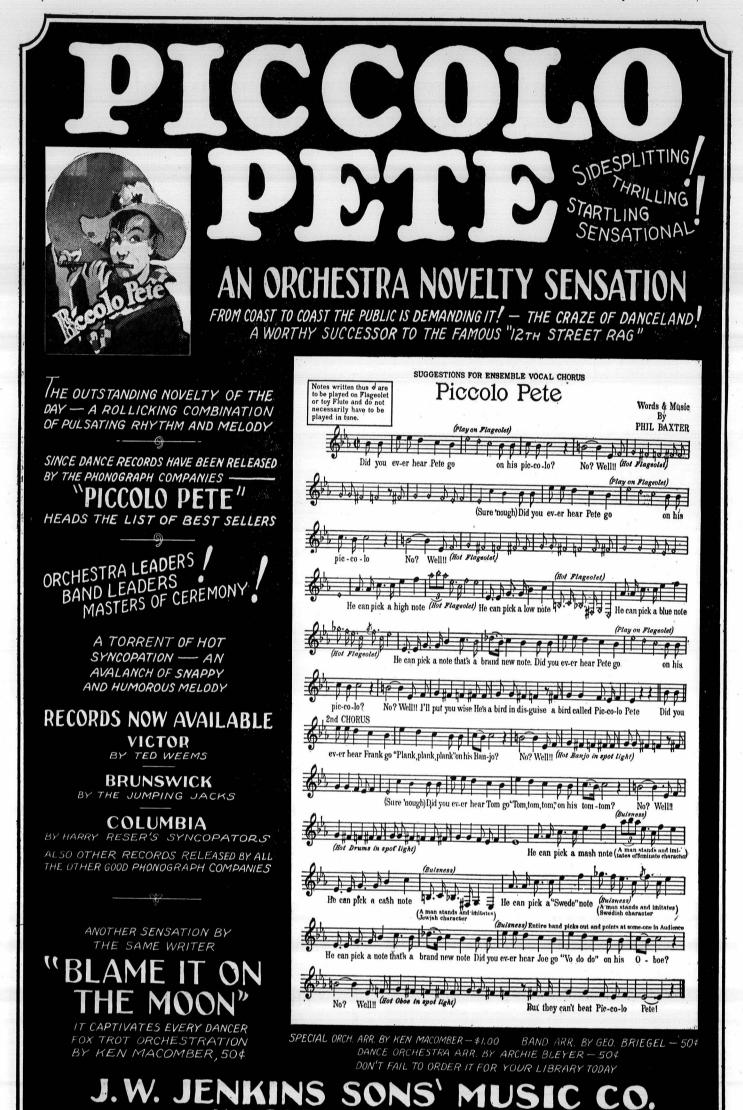
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THE JACOBS MUSIC MAGAZINE TRIAD MELODY JACOBS' ORCHESTRA MONTHLY JACOBS' BAND MONTHLY

Melody for December, 1929

WALTER JACOBS, Inc., 120 Beylston Street, Besten, Mass.

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ON THE WAY	, March .			.James M. Fulton

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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 wring such superlatives from a member of the hard-boiled Fourth Estate, a class who, with elevated p 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 tibias.

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.

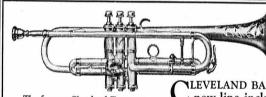
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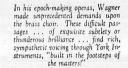
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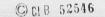
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Serioso Ma Poco Leggiermente

URING 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 room, 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 visor 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 musicachievements higher and higher, it is difficult - even wellnigh impossible - to readjust his own viewpoint, reestablish his own standards, and keep pace with the new

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, friends who would like to have an Eastern music camp in

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 in its effect on educators as in the actual achievements velopments until after the Interlochen camp had become of the students themselves. The new era, with its new thoroughly established and had made available a fund of standards, has come so suddenly, and advances are so valuable and informative experience — an asset not to be abrupt, it is not to be wondered that the individual super- measured in dollars and cents by the promoters of new

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 but because of increased dissemination of the wholesome operation next summer may see their ambition realized.

Provided — that these people and all supervisors, students, and parents, in the sections to be benefitted, 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. V. 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 superheated 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 pleasureseeking 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 com-

pletely 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 pos sessing the personality to put them over, neither fear a pleasure-loving age nor any other influence detrimental to

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



View from girls' quarters overlooking the lake.

LL 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-

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

Once a week Miss Edith Rhetts, 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 Tschaikowsky, 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 in-



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.

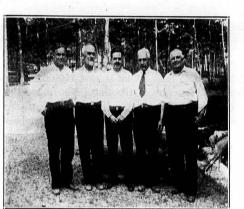
Melody for December, 1929

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 71/2/4 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 Pennington, 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, (Pathètique) Tschaikowsky; 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 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 and Saint-Saëns's tone-poem. Phaëton. At every limbering up when I wanted to write letters.

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-Be-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-Be-Ka-Netta Lower: Pasquale Montani and the Harp Class



guest conductor either in New York or Atlantic 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 turn, presented such works as Tschaikowsky's and baffled the strong-armed clash-cymbal Fourth Symphony, Wagner's Die Gotterdamerung, player in the next cottage, who persisted in

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 maiestic 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!



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 SPRISSLER

Herewith 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 —

UT 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 piece of black velvet beneath it.

"Where did you get that priceless instrument?" he rhapsodizes. After several inarticulate dithyrhambs, 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 a bill that causes a momentary fog to settle before your eyes.

The Literature of Violin Sales

Repair men . . . pardon . . . luthiers have who has a suspicion that he has been bilked, and Camembert were to the French. wants flattery and is prepared to pay for it. fine modern violin that has the only requisite a far into the country one winter's day in answer as he had garnered, flocks everyone in ten

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 the urbane and exquisitely dressed clerk slides a 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 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 But the violinist soon afterward bewell). outlining the general policy of the House. coming deaf, or blind, or having fallen arches, shipped his violins over here to be sold. Were And when you return for the violin you receive or something equally terrible, was forced to the violin a da Salò, and although it was a fine sell his violin to a dealer who, after consulting the College of Heralds and the editor of purchased it as a da Salò, he would have rethe Zeitschrift für Morgenländischen Sprachen, solemnly, and with appropriate ceremonies, butcher about the purchase. The impecunious declared the fiddle to be a Gorgonzola, which nobleman theme may have had its bona fides learned that a violin owner, especially one was to the early Italian school as Roquefort in the particular case under dissection, but in

Nowadays there are different tales. As yet The number of dollars spent yearly on the the writer has not had the distinct pleasure of rehabilitation of tuneless old wrecks is incal- hearing of any violins returned to the finance violin as a romantic relic. culable and worthy of a better cause. A small company for non-payment of instalments, but fraction of the money expended in the upkeep no doubt he does not hear everything. How- widow whose deceased spouse was a wealthy of one of those senile fourflushers would buy a ever, he did have the occasion to drive far, violin collector. To the sale of such violins



Stradivari Cello, Viola, and Violin, from the de iMedici 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 mightilv. 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 arrant antiquarian among violin col-

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 violin and a bargain at the price, had anyone turned it after many days to argue with the 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

The other most popular theme is that of the

counties to paw over the fiddles and to take advantage of the widow's grief and inexperipopular 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 thereby ruining another career on the treacherous rocks of romance. Then the disappointed father in mingled desperation and choler 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



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. The late J. B. Squier, one of the outstanding American violing

jiggle the box around so the light falls upon, and illuminates, the label. If there is no label, the ence in violinistic matters. And yet another 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 who had installed the iceless refrigerator, 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 pered: 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 If you can get the full violin tone on every 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 whatever you are willing to pay for it. fiddle" from Germany, or even the one made here in America, some selling for prices around "old" violin.

writer by his friend, Mr. H. W. Phillips, who expert repair man and know where the trouble writes: "Anent the subject of rare (not welldone) old violins: A friend of mine took a trip tone. And if, by a rebuilding process entailing to Europe, the large purpose being to purchase the jacking up of the bridge and building a new a really fine violin. Going to a noted luthier fiddle thereunder, it is forced to undergo a in Paris, he expressed his wish. And here costly set of repairs, it is extremely doubtful if came the old boys! From ravanastron and it ever will be worth anything.



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. Oettinger, 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 Magginis, Salòs, Ruggieris, Guarneris, Stradivaris, on up to the later fellows.

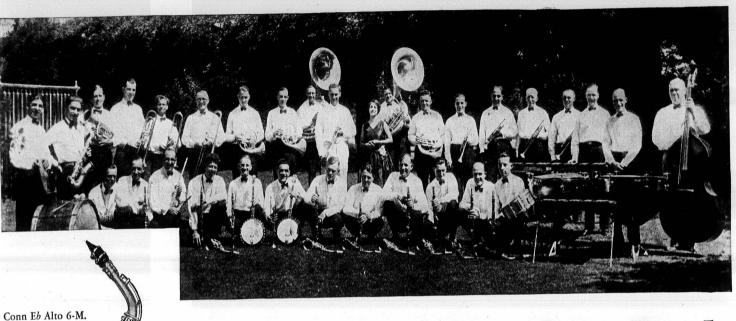
"None suited. Bum fiddles, they really were. Then the Frenchman approached and whis-

- "'M'sieu wishes a really fine violin?"
- "'Si, señor!"
- "'Mais wait!' said Frenchy. He reappeared, bearing with tender care and pride an instru-
- "'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. 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

Experts can fix up motor cars by means of ground cork in the transmission, ether in the fifty dollars or so, are often fairly good. If the gasoline, and various other aids, so that they purchaser buys it from a reputable dealer, and may deceive the wariest customer into buying the violin's maker is known to be a good work- a wreck fit only for a soft and comfortable spot man, the violin is a better investment than an on the nearest junk pile. No one can do that to a fiddle. It either has the tone or it has not. In this very mood is the story relayed to the If it has not, and unless you, yourself, are an is, the chances are that it never will have any



The Augmented Saxophone Band

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.

