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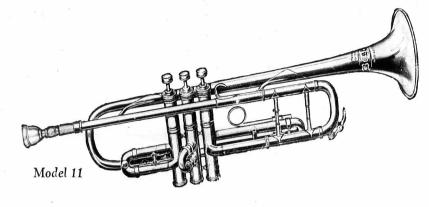
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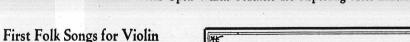
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Melody for April, 1929



Some Well-Established Widely-Used Publications and a Few Comparatively Recent Works Upon Which Teachers are Reporting Most Enthusiastically.



(With Piano Accompaniment) By MABEL MADISON WATSON Violin Part, \$0.50 Piano Acc., 1.00

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This is a very interesting work for the consideration of every violin teacher, as can be surmised by the mention above as to the uses for which it serves admirably. The only notes the beginning violinist's fingers are called upon to adi in producing are shown on the cover of the book, yet in this limited notation some very attractions. the cover of the book, yet in this limited notation some very attractive folk songs are presented. Naturally enough, the young violinist enjoys playing these folk melodies, particularly since there are such charming quaint and novel texts in the folk songs utilized. Before most of the folk songs there is a measure or two in the way of a little preparation exercise. The author has arranged and selected these folk songs with rare guidance as to their teaching points. They will be found to give Rhythmic and Lyrical Training, Open String Bowing, Left Hand Position and Training, Development of Intonation One Octave Scales G.D.A. Broken Triads, Elementary Note Reading and Melody Playing. The violin part has been made purchaseable separately in order to accommodate the.

### Ann Hathaway Violin Method

For Beginners Price, \$1.25 The author of this book is well known in Chicago and through-

out the Middle West as a successful violin pedagog and concert violinist, and her logical and successful ideas for teaching violin beginners are incorporated in this method. It is strictly a first position method and starts in the key of G, the natural key position of the violent Clear content and the violent content and the violent content and the violent content and the violent content and violent content content and violent content and violent content and violent content and violent content content and violent content content content and violent content content content and violent content position method and starts in the key of G, the hadrat key position of the violin. Clear, concise explanations together with illustrations covering the correct position of holding the violin and the bow are given. Accompanying a number of the first exercises, illustrations also are given showing the positions of the fingers over the strings. A thorough explanation of the rudiments of music is given at the beginning to insure a good start for the beginner and the exercises researched are attractive wet no practical as to insure a good finger presented are attractive, yet so practical as to insure a good finger foundation from the very start. Without any confusion or sudden difficulties this method takes the student through practically all the essentials in technic in first position playing. In a number of instances attractive little compositions and violin arrangements are used to hold the interest and aid the pupil's progress. Some of these numbers are from the Classics, others from folk songs and the pupil's transfer of the classics, others from folk songs and the pupil's transfer of the classics, others from folk songs and the pupil's transfer of the classics, others from folk songs and the pupil's transfer of the classics, others from folk songs and the pupil's transfer of the classics, others from folk songs and the pupil's companies to the classics. other sources. These little pieces have piano accompaniments and several have second violin parts for the teacher to play. Before the book comes to a close all of the major and minor scales and a few

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This method was written for the specific purpose of supplying teachers with a practical method for successful class violin teaching. Every piece of study material in this method from the first page to the last is written in three-part harmony. This covers the desirable point of causing the class pupils to learn independent playing from the beginning, since the class can be divided into three sections, each section of the class being given a turn at each part of the exercise, thereby playing each exercise three times in an ensemble of its three parts. The studies progress nicely and gradually from open string work through to a point where the students are quite competent performers of first position material. It is a method for every teacher taking up class teaching to consider.