With many impor-

tant improvements.

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Newest and best

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Sets the standard for

all Tenor saxophones.

Director Leonard refers to it as his AUG-MENTED 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-

F YOU WANT your band to create a 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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Send free literature and details of free trial offer on	City	p
	Ctata	County

Melody for December, 1929

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

Jobs For Musicians

N 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, welltrained, 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 oppor-tunity 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



TEMPO, which, according to its own confession, is a 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 Yoeng's Restaurant, 49th and Broadway, lil' 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 Elk-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

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."

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:

'Furthermore as a profession this field offers advantages which are financially attractive. The jazz player can frequently work his way through college tooting the saxo-

phone or twanging the banjo and then step into a job paying

"Most youngsters take to jazz as a fly takes to molasses and if they play instruments, they will play it whether or no even if tabooed by their teachers. Therefore why not teach a subject for which there is a real interest and desire?"

Although the motive behind the Whiteman article may be simply to set off some fireworks with this seemingly pre-posterous idea, nevertheless, it is evidence that news of the

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

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

M IXING 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 par-

ticipants 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



THEN the special train carrying John Philip Sousa and his band was wrecked at Capps, Colorado, the Conn nstruments 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. withstood the shock of the wreck without any ill effects.

No gripping eye-witness story of the catastrophe seems ground landed on a bass saxophone case. The instrument inside with stood the shock without damage what more fitting way of de-

scribing 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.



The Power Of Music

HARD-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 iladelphia 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 during to make such a rule? It would ruin even the Follies.

Mr. Gillette, Is This True? TIS noised about that razor blade manufacturers have

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. 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

T. STOTESBURY, partner of J. P. Morgan and 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.



The Uninspiring

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-inhand with that of a professional player.



tion, always have had, and always will have, on their hands the solution of problems of a peculiar nature 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, 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 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 among the neighbors.

yet no one advises the giving up of other educa- used to exclaim: "What a great mystery music

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 - at least as many of them as have 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 had penetrated it beyond his own ken. 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 imporbut also regarding music, itself, as being an tance, 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 our real problems. An easy solution to such violin playing as anyone in my recollection have tingled pleasantly if he could have heard problems is the one I have heard strongly whose vocation was that of violinist and teacher, what this eminent musician said about him. recommended by people who are proud of their but he had the deepest reverence for music. Within him he held not the least taint of envy this enthusiast, with a minimum of talent, but a towards those with whom he constantly was in maximum of devotion, did for the cause of contact and who were his superiors in perform- music, but there were many more. You may ance by far, but took pleasure in their success. say, and I must admit, that this man was one singing would be absurd - food for laughter If he had ever nourished a personal ambition, amongst thousands who, by searching out perit must have been long before I knew him; in sons that wanted music and making it possible These well meaning people place the study of fact, you could hardly imagine a man more to them, did more for music than many men music on a different basis from that of other firmly established in mediocrity than was this with talent have ever done. Such a man of studies. Perhaps this should be so to an extent, old friend of mine when I first met him. He course deserves encouragement at the start,

TEACHERS, because of their voca- tional matters (say, school studies) because the 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

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 boy-

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

I have mentioned but two instances of what

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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 are 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 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

WENTY-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 wellorganized 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

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 æsthetic instinct.

vocal. This is due to the fact that most in- in addition to being a school band, is also the strong argument in favor of the establishment struments have a more definitely controlled Municipal Band of Greenville. mechanism than the voice. To be sure, instruments often play out of tune in spots, but as first chair men in the reserve band, and we camps already established. the instrumentalist never entirely abandons have lowered the age limit so that boys as the original pitch, as the singer so often does, young as eight years are taken in, receiving, at not spring up at focal points all over the counand the æsthetic satisfaction resulting from first, work in classes of their own age, and later try, assuming, of course, that they are organcorrect intonation is probably greater in the entering the reserve band as second and third ized with the right personnel and vision for 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 possible are as follows: First, I hand pick an

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

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 than a pleasant bit of variety from the ordinary adequate explanation or not, the fact remains that instrumental music more than any other Today instrumental music is practically in the factor is rejuvenating public school music throne, and vocal music is having to fight to today. It now remains for the music educator retain a place even as consort to the king. The 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 com-

> Procedure in Greenville By EMULOUS SMITH

Bandmaster, Greenville Municipal Band, Greenville, Mich.

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 In the third place, intonation is probably on interest to the reader in general to know that re-distributed by the latter when they return the whole easier in instrumental music than in the first band, to which reference is made below, to their winter homes. This, in itself, is a

chair men.

Two of the major factors that make this assistant bandmaster from my first band, and

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

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 of more camps in locations where they will be Second chair men in the first band are used assured of support, without interfering with

I see no reason why camps of this sort should 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, In the fourth place, instrumental music train him completely in harmony, instrumenta- inspirational, as well as advantageous from a physical standpoint.

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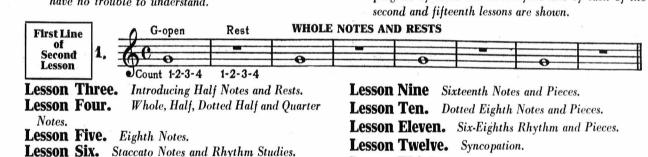
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Panel Below	
Andol's Saranada Braga	C
Angel's Serenade Braga Angelus. From Scènes Pittoresques Massenet	Ā
Anitra's Dance From Peer Gynt Suite	A
Aubade PrintaniereLacombe	A
Aubade Printaniere Lacombe †*Amaryllis. Gavotte Louis XIII Ghys	D
*Anvil PolkaParlow	D
*Anvil Polka Parlow Barcarolle. From Tales of Hoffmann Offenbach	A
Rerceilee	A
Rescause From Locelyn	A
*Berceuse	B
Blue Danube. Waltz	\mathbf{E}
Bridal Chorus. From Lonengrin	Ā
†*Bolero. From Sicilian Vespers	D
Butterfly and Erotic Grieg †*Bolero. From Sicilian Vespers Verdi Carnaval Mignon (Columbine's Lament)	
and Harlequin's SerenadeSchuett	A
*Chanson TristeTschaikowsky	В
t*Chinese Patrol	D
t*Clock. The. Descriptive	D
Consolation. No. 6Liszt	A
Consolation. No. 6	F
Crucifix	A D
†*Czardas — Last Love	Å
Funeral March of a Marionette Gounod	Ä
Funeral March Chopin	Ā
†*Gavotte. From the Opera Mignon Thomas †*Heads Up. March Hersom	D
*Heads Up. MarchHersom	D
Herd Girl's DreamLabitzky	Ā
Humoreske	Ă.
Hungarian Dance. No. 5	A D
†*Jinrikisha. Scène Japanese Benkhart Kamennoi-Ostrow Rubinstein	Å
tKiss of Spring. Waltz Roffe	Ä
†Kiss of Spring. Waltz Rolfe La Castagnette. Caprice Espagnol Ketten	A
La Fontaine. IdylleLysberg	A
La Paloma	Ÿ
*LargoHändel	В
Last Hope. Meditation Gottschalk Liebesträum (Nocturne No. 3) Liszt	C A
Loet Chord. The Sullivan	Ā
Lost Chord, The Sullivan *Marche Aux Flambeaux (Torchlight March) Scotson Clark	B
Marche MilitaireSchubert	A
March of the Dwarfs	A
*Marche Romaine (Marche Pontificale)Gounod	В
Mazurka. No. 1	Ň.
Melody in F	A B
*Minuet in G Beethoven †*Monastery Bells. Nocturne Lefébure-Wély	Ď
Murmuring Zephyrs	Ā
Murmuring Zephyrs Jensen My Heart at Thy Sweet Voice. Samson and Delilah Saint-Saëns	A
Nocturne. No. 2	A
Norwegian Dance. No. 2	A
†*Over the Waves. Waltz	E A
†*Pasquinade Caprice Cottechall	Ď
*Pilerims' Chorus. From Tannhauser Wagner	В
†*Pasquinade. Caprice Gottschalk *Pilgrims' Chorus. From Tannhauser Wagner *Pilgrim's Song of Hope (Communion in G) Batiste	$\tilde{\mathbf{B}}$
Pizzicato Polka	A
Polonaise Militaire	A

*Prelude in C# MinorRachmaninoff	В
†*Pretorian Guard. Triumphal MarchLuscomb	D
†*Pure as Snow. IdylLange	D
†*Rakoczy MarchBerlioz-Liszt	\mathbf{D}
*Romance in EbRubinstein	\mathbf{B}
Salut d'Amour. Morceau Mignon	A
Scarf Dance and Air de Ballet	A
Serenade Badine	A
Serenade d'AmourVon Blon	A
SerenadeDrdla	A
SerenadePierné	A
SerenadeTitl	C
Souvenir Drdla	A
Swedish Fest MarchTeilman	A
To SpringGrieg	A
To a Star. RomanceLeonard	A
Traumerei and RomanceSchumann	C
Triumphal March. From AidaVerdi	A
*Turkish March. From The Ruins of Athens Beethoven	\mathbf{B}
*Unfinished Symphony. Excerpt from First Movement . Schubert	\mathbf{B}
*Valse des Fleurs. From Nutcracker SuiteTschaikowsky	B
Valse (Op. 64, No. 2)	A
*Veil Dance. From The Queen of Sheba	В
Wedding March. From Midsummer Night's Dream Mendelssohn	$\overline{\mathbf{C}}$
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Come On Into The Spotlight

AVING 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 as 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 justifi-

The point is, now that the soloist is no longer dependent on these sets he can select his own is to have a reliable local slide maker who can largely eliminated. I believe in plenty of volnumbers and arrange a routine of songs that fill your current wants as they develop. are really popular enough to be spontaneously sung. Your experienced organ soloist of today around an idea. The "Singing Rehearsal," has a reserve supply of gag slides that can much repetition, and in the meantime there is young, the married and the single, the boys



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

Guillian and a second

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 at least a snicker, concealed in it. Perfectly 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 on the slide should make up for it in the facial to used repeatedly, is worth the cost. Dorr's contortions that the artist must produce on 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 defollow. Obviously, choruses in eighths and gree from Bush in Buffalo, who had, and probably still has, various community singing rhythms and short quick syllables. In phrassets for sale and rent. Of course it would be ing, the notes shouldn't be run together, but library of this kind all at once. The ideal way mentation used at other times in jazz should be

Naturally, slide numbers should be built that the organ may be softened and even cut the "Singing School," the "Singing Bee," the there is the trick of suddenly stopping on a be fitted into a routine of popular songs and re- "Singing Contest" — are all perfectly simple high note or phrase to leave the singers up by sult in a hand-made slide set that he needn't patterns that can be cut to fit your needs. The themselves — a joke that an audience always worry about, because his songs will be familiar contest idea has been applied to all ranks, appreciates. enough to be sung, even with a small house. races, and conditions of servitude, and still Of course, this fundamental formula must be waxes strong. Contests have been held be- as spotlight attractions will do well to develop varied enough not to become monotonous. tween the orchestra and the balcony, the their literary abilities. Cultivating the knack Even the best idea will grow stale with too blondes and the brunettes, the old and the of writing catchy and entertaining slides, either

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

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.