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This is one of the most successful elementary violin methods published. The author supplies such material as to give the student well-rounded foundation technique, side by side with a development of the art of melody playing. Many teachers will realize just what this means when they consider that it is necessary with most all other violin methods to utilize numerous exercises and little pieces to accompany and supplement these other methods. Of course, every teacher should be free to individualize to a certain degree and utilize whatever supplementary material is deemed helpful with each particular pupil. Bel Canto Method in covering the first work of the violin beginner minimizes the need for supplementary material and quite early the little student finds himself playing studies that are practically little violin pieces. Some of these have words that aid in feeling the melody and rhythm and making the proper phrasing. Some are written with second violin parts for the teacher and not a few enjoy piano accompaniments The author has divided this book into three parts with chapter headings as follows: Part I. First Stopping Keys of G, D and A; Part II, Second Stopping Keys of C, F and B Flat, Second Octave of G Scale, Part III. Combination of First and Second Stoppings With a Supplement of Familiar Airs Arranged for Violin and Piano

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By K. H. AIQOUNI

This violin method is successful and satisfying because it furnishes the most simple form of elementary exercises for the veriest beginner at the violin and its progress is so gradual as to leave no gaps that the teacher must seek to fill. This method is some. what individual in the manner in which it takes up one string at a time and uses all four fingers on each string, instead of tackling all four strings in the beginning and utilizing only three fingers as is frequently done. This allows for proper attention to bowing from the beginning and proves quite an aid to the notation acquirements of the beginner. Teachers will quickly see in this book that the author has held firmly to the axiom that progress to be thorough must be slow. In the long run it assures the quicker development of playing ability, since this procedure is the best insurance against development of faults that will retard later progress. One of the fine things about this book for young beginners is the excellent manner in which it is printed with well-spaced staves and large

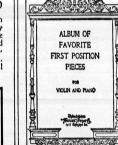


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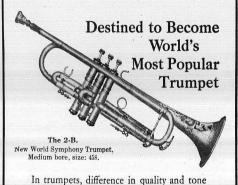
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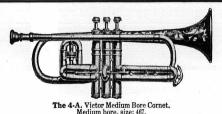
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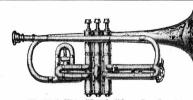
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THE May issues of Jacobs' Orchestra Monthly and JACOBS' BAND MONTHLY will contain a musical number of great timeliness. This composition, Power and Glory, by George L. Cobb, is a processional march suitable for all usage where dignified marching music is called for. We have in mind, at this time, such occasions as Decoration Day observances and, later, school graduations. We believe that our subscribers will welcome the opportunity presented of adding to their library a march, such as this, of unquestionable merit in a class for which there is no very extensive literature.

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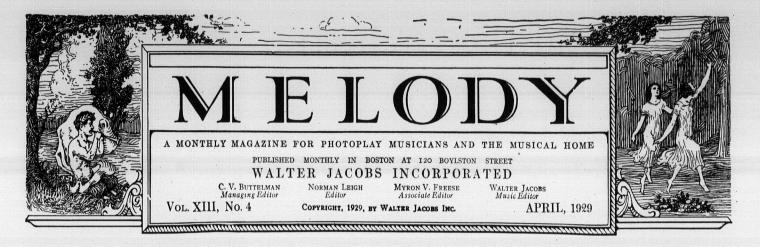
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## This and That

#### Group Method Piano Instruction

AT THE annual meeting, in Cleveland, Ohio, of the Music Teachers' National Association, William Arms Fisher, President, a resolution was unanimously passed calling attention to the movement for the promotion of group method instruction on the piano, its effectiveness in awaking interest in piano playing, and the possibilities it presents of benefits to the private teacher. Thus two powerful organizations are now engaged in this somewhat mportant matter, as last April the Music Supervisors' National Conference lined themselves up with the proposition by officially adopting a campaign to promote piano classes in the public schools. The task set itself by the National Music Teachers' Association is that of arousing the interest of the private teacher.

Group instruction in the schools has been looked upon, and quite wrongly in our opinion, with a somewhat bilious eye by the private teacher, who imagined he saw therein a menace to his own livelihood. As intimated, nothing could be further from the facts. It is our opinion, expressed many times before but still crying for repetition, that group instruction in the schools or anything else which can stir up interest in, and direct attention to the study of, music, must of a necessity benefit everyone connected with the art or industry; if - and we stress this point - the various members of the music group, both those in a strictly commercial sense and those more closely associated with the artistic side, will co-operate to cash in on this interest and attention when aroused. These different interests must co-operate because the prosperity of each group quite naturally rests on a corresponding prosperity of the others. It is a case of sink or swim together, gentlemen! Manufacturers, teachers, publishers — all are in the same boat and threatened by the same seas.

It must be admitted that if the outlook is a bit cheerier today for all concerned than it was a short time ago, much of the credit must go to those commercial brethren, the musical instrument manufacturers. On them, and quite naturally too, was it first to dawn that were they to continue selling their instruments, it would first be necessary to largely increase the sale of that more abstract commodity,

The private teacher has never recognized this necessity, although it has been increasingly apparent that something was seriously wrong. It must also be admitted that there has been a large measure of selfishness manifesting itself in this attitude — selfishness and blindness — these qualities outcropping in a belief, for instance, that the private teacher's individual prosperity was founded solely on the merit of that which he had to offer and, furthermore, that the activities of persons operating in musical spheres other High School Orchestra and Band Camp would have been than his own not only did not call for his direct support, possible without financial support, and this has been forthbut, in addition, were entirely lacking in interest for him as not affecting his good being in the slightest. The present slump in piano teaching has proven him in the wrong.

This magazine is glad to perceive in this latest move of the National Music Teachers' Association, a step in the right direction. It is true that the private teacher is to be shown how group instruction can be of value to him in his own work, but on the other hand, Mr. Fisher, president of the M. T. N. A. is strongly in favor of making school piano classes, the which he considers a vital issue, one of the prominent features of the next annual meeting.

Sink or swim together, gentlemen! There is no alternative. And the times call for a strong, steady stroke.

#### In Re Interlochen

T IS interesting to note that one-third of the 300 students who are going to attend the National High School Orchestra and Band Camp at Interlochen, next summer, have already been selected, and that the number is about equally divided between boys and girls. Of still further nterest is the fact that amongst these are to be found a large number of the youngsters who attended camp last

It has further been announced that the Carnegie Corporation has voted a gift of \$2500 to the camp to be used in the payment of scholarships for the best player in each of a number of the all-state orchestras, as well as the following: the All-Southern Orchestra, which played at Asheville, N. C., early in March; the All-Southwestern Orchestra meeting at Wichita, Kansas, April 3-5; possibly the All-Northwestern Orchestra playing in Spokane, Wash., April 10-12; and the All-New England Orchestra which is expected to play some time in May. Awards for Illinois and Iowa already have been made by Mr. J. E. Maddy, Musical Director of the Camp.

One is glad to note these facts which point to the interest and support being given this wholly worthy enterprise. The National High School Orchestra and Band Camp has been a splendid example of what can be accomplished in the field of school music by faith, initiative, and perseverance. Not so many years ago such an undertaking would have been laughed to scorn. Even as late as last year when the camp opened its first season, the matter was still debatable and one on which much conjecture was lavished, as, of course, the N. H. S. O. and B. C. was, and still is, the only non-private institution of its kind. Today no one can question but that it has proven its right to a place in the sun. One hears nothing but praise from those who attended praise for the camp, and gratitude for the opportunity of going. It is to be hoped that the accomplishment of the first year will encourage others throughout the country to

attempt like enterprises. It must be remembered that no such thing as the National coming in a gratifying manner, although, naturally, the first season's expenses were so heavy that the burden is still great. We cannot help but reflect that here an excellent opportunity is offered for some person or persons of extreme wealth, and interested in music, to fund or assist in the funding of an endowment which will put the institution forevermore out of the class of financial dependence.

In the meanwhile we wish Joseph E. Maddy the best of luck. In the words of the Nation's Chief Executive, used when referring to a more debatable matter, Mr. Maddy is engaged in a "noble experiment." Possibly the term 'experiment" is ill chosen. We withdraw it and substitute

#### A Sermon—Reasonably Brief

ROM as far back as 1925, and starting with the publication of an article by Lloyd Loar, A New Symphonic Voice, this magazine has consistently urged the acceptance of the banjo in the family of orthodox instrumentation. It is interesting to note that most of the predictions made in this article have already, come to pass. The use of the banjo in opera, as described by Mr. DeWitt in our February article, is one of the visions come true.