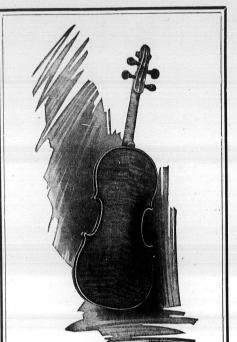
Make 'Em Chortle

No gag slide is good unless it has a laugh, or 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 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 hotes, and at the same time must be paced so that every syllable is easy to quarters will move faster than those in dotted almost prohibitive to attempt to get a slide kept pretty much detached, and the hot ornaume, unless an audience is singing so lustily out altogether at times. Then, of course,

Organists trying to build up their prestige

Continued_on page 40



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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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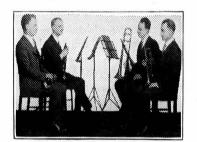
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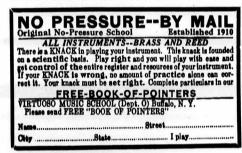
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Melody for December, 1929

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

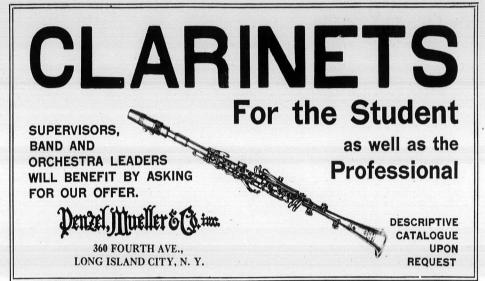
tion, pedagogy, and the technic of the baton. He then conducts the reserve band entirely on his own responsibility (but always with the bandmaster present), hears the beginner classes in any choir, and does all routine work of the band, besides conducting the first band

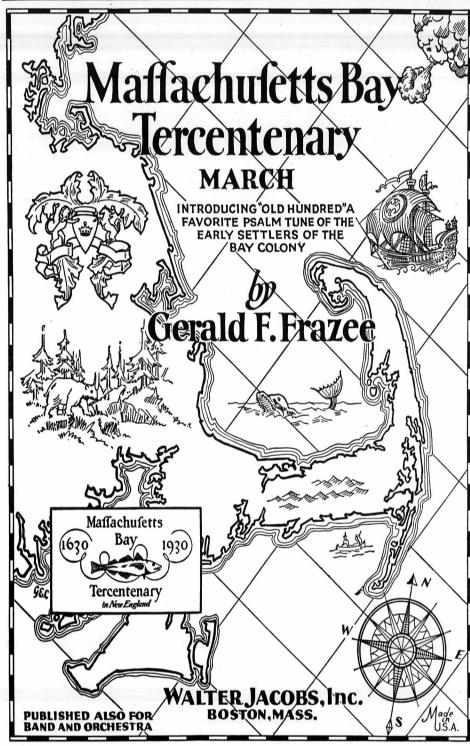
At the present time we have the best assistant we have ever had, and a word of praise for him is not out of place. He is Allan McBride, eighteen years of age, and a junior in high school. He is saxophone soloist, one of the twelve members of the original band of 1922, and has completed his entire course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

The second thing that makes possible enlarged work; our drum majors. We have a senior drum major and two junior drum majors. They are trained after being hand picked for their particular qualities of personality, plus some previous musical training. We require our drum majors to double in band on concert engagements as well as to take charge on the march. Our senior drum major is a pianist of no mean ability, and does solo work with the band on inside concert work. For regular outdoor, he plays xylophone and bells. He is therefore always with the band, whether at rehearsal or on outside duty, and is available at a moment's notice for any emergency. The two junior drum majors work with the reserve band, alternating between drum major and bells on alternate weeks. The better of the two juniors substitutes for first band when necessary.

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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- By CHARLES REPPER - IN BOSTON -

abilities, of varying degrees, to the Great difficulty of persuading the G. A. P. to take merit and advantage to him. 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 living than punching typewriters or selling to their subsequent appearances. 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 difficulty is that the public feels under no them to take the time and trouble to go obligation to buy tickets to concerts just to a concert hall, even on free tickets, to hear because certain persons desire to give them. musicians of anything less than national The average man takes his dollars that he is reputation. 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

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

sample the work of this unknown musician? certs. If the tickets are, say, a \$2.50 top, your aver-

to somebody like Rachmaninoff.

RACH concert season sees on the bill-boards the names of musical stars it. He reasons that the musician, like the and would-be stars offering their actor or the merchant, is simply offering something at a price, and before he spends American Public; and each season sees the his money he expects to be "sold" on its

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 with the public, or are convinced that giving once heard the new musicians, will like concerts is a pleasanter way of making a them and then be willing to pay for tickets

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 giving a concert to empty seats, and the part, it is becoming more of a problem to get

The manner of dispensing gratuitous admissions to débutant 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 predict which artist the public will take to 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 any-Fair enough, but here's the trouble. How thing, it is more difficult than ever to get is the public to be persuaded to come to audiences for the general run of small con-

age man will think that is too much to fields have long ago found out that most gamble on a "blind date," for he knows that people are not only busy but indolent, and for the same price he can hear a musical that if they are to be induced to try out a But I think this is the wrong attitude. We celebrity, about whose ability there is no new article, or new brand of an old one, the can't tell what new music we want to accept doubt. In other words, only a person of procedure must be made just as easy as until we hear it; in fact until we have heard philanthropic inclinations will pay his possible. If the manufacturer wants you it more than once. The performer is \$2.50 to hear John Smithovitch, about to test his product, he may not offer it to usually as good a musician as the critic, whom he knows nothing but what the ad- you unsolicited; but if he asks you to take and if he thinks enough of a new piece to vertising circular tells him, in preference the trouble of sending for a sample, he will spend his time and energy preparing it, it is do it in a way that offers the least resistance not necessarily a waste of time because it To hear some musicians and managers to you; if you are to send a coupon, you may prove to be somewhat below the talk, you would think that the man in the will find the coupon on a convenient corner standard of the greatest masterpieces. In street was under an obligation to buy of the "ad" where it is a simple matter to fact, it is more than possible to get a great tickets to all débutant recitals and those cut, or tear it off; and on it you will find deal of pleasure from pieces that are not of other performers who need the money. the space already arranged for filling in your masterpieces, just as we enjoy many plays

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

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.

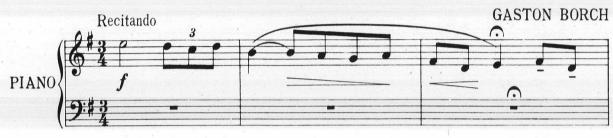
His program is made for the small class of people who take music seriously; but these people either have not enough money to support all the concerts, or they hear so many that they become fed-up, and won't go more than once in a while. The piano teachers, and some of their pupils, may be interested 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 ded upon to say that the new pieces, after all, were not as good as the old classics, and were not worth hearing. MOHIKANA: Indian Suite

Nº 3 Morning Song









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To David Stevens

Chinese Red

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Red everywhere:

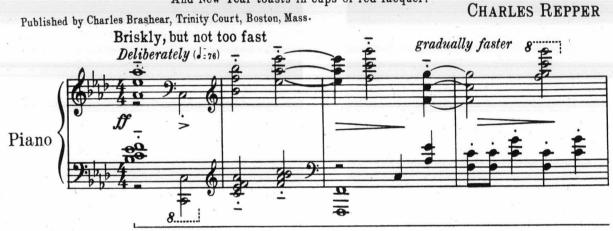
Houses adorned with red banners,

Streets aglow with red lanterns,

New Year wishes on painted red cards,

And New Year toasts in cups of red lacquer!

CHARLES REPPER









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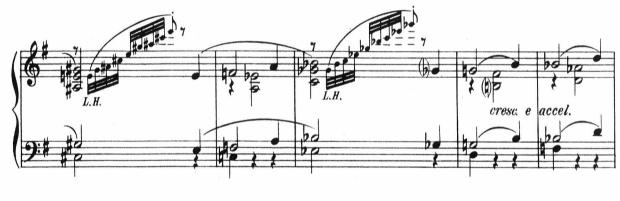


To Florrie Paulson

Nuit de Chine VALSE LANGOUREUSE









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To Anthony Burton
SEEN IN THE EMBERS





























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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 lowbrow 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 pro-

grams, 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, s 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 us 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, 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

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

"Rio Rita" at the B. F. Keith FEW MORE things such as Rio Rita, A 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 lighthearted 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 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 entertain-

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 legitmately 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."

 ${f A}$ 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 isues 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 vique of the boton until it becomes a 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.

A NNOUNCEMENT 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.

announcement is made by George B. Stone & Son, A 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.

MONG 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 *Broadkaster* Banjo. This line includes seven models, ranging in price from \$50, to \$250 According to the announcement, the Broadkaster Banjos embody certain important and distinctive features of design, based on the most recent technical developments in the Gretsch experimental department. Other headliners 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 postal card 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 Bb clarinet; and two transcriptions for two clarinets, by Leon Grisez (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.

CCORDING to a recent Holton Bulletin, published by A CCORDING to a recent House, Daniel Strank 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. EVERY INCH A KING!

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A. J. PROCHASKA 198 SOUTH STREET Illinois (Principal Teacher of Clar. and Saz., 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 Gurewich. 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

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Come On Into The Spotlight

in prose or jingles, preferably the latter, has lights working in theatres where the situation 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. Orginality 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 sary, applause-producing wow. Every type 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

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 houses have naturally set the pace for lesser of break you.

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 necesof 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 synchron-

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 play straight concert numbers forces the organ- to write and have slides made ahead of time. ist to do something different. Organists in these Cheer up, people; let sound make you, instead

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

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 White, Chicago.

BEGINNING Thursday, December 26th, at the Hotel Gibson, Cincinnati, the Music Teachers National Association will hold its fifty-first meeting.

(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, Hostes 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

Melody for December, 1929

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 Rhetts,

From Philadelphia

By ALFRED SPRISSLER

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 newsprints 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 Salò viola, violins by Gofriller, 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; all 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 satisfac-

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 Errolle, Chief Caupolican, 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, Demtre 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 warhorses 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



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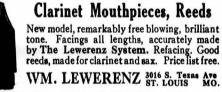
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The Clarinetist Rudolph Toll

and clarinet, one about as much as the other, I feel qualified to say just a little about the matter.

We are told that there is a scarcity of good woodwind players. There is, there always was, and, what is more, there always will be this scarcity, just so long as composers and arrangers give the clarinet player about four times as much to do as any one else in the band. This past summer I played the cornet most of the time, and I never sat down in front of the part but what I told the other cornet men what a snap they had - their part was so easy to read. At the last rehearsal I was put back on the reed side again, and the first number was a 6/8 march. In this march the clarinet has five notes to a count in several places — the notes crowded together, the high notes being almost in the upper staff. The rest of the band came clean with that march the second time through; the reeds never will get it. Any clarinet player who can play that march as it should be played, can hold his own in any concert band in the country, for the modern leader whips them up like the old boys played their galops. It is discouraging to the beginner on the clarinet to find his buddy on the cornet playing his stuff long before he gets his, particularly when he finds that he gets but very little credit if he does master it. The average listener doesn't appreciate the skill it takes to properly play embellishments such as the clarinet and flute reel off in some of our otherwise very easy

Sometime ago I called on a band leader who for several years toured the country with a concert band. He had a pile of new books on his desk. I picked up the solo cornet book, looked it through, and remarked, "That's a nice book for beginners." He made no comment, but handed me the clarinet book. There was at least two years difference in grading between those books, taking boys of equal intelligence. The clarinet book had runs of 6/8 measures up to high G. He said, "I always have to rewrite the clarinet parts or the kids would

Some writer on orchestration in writing about the clarinet once said, "The clarinet is capable of playing very rapid music," and then he adds, "when in the hands of a good

In conclusion I wish to say that the scarcity of good clarinet players is no mystery to me. - R. L. G., Washington, Ia.

The writer begs to disagree with you as regards the reason for the "scarcity of good woodwind players"-referring, I presume, principally to clarinet players. I do not attribute this scarcity to the composers and arrangers who "give the clarinet player four times as much to do as anyone else in the band," and force him to laboriously "reel off" embellishments. I, also, have had some experience in teaching bands, and I have found that most of the young clarinet players want to play the first, rather than the second or third part, regardless of whether or not they are equal to the task, and are apt to be quite upset when the leader seats them back, and I believe that the instinct to cling to the first chair survives in later years. I also believe that this eagerness shown by youth to hurdle the necessarily intervening obstacles between beginnings and the ultimate goal has much more to do with the matter of mediocre clarinet playing than the writing of too full or over-stiff parts for the instrument. The trouble is that a large majority of young students lack the requisite red blood to make them want to properly practise and master this most difficult of instruments. Because the clarinet is a difficult instrument. Its range is as great as that of the violin, if one except the matter of harmonics, and the demands on a clarinetist in a band (I am referring to a really good band, capable of playing the best standard music) are equal to those imposed on a violinist in an orchestra. Right there, I should like to state, is the reason why the clarinets, in such use, have "about four times as much to do" as any of the other instruments — they are the *violins* of the band.

I am rather at loss on reading that portion of your letter in which you speak of playing at rehearsal a six-eight march. and, referring to the clarinet part, say, "the reeds never will get it. Any clarinet player who can play that march as it should be played can hold his own in any concert band in the country." That, in my opinion, is an over-inclusive statement. Of course ideas vary as to what constitutes a "concert" band. To some the oldtime "Silver Cornet" type of organization, with a repertoire consisting mostly of waltzes, marches and galops, with an occasional overture of the simplest structure, was a "concert" band, while others are more inclined to place such bands as those of Patrick Gilmore, and to come to modern times, Sousa and Goldman, in this category. If you mean that because a

I am not presuming to tell anybody his business, but after an experience of nearly forty years as a player in bands and orchestras, during which time I have played both the cornet evidence of his ability to sit in with the clarinet sections evidence of his ability to sit in with the clarinet sections of Sousa's or Goldman's bands, I am afraid that I will have difficulty in accepting the evidence as valid. At least I, personally, have never seen a clarinet part in any of the marches coming under my observation that I would look upon as a test for the highest type of technical pro-

> I will have to admit, however, that in your reference to the leader who found it necessary to rewrite the clarinet parts of his easy grade numbers, in order to make it possible for his young players to master them, you have touched upon something to which arrangers should give some thought. It is no more sensible in orchestra or band material intended for educational purposes to have one part badly out of grade, than it would be to write teaching pieces for any of the individual instruments in which the first section would be in a certain grade and the second section several grades higher. Practical considerations should govern such things. However, in music of serious enough nature that the desired effect is of paramount importance, the sole aim of the composer or arranger is, and most certainly should be, to gain this same effect, regardless of the difficulties attached. In this case, the player must be technically equipped to meet the demands placed on him. Of course the possibilities of an instrument should not be outraged and very seldom are by writers capable of producing this type of music.

> No! I am forced once more to state that I do not think the paucity of good clarinetists is due to the parts they have to play, and that I am strongly of the opinion that the condition arises from a tendency to lay down, particularly in the early stages, when it comes to matters concerned with acquiring a solid drill in the fundamentals of technic; facility in scale work, major, minor, harmonic, melodic, chromatic; in arpeggios, major, minor, diminished, augmented, and so forth; both in legato and staccato. If such things are mastered, I do not believe that the clarinet parts ordinarily met with should cause much consternation among players. I will admit that all this means hard work, but if a person does not love music enough to labor in her service, he had better quit the service.

> You quote some writer as saying, "The clarinet is capable of playing rapid music when in the hands of a good per-This would appear to join the two ends of your former." argument into a circle of unholy union. One cannot argue on the one hand that a thing is possible to good players, and then complain because this very thing is demanded of them. It would appear to me that you have gone to considerable trouble to establish as a fact, something you set out to give a reason for, and that is that good clarinet players are scarce — a thing I, for one, am not inclined to

> Will you kindly show me the correct fingering for the following examples?



All three examples may be fingered two ways. In Ex. A the note Ab may be fingered as marked, with the first two fingers of each hand. This will eliminate any difficulty for the left little finger in going from C to Ab . However, I prefer to play Ab the regular way, with the left little



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finger, and glide from Eb to C with the right little finger. With a little practice, this can be done very easily and smoothly. Gliding down on these keys is very simple, but the reverse is quite impossible.

At B, I would suggest, also, to glide from B to C# with the left little finger. This is smoother and simpler than any other fingering you might wish to work out. There is a little knack to gliding the fingers; do not lift the little finger from the key, but sort of slide down from Eb to C, and slide across from B to C#.

At C, it is really less confusing and simpler to finger Gb on the staff marked with a cross with the first finger both times. To use the side key on one and the first finger on the next would be confusing if you were to repeat the measure a number of times, and to use the side key on both would make it difficult to catch the high Gb. Fingerings that at first seem awkward prove to be the best when properly worked out - studied

THE PIANO ACCORDION Bu CHARLES EDGAR HARPER

ROBABLY one of the most troublesome points in piano accordion for the beginner is the playing of a steady, sustained note with the right hand, against a bass and chord accompaniment with the left hand. Instead of the desired sustained tone, the result seems to persist in being a series of disconnected tones occurring with each chord or bass note. The matter is one of bellows control entirely. In the beginning a student is inclined to stop the bellows until the proper key or button is found; something probably unavoidable to a certain extent, but liable to form into a habit, so that it should be guarded against as much as possible. To it can be traced the direct cause of the situation mentioned above. If the following suggestions are tried, much of the trouble may

Let us take the C bass and the C major chord. Count 1-2-3-4 at a moderate tempo, and play the bass note on 1, and the chord on 2, 3, and 4. Pull the bellows with a firm, even pressure while playing this. Repeat, pushing the bellows in the opposite direction. This exercise should be practised until the tone of the bass note and the chords are even, and no difficulty is encountered. Now play the C with the right hand, holding this while repeating the bass accompaniment (C and the C chords). The pressure on the bellows must be kept steady, and the movement in one direction, only, while playing. Strict attention must be paid to the evenness of the tone in both the bass and treble. Play the bass accompaniment staccato throughout; that is, do not hold the buttons, but release them as soon as possible. Practise until a clear, evenly sustained tone is secured with the right hand, and then learn the following scale with both hands, each note in the scale played in the same way — a note held with the right hand, and a single bass note and three chords with the left, to a

Right hand - C D E F G A B C Left hand - C G7 C F C F G7 C Hold the last C with both hands for four counts.