However, it is to be admitted that if one swallow does not make a fiesta, it is equally to be recognized that the sporadic appearance of the banjo in the higher social strata cannot be construed as meaning that the latch string is always out. Several things are still awaiting accomplishment before the instrument is to take its place definitely in the orchestral Who's Who.

First of all, banjo players and teachers must be brought to a broader vision of the uses and usefulness of their instruments; they must be forced, if necessary, to a recognition of the fact that banjos are now being used in opera, concert, symphonic ensembles, and in wind bands, and that if this use is to be extended in the field, players will have to be of a better training and musicianship than is possessed by many of the best amongst dance orchestra men, even those of today. One cannot expect musicians at large, school music supervisors, and the public generally, to appreciate the musical value of an instrument, unless there are enough performers capable of handling it in a manner at variance with jazz traditions to break down the impression, somewhat prevalent, that the only use to which it can be put is of the whoopee variety. We who believe in the advance of the banjo are very much at odds with this impression but, nevertheless, it exists, and must be counteracted largely by banjoists themselves.

Unfortunately for this acceptance of the banjo as a kidglove instrument, so to speak, it is the jazz associations that are most strongly stressed by the majority of its admirers yea, even its manufacturers. While we would be the last to deny that those points of superiority which make an instrument desirable for use in the dance ensembles also hold true for other uses, whether the instrument be trumpet, clarinet, banjo, or whatnot, it must be remembered that the two former instruments, for instance, have left secure social positions to go on a slumming party, while the banjo is looked upon, mistakenly, it is true, as native to the surroundings. Under these circumstances it might be well for the friends of the instrument to not over-emphasize in picture, song, and story, the use of the banjo as a jazz instrument.

A recent music magazine cover displayed a crowd of campus cut-ups about to storm the portals of a temple of learning over which in letters bold was the caption "Progressive High School." The hair of these gentlemen was varnished and their attitudes violent. They were examples par excellence of the great Jazz Spirit. On the entrance steps were a number of figures in seagoing trousers with arms upraised in joyful welcome. We took these to be students — possibly they were intended for the faculty, although we doubt this. The latter were probably in the sick bay going from one crisés des nerfs to another. Well, dear reader, that is just the sort of assistance, however well intentioned, that the banjo can do very well without that is, if it is ever definitely to take up its abode on music's Riverside Drive, and that is where it belongs, if our opinion is worth anything.

## Ohms and the Orchestra

#### An Interview with R. G. Custer

Agent for the Orchestra of Employees of the Lowell (Mass.) Electric Light Corporation

#### By MERTON NEVINS

"Watts Ohms?" a wag in the office asked us on reading the above title. We had to consult the dictionary to answer him, and we now know almost as much as we did before—the questioner knows even less. However, we do know something about orchestras, and we rather thought that this group of players from the industrial field offered points of interest for our readers. We, therefore, sent a representative to gather some information, and here it is.



much has been told in this magazine foremen, et cetera. concerning the activities and growth of this type of ensemble. The importance of the movement cannot be overestimated and it is the belief of many that within it lie the seeds of America's musical regeneration that through its activities a new standard of popular taste will be formed which, in its turn, in general Mr. Custer said: by reason of the law of supply and demand, will have great influence on the programs of the in 1924 with a nucleus of five or six players,

This is all true but has somewhat to do with the future — even if the very near future. and others. They desired to learn, love, play There is a type of orchestra, however, which, in and appreciate the works of the best composers, a more limited way of course, is shaping the and to foster the selfsame spirit among their taste of the present, and that is the orchestra friends and fellow-employees; they felt that by composed of employees of commercial insti- so doing much pleasure and profit would be tutions.

drawn from the general working forces of the it also was purely philanthropic in purpose.