Continuing the series of right hand chord practice started in the October issue, let us consider the construction of the minor triad, and the inversion of both the major and minor

The minor triad consists of three notes. Between the first two there is a minor third, and between the second and third note there is a major third. The C minor triad contains the notes C-Eb-G. From C to Eb is a minor third, and from Eb to G is a major third. Therefore, we may say that a minor triad is a minor third plus a major third. Play each chord with the right hand and compare with the same chord on the basses. As suggested for the major chords, make a chromatic list of the minor chords.

Chord Inversion: - The chord, C-E-G is the C major triad in its original position. If the C is moved to the top of the chord (E-G-C), the chord is said to be inverted, and in the 6/3 position. If, with the chord in this position, the E is moved to the top (G-C-E), we have still another inversion, the 6/4. In like manner, any of the major or minor chords may be inverted and will have as many forms as there are notes in the chord.

The practice of chord inversions is valuable to the accordionist, and if done faithfully will prove itself useful in many ways, especially in the development of playing popular music. Learn to play the inversions evenly and quickly over the entire keyboard. I suggest taking a few chords each week and perfecting them.

And now, before ending this month's article, just one more word of advice to the beginner: Do not try to play a selection with both hands until you can play each hand alone perfectly. By avoiding this, you will save much

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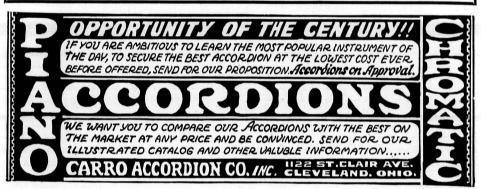
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MUSIC REVIEWS By DEL CASTILLO

Orchestra

FIREFLY FANCIES, by Elie (Fischer C65). Medium; light 2/4 Allegretto giocoso in Eb major. A deft little caprice, with the first strain largely in successions of fourths and fifths. The second strain is more melodic, and the shorter trio strain, rather broken — a reversal of the customary procedure.

STORM KING MOUNTAIN, by Curtis (Fischer C64). Medium; descriptive fantasia in several sections. One infers that the music was probably written for a pantomime or ballet. At any rate, the synopsis given would lend itself easily to such treatment. The time of performance is given as 61/2 minutes. As specified in the score: The old man of the mountain plods up the mountain side — He becomes tired and lies down to rest — The stars twinkle, the breeze hums a lullaby - Suddenly a storm passes over the mountain, during which the woodsprites gather around the old man — They start to frolic and dance-The moonbeams dance-The old man stirs and the sprites scatter. Partly wakened, he seems to hear the call of dawn, but falls asleep again -The woodsprites return and resume their frolic with greater vigor — The sun rises, the sprites depart, and the old man wakes - He sings the praise of the Mountain

CRIPPLE CREEK, by Stringfield (Fischer C54). Medium; light active 2/4 Allegro vivo in B minor. This is the fourth of a suite of four numbers entitled From the Southern Mountains, by the winner of the Pulitzer Prize for Musical Compositions in 1928. The other three, which were not submitted for review, are Mountain Song, Panorama, and At Evening. The number at hand is an old "break-down" banjo tune, treated with all the vigor and syncopation characteristic of the class of music from which it was taken. Its authentic color is evident, and the composer is, himself, a North Carolinian.

CHINK WALK, by Reiser (Fischer G13). Easy; light Oriental 2/4 Allegretto in F major. A quaint little characteristic number in the Chinese-Japanese idiom, with the familiar successions in fourths and fifths. There is some effective cross rhythm in the second strain. The entire number is brief.

Band

SMEARY IKE, by Losey (Fischer Q2216). Medium; light 2/4 Allegro in F major. Sub-titled a "Characteristic March," but actually an old fashioned rag with plenty of hot syncopation and trombone smears.

Danse Carolina (Midnight on the Blue Ridge), by Turner (Fischer U 1607). Easy; light 4/4 Moderato in C major. A characteristic intermezzo in schottische rhythm, well within the scope of the average band, and effective for any band. There is an atmospheric introduction, and a slow middle section with bird-calls, owlhoots, and so forth.

Band-Orchestra

Humoresque, by Tschaikowsky (Jacobs). Medium; light characteristic 2/4 Allegretto scherzando in G major. Because of the fact that both arrangements are here presented in the same key, this familiar classic, in the Jacobs Symphonia Series, now becomes available to every sort of combination. The piece, itself, is too well known to require identification.

Trumpet, Trombone, or Baritone Solo THE CASCADES, by Smith (Fischer). Difficult; 2/4 Tempo di polka in Bb major. A typical polka brilliante for trumpet, trombone, or baritone virtuoso performance, with all the characteristic triple tonguing, runs, and bravura of the species. Also arranged in duet form for any two of the above instruments. Piano accompani-

Organ

CONCERT FANTASIA ON "MATERNA," by Diggle (Ditson). Medium; 4/4 Moderato in D major. A free fantasia, more like a set of variations, on the hymn tune best recognized as "America the Beautiful." For the most part the variations are built strictly on the tune, though in the last section there is some free development. Imposing and musicianly, the work builds up to a dignified

Angelus-Meditation, by Mathews (Ditson). Medium; 4/4 Adagio in B major. This is the second of a group of three recital pieces, and, as the title implies, includes the use of chimes, always a popular factor. There is a twoneasure introduction with a simple chimes motive, and

the following meditation is a brief twenty-four meas ures of marked sincerity, effectiveness, and harmonic

Vocal

WHAR YO FROM, LI'L' STRANGER (Western Lullaby), by Del Castillo (Ditson). Easy; quiet 6/8 Moderato in F major. The reviewer scarcely feels competent to judge this little berceuse, which, however, strikes him so favorably that he fears he may be a little biased.

Violin and Piano

DAWN, by Mason (Ditson). Easy; quiet 3/4 Andante con moto in G minor. Here is a melodious number, effectively arranged for violin by Karl Rissland. One suspects that it was originally a song, judging from the range and nuance of the melody. At any rate, it makes a pleasing morceau for violin.

COMING FROM THE BALL, by Felix (Ditson). Easy; light 3/4 Valse lento in D major. A smooth and fluent valse, arranged for violin or cello solo, or for string trio.

WHAR yo' from, lil' stranger is a song recently released by Oliver Ditson Co., Boston, both the words and music of which are by Lloyd G. del Castillo, known to readers of this magazine, in general, by the above imposing alphabetical sequence, to the confraternity of theatre organists, as "Del Castillo," and to those of privileged association with the Olympians by the intimate and somewhat offhand "Del." To rightly place ourselves with the vulgar herd, we proceed as follows: In this song, Del shows himself as a composer of decent restraint in the matter of sentiment, with a nice sense in chord progressions, although, to our way of thinking, there are spots in the accompaniment somewhat marred by a thickness of chord structure. However, the copy before us is that of the low key, and everyone knows what that means if the song was originally written higher. No less a person than Carl Engel has made the statement that in making a transposition of a song, such should not be literally done, but that, whenever necessary, the chord dispersions should be changed to accommodate the shifting of placement. Whether or no our copy of Whar yo' from, l'il' stranger is in the original key, we are unaware. And we doubt if it would have made much difference in the spots to which we refer. However, we have wasted too much space on the matter as it is. Brahms did much worse in his piano writing, so why worry?

The song has much charm and poignancy, and develops considerable emotional undercurrent of a subdued character during its progress. The words are a true expression of the mother-complex—that brooding questioning of the mystery that has come into her life, and the foreshadowing tinge of jealousy on contemplation of those future interests that will inexorably and inevitably compete in the child's heart for the place she considers her own. Differing from the conventional lullaby sugar-teat, it should prove acceptable on many programs.

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Educational Music

Melody for December, 1929

A Review Column Conducted by FRANCIS FINDLAY

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

INSTRUMENTAL UNISONS, BOOK II, by Mortimer Vilson. (J. Fischer & Bro., 119 West 40th St., New York

Book I of Instrumental Unisons was reviewed in this column some months ago, and it was our pleasure to comment favorably upon Mr. Wilson's method of employing unisons and octaves in simple but musicianly material for beginners.

As the reviewer recalls this first book of Instrumental Unisons, the unisons and octaves are employed throughout, except for momentary antiphonal passages between the sections — the instruments of a given section in these cases are, however, in unison.

In Book II, unisons are employed between instruments of similar registers in the various sections, while the sections, themselves, are often written in polyphony. That is to say, the string section may be divided into three parts, and the woodwinds play on these same three parts, the unisons being between the violin and the clarinet, the cello and the bassoon, etc. This makes possible a richer scoring, and at the same time avoids the greater complications that arise when sections are scored independently of each other. Further, in spite of the limitations that Mr. Wilson has imposed upon himself, he achieves results that in the main sound very well indeed, and that oftentimes approach truly symphonic sonority and artistic effect.

As in the first book, the antiphonal idea employed between sections relieves the scoring of much of the thickness that characterizes some works for beginning orchestras. As an extension of the antiphonal and unison principles, one finds interesting passages where instruments of a given register, playing in unison, are answered by instruments of another register, either in unison or harmony.

Instrumental Unisons, it would seem, demands attention by strength of merit in the presentation of idiomatic orchestral effects, while at the same time remaining within the power of very young players, and should receive the approval of educators in general - certainly in so far as its purpose is concerned, which is to provide not only an aid to the development of playing ability, but at the same time to help form musical taste.

It should be noted that the individual volumes of Instrumental Unisons are intended only as supplementary material, and while primarily published as supplements to Mr. Wilson's Orchestral Training (J. Fischer & Bro.), they seem to be quite adaptable for use in conjunction with any class or "group" method.