HERE is much in the air concerning concern, and consists of the heads of departschool orchestras and bands, and ments, representatives of departments, clerks,

#### The Beginning

In a talk with R. G. Custer, Agent of the orchestra, some rather interesting material was unearthed which is presented below. Upon being questioned concerning the organization

"This Orchestra of Employees was started their sole objective being to 'inspire and stimulate a love of good music' among themselves derived from it for themselves, and some of the In Lowell, Massachusetts, there is just such same passed along to others. Thus, while the an organization, sponsored by the Lowell forming of the orchestra was a voluntary move-Electric Light Corporation. Its membership is ment on the part of this group of young men,



ORCHESTRA OF EMPLOYEES OF THE LOWELL ELECTRIC LIGHT CORPORATION Front row, left to right: Harold G. Lyness, H. G. Pascall, H. G. Carlson, Jocelyn Roy, R. G. Custer, V. G. Veevers, and J. E. McCormack. Rear row, left to right: Kenneth Fields, Joseph Lawrence, Raymond Kinch, Fred Littlefield, Lawrence Gray, Robert Oates, H. O. Faust, F. H. Jones, Clifford Anderson, Stanley Gonyea, J. Paul Halstead, Wilbur Roberts, Alexander Patterson, and John A. Hunnewell.



PRESIDENT J. A. HUNNEWELL

"As a lover of music, President Hunnewell was greatly pleased to discern this ambition on the part of his employees, and from that time has offered every encouragement and assistance personally possible to direct our efforts along the proper path. He has advised us in the selection of our music, presided at rehearsals, and conducted the major number of concerts given before the public. We fully realize that without his sympathetic and kindly co-operation it would have been impossible for the orchestra to progress as it has done, yet he is content that the credit for it all shall be given wholly to 'his boys.'

"The orchestra is a hobby with Mr. Hunnewell, yet as an official of the company he never attempts to direct the affairs of the orchestra. He never has insisted that we play at any function when there was any unwillingness to do so shown by the members. Instead he always has advocated that the organization should govern its own affairs in its own way. The only personal satisfaction which he derives is in attending rehearsals and concerts in the same capacity as any of the employee-members. I might say that the orchestra has become a personal hobby with every member, and that all thoroughly enjoy their association with it.

#### Successful and Popular

"From the first starting of our orchestra it not only has been very successful but popular, if one may judge by the number of invitations it has received to play, although it is something entirely different from the ordinary; and by 'different' I mean that the average orchestra aims to play nothing but dance music and wholly neglects the classics. To our way of thinking those are the highest and most beautiful expressions possible to music, and, practically, our orchestra plays only classical and semi-classical compositions. We do not compete with the local organizations in any way or at any time; nor will we play at any gatherings or for any organizations when there is the least likelihood of local orchestras being employed for pay. The boys in 'The Orchestra of Employees' play without remuneration, and wholly for pleasure they may derive or impart.

"It might be of interest as showing the catholicity of representation to give the per-

sonnel of the orchestra and the positions held in the company by the individual members."

Melody for April, 1929

Mr. Custer handed us a typewritten sheet of the information which we here append:

Conductor; H. O. Faust, Director; R. G. Custer, Agent; W. H. Roberts, Treasurer. Playing Personnel: violins, H. O. Faust (manager's office), H. G. Pascall (accounting department), H. G. Carlson (meter department), Stanley Gonyea (district representative), Alexander Patterson (electrical department), J. E. McCormack (district representative), R. G. Kinch (service department); viola, J. R. Lawrence (district representative); 'cello, Joyce- members when they are admitted into the lyn Roy (accounting department); bass viol, V. G. Veevers (accounting department); flute, Kenneth Fields (commercial department); clarinets, R. E. Oates (accounting department), Fred E. Littlefield (engineering department); oboe, H. G. Lyness (line department); trumpet W. H. Roberts (district representative); trombone, Clifford Anderson (district representative); bass tuba, F. H. Jones (commercial department); tympani, J. P. Halstead (electrical department); drums, R. G. Custer (advertising department).

#### The Third Degree

When Mr. Custer had finished his story of the orchestra, the writer brought into play a little questionnaire, beginning with:

"What effect, from a business standpoint does the orchestra have on the institution with which it is associated?"

"That question," replied Mr. Custer, "may be answered as follows: 'Our orchestra is not considered as forming any part of the business structure of the Lowell Electric Light Corporation, neither does the Corporation plan to benefit in any manner by the orchestra's efforts. Whatever reaction that so far may have been experienced has been very favorable."

"But," I asked tentatively, "are there no jealousies existing between non-members and members, or has human nature been 'subsidized' by and through music? Flatly, how is the orchestra regarded by those who hold no membership in it?"



HAROLD LYNESS

with a smile, "you may judge for yourself. Employees who are not members of the playing body assure us that they are very proud of Official Staff: J. A. Hunnewell, Honorary their orchestra. We know this to be true, for as proof of the assertion these non-members club together from time to time and run entertainments for our benefit, donating the proceeds to us for purchasing additional instruments and needed music."

"Fine!" I came back, "but do the activities of the orchestra have any effect on the working company. It is a strange truth, but people in efficiency of the members? And what obligation, or responsibility, is assumed by the organization?"



ALEXANDER PATTERSON

"We find that the effect upon the members has been extremely beneficial so far," replied the interviewed, "for all are learning to play and appreciate good music. Surely, anything that adds to the store of knowledge of an employee, not only increases his usefulness to the employer, but broadens his own scope in the fullness of life. However, orchestra activities are kept out of the daily work of the employee-members except on the very rare occasions when an engagement occurs during business hours.

"The only obligation assumed by an entering member, and that is wholly voluntary, is to attend all rehearsals and play at all engagements. When he becomes a member, and upon his own initiative has taken these obligations on himself—once that step has been taken he has committed himself unreservedly to the work. There is no question about his attendance at rehearsals and concerts — he will be there! The officers assume the additional duties of caring for the orchestra work assigned them, and members and officers alike are responsible to the director for the manner in which they discharge their obligations."

"Are employees who do not know how to play instruments given any opportunity to learn in order to become members of the orchestra?" was the next question I propounded.

"Any employee expressing a desire to play any instrument for which there is need or use in the orchestra is authorized to study, with the ultimate object of becoming a member," was the answer. "If he pursues his intention to a successful culmination he is admitted. It

"As to that side of it," replied Mr. Custer of course is understood that such prospectives are interested to the extent of paying for their lessons."

Asked if he could recommend organizing orchestras in concerns similar to the Lowell Corporation if it was necessary to maintain them entirely from funds donated for that purpose by the concern, Mr. Custer replied:

"I would hesitate to recommend the forming of such an orchestra, if it was necessary to maintain it wholly from funds given by the general do not appreciate getting something for nothing. When members have paid for their own lessons and bought their own instruments, there is a greater degree of interest and more incentive to carry on the work, than where the case is different. It is for the better upholding of this interest that Mr. Hunnewell, as I have said, believes in letting the orchestra settle its own problems and make its own decisions. In our orchestra, all correspondence is done through its officers."

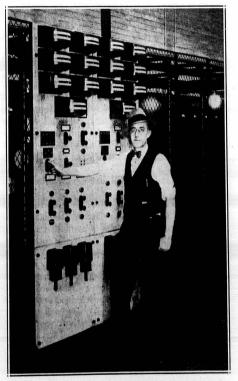
#### I Continue Curious

"If an orchestra is to be supported from a fund provided by the institution, what, briefly, would be an outline of the procedure you would suggest for installing and maintaining it?" I

Mr. Custer's answer was: "Unless there were a deep desire on the part of the employees themselves, frankly I believe that such effort would result in complete failure. If such a desire was discovered, however, then judicious encouragement from the managers would enable the members to work out their own plans and assist their development along right lines."

"Are there any obligations or pitfalls concerning which you can warn people interested in similar projects?" was the next question.