YOUNG STUDENTS PIANO COURSE, by Dr. Will Earhart, Dr. Charles N. Boyd, Miss Mary MacNair, L.R. A. M. For class or private instruction. (Oliver Ditson Company, Boston and New York.)

The names of the three distinguished authors of this work are sufficient to establish it without comment or criticism from one in the humble position of this reviewer; nevertheless, we proceed in the line of duty.

Perhaps the most noteworthy point that occurs to us, on first glance, is the fact that the students' exercises are not mere notes put together for the purpose, but are, for the most part, folk song material, with an inclusion, also, of melodies by distinguished composers. In all, there are sixty of these little pieces, ranging from eight-measure folk tunes from various lands, to a melody from Paganini.

A point that will commend itself to most teachers is the repetition of given tunes in as many as four variants in the manner of presentation; first in the right hand, then in the left hand, both unaccompanied; then again in the right hand, and then in the left hand, each of the latter two with "teacher's part" to serve as a background. Thus the pupil learns to play with each hand, and becomes familiar with a given melody in two notations before any other elements intrude. Playing this same melody later on with the teacher's part adds richness to the experience and prepares the way for further development in the child's playing and comprehension. This method would seem to offer several points of merit that will appeal to the modern teacher, aside from the virtue of equalized treatment of treble and bass staves, and the other points hinted at above. The engraving and printing of the students' book are

deserving of comment, what with the open staves and the large notes that are employed. There is a separate teacher's manual, but the teacher's part is also included in the students' book, obviously so that home practice may be encouraged. At this writing, the teacher's book, which I judge is of considerable importance to a complete understanding of the course, is not before the reviewer. No

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doubt perusal of this manual will afford further comments

One receives a pleasant impression of the understanding with which the Young Students Piano Course has been compiled and published upon reading the little foreword, addressed to the pupil, on the fly-leaf opposite the first lesson. The following quotation is worth preserving:

"Smile in the mirror and the mirror will smile at you. Frown in the mirror and the mirror will reflect your feelings. It will give back to you what you give to it. "We hope your piano will always make clear, beautiful music. — The Editors."

FOLK SONGS OF AMERICA, by R. E. Hildreth. (Walter Jacobs, Inc., 120 Boylston Street, Boston, Mass.)

The first number in what the publisher has rather cleverly titled "The Delta Series" - the name "Delta" obviously being used for its association with the idea of three equal sides, each number being published in three arrangements in the same key: band, orchestra, chorus.

The band, orchestra, and chorus arrangements, are each complete, and primarily intended for performance separately, but the arrangements are so planned and cued that they may be used in any combination with each other, even, if desired, to uniting the entire music forces of a school or community.

Folk Songs of America would seem to be a particularly fortunate choice for the first number in this series, in that it makes available the familiar melodies for use with chorus and orchestra, or chorus and band, as well as in the independent renditions above referred to. Of course these are not really folk songs in a strict sense, although When Johnny Comes Marching Home, The Quilting Party, Wait for the Wagon, and the various Foster songs, do constitute American folk music more than many of the songs of the Kentucky mountaineers, or those of the American Indians. Actually, the selections included in Folk Songs of America have the function, in general use, of folk songs, and therefore, in the broad sense, not only can, but should be so called. Certainly this would seem to be more in keeping than to refer to them as "favorite songs."

The simplicity of the arrangements of "Folk Songs" is to be commended, and the work is in the customary cleancut style of Mr. Hildreth, whose reputation for good, practical arranging has long been established. The engraving and printing are excellent, and lend dignity to the edition Perhaps the inclusion on the string parts of marking for fingering would be worth while in such a number as this, in that it would extend its use for orchestral study purposes.

Adequate conductor parts are provided for both orchestra and band. The band score is particularly worthy of note, inasmuch as it represents a distinct departure, providing what would seem to be the next best thing to a full score — perhaps better than a full score for conductors not trained in the reading thereof. Despite all that has been said in behalf of the score and its advantages to the conductor, there are undoubtedly more conductors of school organizations who do not use scores than conductors who do use them. This is partly because of the expense and also the scarcity of full scores. But if both of these reasons for the non-use of scores were obviated, there still would be many who would hesitate to hurdle the obstacles associated with reading a score made and printed in the conventional form. Not a few supervisors who are doing good work in their schools have been obliged to forego the training and experience that would prepare them to read scores readily. Time and practice are required to achieve the degree of facility in reading that makes the score a

It would seem, therefore, that such a comprehensive short score in actual pitch as is provided for the band arrangement of Folk Songs of America, should be welcomed, not only for its obvious usefulness to the conductor, whether or not he is experienced in the reading of full scores, but because it should serve as a stepping stone for those conductors who are desirous of acquiring the ability to read and translate rapidly a score showing exactly what every instrument is doing at every moment.

The "Folk Songs" score consists of seven staves; three for woodwind, three for brass, separated by one for percussion. It shows in the actual pitch, and in great detail, just what each group and each instrument therein are doing. This score is in no sense a makeshift, but very obviously has been devised for a purpose that it would appear to serve excellently.

Folk Songs of America offers an excellent beginning for the Delta Series, and succeeding numbers will be anticipated with interest.

Music is the sound of the circulation in Nature's veins. It is the flux which melts nature. Men dance to it, glasses ring and vibrate, and the fields seem to undulate. The healthy ear always hears it, nearer or more remote.

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Melody for December, 1929

You Can Take It or Leave It By ALFRED SPRISSLER

Our Own Research Department

DEDICATED as we are to the study of things not worth knowing, which naturally includes lost hopes and lost causes, this department has turned its attention to the protracted and exhaustive research into the disappearance, almost entire, of the so-called German band. The following article can do no more than introduce the subject; the results of subsequent investigations will

The German band of yore consisted of three or more rotund, moon-faced, flaxen-haired Germans whose only uniforms, or part thereof, were very battered uniform caps, the most necessary complement of very battered instruments. In cities, the bands divided the territory among themselves, thus antedating rackets by several generations. By "rackets" we mean rackets in the slang sense of the word, not the pure English connotation of "noise" or "tumult." However, these high priests of music worked on accurate schedules, householders being able to set clocks by the appearance of the district band at its appointed corner at the wonted hour.

The instrumentation of the usual five-man band, of which a large city might have boasted, in a Pickwickian sense, of several hundred, consisted of one ear-splitting E-flat cornet, one battered and disconsolate B-flat cornet, two groaning and despondent pretzel-shaped altos, and a bass. The leader, playing the E-flat cornet, usually began festivities by raising the horn to his lips and loosing upon the ambient airy zone the melody of one of those interminable German waltzes, alternating with an equally interminable Ländler. After the first measure, the rest of the band, discovering by experimentation in various tonalities such matters as key and tempo, dolorously straggled in, the alto wuff-wuffing away with much gusto in harmony with a spiteful obbligato to the melody by the B-flat cornet, the whole thing erected on a foundation of

hoarse and spasmodic bass horn. All of the selections were of the same caliber, quite a bore to the musically inclined listener, and they all contained many excellent places wherein to stop, which were ignored by the earnest musicians who plodded through the obvious tunes as if they had a duty to perform. The band always played precisely the same numbers,

two waltzes and a march. As far as we could discover, these three numbers formed the band's repertoire. But the ersonnel had memorized that repertoire, and they could play it through the opposition afforded by a shifting engine in an adjoining freight yeard, a steam shovel excavating a cellar for the local Red Men's Hall, and the extremely pertinacious, and eke impertinent comments of a group of very grubby little boys. But this work of memorization was not so difficult as it would seem, since the leader played the melody and the other horns came in with a conventionalized accompaniment that was always the same.

The second pretzel-shaped alto player was of no use to

the band at all, but he had the largest head, this entailing his wearing the largest cap, which, by a natural sequence of logic, held more contributions than that of any other bandsman. At the psychological time in the third number he tucked the battered, pretzel-shaped alto horn under his arm, and, cap in hand, made the rounds of the listeners. The transient music lovers having been canvassed, the collector then tackled the neighborhood doors, most of which were immediately banged shut as soon as the householders saw him start on his rounds. No sooner had he returned to his fellow musikers, counting the slim stock of coins as he walked, than the band finished its last chord, which sounded like the last gasp of a bagpipe with pneumonia. In a trice, whatever that may mean, band and instruments had disappeared, only to bob up the following morning to play the same pieces over again in the same

Let it not be thought that the German bands consisted of bad musicians. They may have been inartistic and stolid, and engaged in music merely for what few coins they could elicit from purses at a time when money spent for music was considered as thrown to the dogs, but their music, for its type, was tuneful, and rarely annoying. Had they played more in one locality, they might have been annoying, but they fortunately did not, and were not.

My lute, awake! perform the last Labour that thou and I shall waste, And end that I have now begun; For when this song is said and past, My lute, be still, for I have done →Sir Thomas Wyatt (1503-1542), To His Lute.

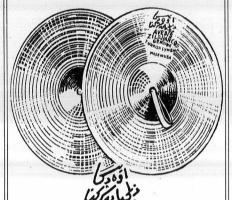
People Who Should Be Suppressed

DLAYERS of the violoncello are rare, but they are none the less dangerous. The ranks, it is true, have been sadly depleted since the change in fashions declared rubbertired spectacles to be emphatically out, because a person who has neither tortoise-shell glasses nor long hair cannot possibly play the 'cello. A performer who has only the glasses may play, but he plays badly, while one who has neither can not even play badly.