"That might be a serious question were it not for certain reasons," replied Mr. Custer. "Naturally, it is necessary for the officials of such an organization to devote a great deal of thought and consideration to orchestra matters and consult with the management whenever there is a possibility of these matters conflicting with the company interests, but sincerity of purpose and common sense are the only two



J. PAUL HALSTEAD Tympani

W

requisites needed to prevent difficulties from

"Would you advise the orchestra project to executives of other concerns," was my last question; "and, if so, what are the chief benefits that will accrue in return for the effort and expense involved?"

"That," replied the evidently well posted Mr. Custer, "I should consider as a very doubtful experiment, if the sole idea was to commercialize the orchestra. Unless such an organization was conducted much more diplomatically than I believe it possible to do, there not only would accrue no resulting benefit, but most likely a decidedly unfavorable reaction."

Acting upon his own initiative, Mr. Custer

"One very cogent reason for our orchestra developing as it has, is the faithfulness of the livered a series of talks entirely on his own

one rehearsal is held each week, from seven received in such manner has been most helpful until ten o'clock, and we can rely on every member being present unless prevented by illness or other serious reason. I can recall no instance of absence from rehearsal during the past year. To supplement our rehearsal work, we often attend the Pop concerts in Boston, and the grand operas when they come to that city. By this procedure we hear some of the music we are playing interpreted by the best musicians in the country, and feel that this practice has been very beneficial to us.

"Several eminent local musicians have taken an interest in the work of our orchestra and voluntarily helped us by lecturing before the members. Mr. Wilfred Kershaw for one, an organist, pianist and composer of ability, de-

members in attending rehearsals. At least volition. The hearty co-operation we have and encouraging.

"It might be interesting to the readers of the Jacobs Magazines to learn something of the character of the engagements played by 'The Orchestra of Employees.' Our work has included concerts for the local Masonic lodges, Elks, Knights of Columbus, Business and Professional Women's Club, Middlesex Women's Club, League of Catholic Women, Lowell Bar Association, Community Chest Drive, Vesper Country Club, church anniversaries, radio concerts and several engagements for the National Electric Light Association, one of these being at Poland Springs in Maine. Last October we also played for the Electrical League of Rhode Island at Providence, alternating with the Cliquot Club Eskimos for one day."

## The Ether Cone

THE modern miracle, radio broadcasting, is still, all claims to the contrary, a miracle with a limp. We are not now referring to the station's or receiving set's ability or inability to handle the higher and lower frequencies, nor to their still somewhat unsatisfactory rendering of overtones. The matter we refer to has to do with something perceptible to the crassest ear, and a thing irritating in the extreme. We refer to what goes on in that lethal chamber of dynamic proportion — the control room.

Now for the benefit of those who do not know we will explain this matter, somewhat. Exterior to the studio proper where, let us say, the Ipana Troubadours in the full glory of their red and yellow — er, shirts and suspenders, sweat valiantly for the cause of glistening teeth, there is a much smaller room, separated by soundproof walls and an equally soundproof window, in which an alert gentleman is seated before a contraption bearing specious resemblance

to a receiving set. One of the duties of this unfortunate man is to watch the antics of a ceaselessly active needle registering gyrations on a dial just above the control box referred to. When this needle drops below or ascends above a certain point on this dial, it is expected of the gentleman, and seldom is he false to this trust, more is the pity, to fiddle with certain knobs on the panel, with the result that the needle's activities are kept within the bounds established by sapient radio engineers.

It must be explained that, theoretically, when the needle drops below its prescribed position, this is taken as showing a lack of proper volume in whatever at that moment is going on the air, and when it rises to abnormal heights, the opposite is true - too much volume (or would a radio engineer call it "voltage"?) is straining the capacity of the apparatus. We have been told that in this latter instance there is some danger, in extreme cases, of the entire station taking the air, and going out of business temporarily. If this be true, the problem of rectifying the gross error of which we complain is a pretty one for the technical staff.