But of the thinned and decimated remnant of those addicted to 'cello-playing in its more or less virulent forms, the police of Beefhide, Ky., have been asked to apprehend the following:

'Cellists who play with a tone like a cow down a well, or like a houn' dawg baying at the full moon in the old graveyard; 'cellists who are forever playing in the upper reaches of the A-string in the thumb positions, and always a trifle out of tune; 'cellists who groan when the floors are stone cement, hardwood, or any substance that does not afford anchorage for the stift, or peg; 'cellists who persist in using G and C strings that are perennially loose and rattly; 'cellists who pack ten-dollar 'cellos in moulded leather cases; 'cellists who carry four bows; 'cellists who are always borrowing rosin; 'cellists who use a continuous vibrato that not only shakes themselves to pieces, but endangers the security of the building; 'cellists who can never get chairs to suit them; 'cellists with oversize instruments that clutter up subway cars; 'cellists who wear diamond rings; 'cellists who play the Berceuse from Jocelyn; orchestral 'cellists who need at least twenty square feet of floor space; 'cellists who use machine pegs; and 'cellists . in chamber music combinations whose playing absorbs every sound elicited from any other instrument.

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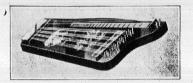
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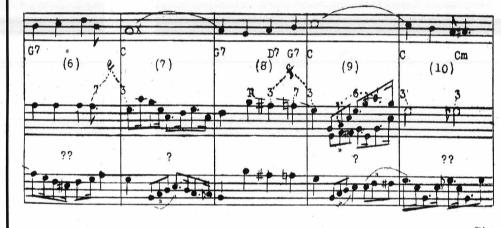
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Improvising and "Filling In" A series of practical articles for players of wind and string instruments By A. J. WEIDT







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,

THE importance of the instalment printed in the March

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 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 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 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

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 Λ , 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 indicated by the question marks (?). The figures above 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, or below the melody note. Notice in the first measure that as shown in the sixth and tenth measures, in the latter case chromatically altered.

In the third connecting staff the question marks (?) used in the fill-in, the melody note may be included. The 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 occur, do not try to fill-in, but use a sustained note effect when played alone, but the second staff is best when playas a contrast (see second measure at "b"). Rule: — When ing in combination with the melody. Try both with the For the School

Melody for December, 1929

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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 three 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 re-

THE DRUMMER

Conducted by GEO. L. STONE

Will you tell me, through your valued column, what chance there would be for a professional musician, who, however, does not play drums, to teach a drum corps, consisting of school pupils, so that they may go out and perform acceptably on the street, and also gain a certain additional school mark for the study of music?

Is it practical for one who does not play drums to teach the playing of them?

I would appreciate any information you can give me, and also would like to know if there are any methods devoted to teaching a drum corps that I could use to advantage?

- F. T. B., Hartford, Conn.

No, it is not practical for even a fine musician to teach the playing of an instrument that he, himself, is unable to play, and from the way you have asked me this question, I am very sure that you must have known the answer, even while asking it. Nevertheless, I am not so hidebound as to say it cannot be done after a fashion; for the art of playing a drum is unique in this respect, that it may be more easily picked up than the playing of any other instrument in the orchestra or band.

A good violin teacher will not allow a pupil to play a solo or in ensemble for at least a year after beginning study, while some violin teachers insist upon a much longer period of apprenticeship. The teacher of trumpet insists upon a pupil spending a long probationary period of practice, which is designed to give flexibility and strength of embouchure, before allowing him to play for exhibition. Those pupils who go out and play before the proper time are apt to spoil their chances for later advancement through the contracting of false or slipshod habits in playing, which, once acquired, are almost impossible to correct. The drum pupil may play an engagement (if he can secure one) after a dozen or so lessons, and if he does unfortunately acquire a few bad habits in position or technic, the damage is more easily repaired under proper instruction than similar damage received in the playing of other instruments.

If you are a thoroughly trained and schooled musician and have a talent for teaching as well, you surely must know what the elementary student in drumming should learn. Of course, I must except the manipulation of sticks, and the actual knowledge of the instrument, itself. If you are looking forward to teaching of drums in the public schools, it might pay you to take a few lessons on drumming from some fine schooled drummer, and in this way you could teach more intelligently.

You might also make use of the services that are offered by several well-known drum firms and various drum authorities, who are glad to give such service without charge to anyone facing problems such as yours. The Leedy Manufacturing Co. of Indianapolis, Indiana, sell a very fine series of charts for class teaching. Ludwig and Ludwig of Chicago, Illinois, publish several small books, one of which, the Ludwig Drum and Bugle Manual, is designed to answer such questions as you have asked me. The first twenty-nine pages of the Dodge Drum Method, published by the firm of which I am the head, is designed to be a complete drum corps method in itself, without going further into the book. For the drum corps, it is needless to say that any one of the above mentioned firms will be glad to correspond with you and advise you further, without placing you under obligation. In addition to those mentioned, there is a very fine set of books, four in number, written by Carl E. Gardner, and published by Carl Fischer, Inc. of Boston and New York. These are expressly designed for teaching in the public schools.

It is significant that the trend in modern business is to take service into consideration, as well as the actual selling of merchandise and the taking of profit thereby. All of those who are interested in the music business are giving of their services today as never before, and are working for one common cause; that is, the promoting of music. The firms mentioned above, and dozens of others as well. are trying to give information, advice, and assistance, to anyone who is interested in furthering the cause of music, whether or not there is a financial profit in prospect.

Will you let me know through the coming issue of J. O. M. if you think that the xylophone is likely to continue in popularity, and if there is a chance for a xylophone player who is not a drummer? -T. T. R., Milwaukee, Wis.

In my opinion the xylophone is increasing in popularity. month by month. There is hardly a big broadcasting orchestra that does not make use of this wonderfully brilliant-toned instrument. There are more xylophone parts written in the music of today than ever before. I see and hear more and more xylophonists playing dance work, which, by the way, is an infallible barometer of the popu-



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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

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 Aeolides, and Respighi's Feste Romane. 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

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 Tschaikowsky'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

The Aguilar Lute Quartet, of Madrid, playing the ancient instruments of centuries ago, made their début 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 theatre 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

ON'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.

Melody for December, 1929

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

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

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 C 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

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

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

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 base ball 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

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

RNEST S. WILLIAMS, who succeeded the late Patrick Conway as dean of the Conway Military Band School (now known as the Ithaca Military Band School), which is associated with 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 Rehig, 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.

4

THE Highfield St. Baptist Church Orchestra was organized in 1926 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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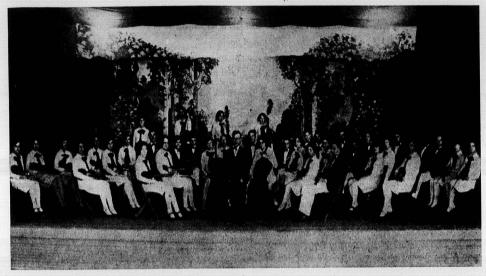


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violas, one 'cello, tympani, harmonium, bassoon, two bass horns, two baritones, three mellophones, and about twenty other smaller instruments. The Sedan Orchestra took first place in the Chautauqua County Music Contest last spring; also first place 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 be hind 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, secretarytreasurer; 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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*Columbia's Call (6/8) Bob Wyman

An extremely interesting and inspiring march. A strong introduction, in which effective use is made of the drums, swings into a fiery first strain, the melody of which, in chromatics, is imitated throughout by the trombones. The trio is of the singing type, and the interlude makes clever use of 6/8 and 2/4 rhythms.

*The Aviator (6/8) James M. Fulton

This march is popular because it has all the best characteristics of the 6/8 march in a marked degree—an irresistible lift and swing to the rhythm, which only an expert in such things, as is this composer, can accomplish. Considered one of Mr. Fulton's best.

Magnificent (4/4) H. J. Crosby A good march by another well known march writer. In the trio is presented a melody that bears the stamp of the processional hymn—solid and dignified.

Old Salt (6/8)

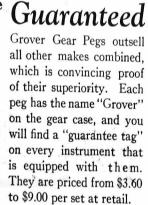
Here's one you will find useful! Starting with a mellody that is able to stand on its own feet as such, the composer immediately repeats the same on top of the well-known old nautical song, Nancy Lee. The trio is given over to Sailing, followed by an interlude in which are introduced bits of Asleep in the Deep, We Won't Go Home Until Morning, and a rooster crow, after which the return is made to Sailing, topped with a 6/8 adaptation of The Sailor's Hornpipe.

★Numbers marked with a star are in the same key for orchestra and band.

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A Diagnosis

Industrial Inertia is yet another of the black brood whose very existence is denied. As to Automobile Buying, a particularly horrific demon, whose activities have been productive of as much epilepsy amongst the musical sorcerers as those of any two of his brethren, he would appear to have his own brood of tormentors, and the following comment disposes of his case:

Based upon observation and general inquiry, it is fair to believe that so far as music teaching and the standard sheet-music industry are concerned, automobile economics play a negligible part.

And now, having disposed of the shades, we turn to the flesh and blood villains of the piece. The honors for malfeasance appear to be evenly divided between the private teacher (and all future references are to the private teacher), the "eighth wonder of the world," radio, and that sorely afflicted and near-moribund ancient, the piano business. Concerning the teacher, we construe Mr. Bratton's finding to mean that this person, in many cases, is lacking in initiative and business sense. We present somewhat scattered excerpts from the report:

As to the habits of teachers, the most pertinent to this report is a sort of timid, retiring aloofness which prevents them from obtaining the same degree of prestige from the community that other professionals get. If music teachers were to realize that their profession is just as honorable and as useful, and immeasurably more artistic, than those of the physician and the lawyer, their whole status of prosperity might be altered.

There is a story that a lawyer once asked a music teacher what he (the teacher) knew about law. The reply was, "A great deal more than you know about music." There is in that story an insight into the common belief that music teachers know nothing but music, and are of little use other than in their special calling. The teacher's answer tersely reveals a fact that even many of the teachers themselves do not realize. To wit, that the average music teacher not only knows his own business, but has more knowledge of the other fellow's business than the other fellow has of his. Music teachers are ahead of the crowd mentally most of the time; but not opportunistically, and this is their own fault.

If teachers would only assert themselves, abandon their senseless clannishness, and "sell" themselves to the public in the important and elevated manner their merit and mission deserve, not only would the public have its musical tastes better regulated, but the whole industry would rest on a higher plane than it does.

A frank realization of the average teacher's lack of "push" by the business interests, followed by concerted novement to raise his prestige publicly, is what the industry needs vitally. The teachers are the actual contacts by which the masses receive music, and when they do not function well, obviously the other parts of the machinery

are handicapped. Some readers may attribute these conclusions in the foregoing paragraphs to an ignorance of the dictates of art, and the restrictions they place upon teachers. The writer fully appreciates the esthetic phase of the subject; but he also is aware that some of the greatest and most artistic musicians are energetic leaders of education and public thought. Therefore, if big musicians need not be hampered by the artistic temperament, little musicians have no right

. . . The profession strongly distrusts the trade, and is suspicious of the latter's every move. The trouble dealers have in attracting more teachers to their stores, and the coldness with which both dealers and publishers see their advertising matter regarded, are actually due to the teachers' exaggerated appraisal of their own esthetic importance. Teachers are so generally committed to the assumption that the trade aims to accomplish nothing but the garnering of dollars, and are so jealous of the integrity of music through their love for it, that they become absolutely blind to the trade's prime importance in the music world

The report acknowledges the sincerity of most teachers and recognizes that this quality will be of the greatest value in the saving of music:

This feature of sincerity among teachers is of the utmost mportance. Music can never die when those who sponsor it do it sincerely. When the time comes, as it surely must, when a great working union between profession and trade is organized to protect educational music, the teachers' sincerity will be one of the strongest stones in its foundation.

We quote extensively from Mr. Bratton on the subject

Radio remains dubious with regard to its ability to do good or evil so far as finer musical standards are concerned. This is because it has not had an unbiased trial. Imperfect mechanical development and crass commercialism have earned the active enmity of very many educational musiThe former, musicians say, prevents adequate reception, and gives birth to artificiality by necessitating specially adapted voices, incongruous instrumental effects, and other sound devices which have no place in genuine musica sensibility and good taste.

Commercialism lends power to business interests which are not to be trusted with such a precious jewel as the true musical development of a nation. These interests, conscious of the fact that the sole value of the radio to them is to attract the masses, with but little discrimination use every trick in the calendar to attain their ends. Music is merely a carrier of their business message; and they have no compunction in utilizing any kind of music, good or bad, to "put over" what they have to sell. Such lack of respect, for music as an art, musicians conclude, and the total absence of any ordered policy conducive to musical uplift, must continue to have this great invention viewed with suspicion by the educational music world.

On the other hand, musicians do not undervalue the

work of radio in carrying music to places it has never been before. Nor are they unaware that the broadcastings of symphony concerts, as imperfect as they are, may have a beneficial effect on certain listeners. The same thing may be said of the "artist" vocal, choral, piano and chamber-music recitals which here and there grace radio programs, and also of the weekly music appreciation lectures by eminent orchestral leaders. Great possibilities are also predicted were the broadcasting studios to improve their musicology. Nothing hurts music appreciation more than inaccurate information. The injudicious grading of the relative importance of musicians, common in all studios, is particularly annoying. To have the general public informed by such a powerful medium of publicity as the radio that this or that composer possesses special prestige that he does not possess, nor in any sense deserve, is to make the educator's task exceedingly difficult.

. . . Much to the music world's disgust, it is the opinion of the public that radio has stimulated educational music. Such is not the case. During the last three years there has been a sharp curtailment in the activities of private music teachers for which radio is largely responsible. When radio enters the home the musical organization of the household suffers. Students, especially children, are affected strongly. The youngsters, carried away by the novelty of the new device, neglect their practice and soon evince a distaste for studying. Earnest students not affected thus, are unable to practice regularly because of the interference

In reply to the question, "How does radio most affect your classes?" the invariable reply was that parents and the not musically interested other members of households insisted upon hearing the radio at all hours, and that pupils had no opportunity to practice between lessons. Teachers said that abandonment of lessons quickly followed when such situations could not be corrected by a compromise between parents and teachers. Indeed, this kind of situation, however, has now become so common that many teachers are having practicing periods in their studios during the lesson hours.

Radio has quite ruined concert-going, that great stimulus to the study of music and the creation of students. The concert season of 1928-1929 throughout the United States was one of the most deplorable since music amounted to anything in the country. Only the celebrated artists were heard; excepting those lesser greats whose ample resources allowed them to buy New York recitals for publicity purposes. The dearth of concerts in the leading cities was severely felt by genuine music lovers. And the inspirational urge which attendance at good concerts affords students, was irreplaceable



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Everybody agrees that the public is listening to radio instead of attending concerts, with no sign thus far that the concert singer or performer will soon again occupy his former important position in the music educational field. Incidentally, radio recitals by famous artists do not substitute effectively for the "personal" concert. Some of the greatest singers have been ineffective as broadcasters, and even those who have been successful do not ring as vocally true or as artistic.

The final phase of the question which our limited space permits, deals with radio's effect on the cultured hearer who heretofore took little interest in music. The public seems to believe that a great army of music lovers is being created, each soldier of which is bent upon either taking up music himself, or assisting somebody else to become a musician. If there is any truth in this assumption the educational world can supply no proof of it. On the contrary, teachers everywhere are able to name radio-made music lovers who very easily allow their children to give up music study. In a certain western city the brother of a well-known piano teacher has become quite enthusiastic over music through the radio. Nevertheless, his two charming children are not studying music, and he shows no inclination to have them begin. In Springfield, Ill., there was a case of a very prominent citizen who had withdrawn his support fro the city's very commendable civic symphony orchestra. His reason was that he no longer attended the concerts because he preferred to hear Damrosch over the radio.(!) Indeed, most of those parents who interfere with their children's practicing hours are radio-made music lovers who refuse to give up their own pleasure to benefit their children's music education.

From any general observation, one must form the opinion that a love of music begot through the radio fosters a false idea that by listening to music one becomes musical. Perhaps, if some day the radio interests themselves would advertise the fact that one cannot be truly musical unless one knows or creates music, the educational world might see a perfect deluge of new pupils.

. . Summarizing the general attitude of musicians with respect to radio, it is one of watchful waiting. As has been indicated, many phases of the current broadcastings are inimical to educational progress. However, the final remarks about radio's effect on children, and a strong probability that there will be a constructive union of sound educational forces and the most altruisic broadcasting companies ultimately, leads one to believe that eventually radio will affect educational music in the splendid manner its popularity and opportunity make possible.
... The radio broadcastings of a certain great con-

ductor affected all school music strongly when they first started. Supervisors were gladly willing to cooperate. However, the great variability of curricula, imperfect reception, and a number of other things, soon cooled the initial enthusiasm, and now probably the majority of school music educators are somewhat dubious about the effectiveness of these broadcastings as they have been given. Changes in policy, a different mode of presentation, and also a modification of the subjects so that they may conform more to general public school music curricula, may crown the radio work with better luck the coming season.

As to the piano industry, its particular crime is of the past, and one perpetrated at a time when, otherwise, all was rosy.

. . One discordant note alone sounded. This was the growing propensity of the piano industry to feature player-pianos, with the inevitable reduction in the number of legitimate pianos in use, and fewer new piano students. The damage this created has never been repaired. Depression in the piano industry to-day is largely due to that industry's blindness in not protecting the market for legitimate pianos fifteen years ago.

We close with two excerpts that have nothing to do with specific villainies, but are comments on general conditions. The first refers to school music and is about all that Mr. Bratton has to say on the subject, with the exception of certain observations concerning class instruction, which the pressure of space denies us the privilege of

Public school music, apart from the important activity in class-instruction, is pursuing the even tenor of its way. There has been, it is true, a slight disturbance of the school orchestra movement with some attendant lessening of interest due to the causes which have been affecting all educational music. This trouble is obviously temporary; and school orchestra work may be expected to n the days to come just as it has in the past. Except in a few schools where the radio installations have consumed the music appropriations for the year, choral work and theoretic class work are going through about the same conditions as the orchestra work. In some schools where money was forthcoming for new song books and choruses, the glee clubs showed reduced enrollments. Public schools everywhere are very active in trying to have their music credits accepted by higher institutions of learning; and the result, if favorable, will revolutionize the post-high school music careers of all students.

As to the public attitude, today, towards music, we present the following:

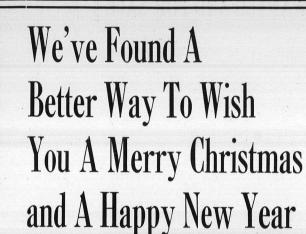
.... Call it psychology or what one will, the public's attitude toward music has undergone startling changes within the last five years. Unquestionably, the same



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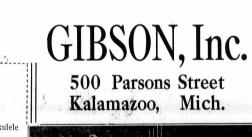
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love, or even a greater lover of music exists; but there is a change, shall we say, in the reverential attitude. Radio

and synchronized scores in an imperfect sense, and big-

It is difficult in the limited space at our command to

give a true résumé of such an extensive report as that from

which these excerpts are drawn, and we realize, also, the

danger of juxtaposing quotations widely separated in the original text in an attempt to present a true picture of what Mr. Bratton intended to convey. However, enough

has been given to show that something that this magazine has claimed for some time is true: First, that there must be closer cooperation between the various units of the

music trades and the professions: second, that the public must be educated to the value of music study as a cultural

proposition; and third, that the private teacher is the key to the whole situation. Music must be saved, and the

sooner we set about saving it, the better. If any of our readers should care to receive information of a constructive nature, we are positive that any inquiries addressed

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-W. B. B., Millersburg, Ohio.

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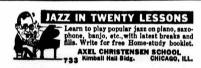
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(p-11)
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