The result of all this, as far as the listener is concerned, is far from satisfactory. How many of us have noticed in listening to an orchestral broadcast, at a point where was introduced a wood-wind choir, for instance, the volume suddenly swell and the depth of tone increase until this choir had more richness and "beef" than was evidenced by the orchestra as a whole? The little needle had registered low on the dial and the faithful control man had been on the

This particular distortion of dynamic p enough, but when it comes to climaxes, the matter is far worse. The more noisy finales of pyrotechnical writing are shamefully treated - Tschaikowsky, for instance, receives scant courtesy at the hands of radio. Where one expects the loud speaker to be burst asunder by a fury of tone and conductorial zeal, the result is an aggravatingly pinched tone — a mere peep from a strangulated throat. It is at such times that we turn morose, and wonder what the world is coming to.

A certain conductor devised an effective presentation of "Taps" by having these solemn notes played first at normal volume, and then echoed softly by a second instrument. After the broadcast, he learned to his horror, that the control room had very neatly ruined the entire effect by pumping up the volume of the second rendition. Of course, the needle knew no better, and the gentleman at the control

This month we pay our respects to the control room, recognize the talents of one very able man, defend those of another, and, finally, admit our obtuseness in a certain matter. > > > >



PAUL SPECHT

Who, with his augmented team, was the official dance band at the recent Inaugural Ball at Washington, and who received a letter from Vice President Curtis extolling the merits of his performance. Of course, the affair went on the air, and that is why Paul makes his appearance on the Ether Cone page this month.

board, no doubt, had definite instructions. One nee amplify the instances. They are so much an everyday happening in broadcasts that we could fill the magazine with examples. We have, ourselves, sat in a control room and seen the deadly business in full blast.

It can readily be seen that a conductor's interpretations are at the mercy of a mechanical device controlled, it is to be presumed, by a mechanic. One of two things must be done, if radio can ever expect to be received as even approximating artistic reproduction of serious music. Either musicians with judgment equal to that possessed by the august wielders of batons must be in charge of the control, a difficult if not impossible thing, or the mechanism of broadcast must be improved to the point where such jockeyings with the dynamic scheme will no longer be necessary. The feasibility of this alternative we leave to the diligent denizens of electrical research laboratories.

N February the Seiberling broadcast took the form of a special series in which Erno Rapée and an orchestra of fifty were featured. We have a warm place in our hearts for Mr. Rapée as a conductor. Not only is it a pleasure to hear him, but to see him as well. This latter pleasure, of course, was denied us by our radio. However, we consoled ourselves with the excellent program offered. Among the numbers presented, we were rather interested in a 'cello quartet. Although, at times, either the station "mike" or our loud speaker, we hesitate to say which, was unable to successfully make the grade, on the whole the number came over quite well. The combination is one not heard often and for that reason we welcomed it as somewhat of a

The program ended with a "symphonic" (how meaning less has this word become) arrangement of a number of the theme songs written by Mr. Rapée for certain synchronized scores. While we do not know the gentleman in his more serious moods, we can boldly make the statement that he is past master in the art of writing warm, not to say voluptuous, waltz melodies of the more sentimental type. We consider this a talent not to be booed at—the ability to create a suave melodic line is not possessed by all, and there are many of the honored names in music who would give their boots to be able to achieve it.

The scoring of this number, presumably done by Mr. Rapée himself, or at least from a sketch prepared by him, was both warm and brilliant. We are never quite able to swallow the somewhat over-grandiose trappings with which these "symphonic" arrangement are bedecked — they bring sharply to mind the Aesopian fable of the mountain in labor. However, they are looked upon with great respect by the common garden variety of audience, and of course, it was to such that Mr. Rapée was addressing himself.

WE tuned in recently on the Paul Whiteman Old Gold broadcast which goes over the Columbia chain every Tuesday night at 9:00 P. M., Eastern Standard Time. still adhere to a belief (staunchly held in the face of all sage noddings and winkings calculated to impress us with the fact that what we hold as true, once was, but now isn't) that in his own particular field, Paul Whiteman is supreme. We have been told that Whiteman was no longer himself but a copy of Jean Goldkette — to us he is still Paul Whiteman. We have had it whispered to us that the personnel of the orchestra is not quite what it used to be. Our only answer is that the results attained pleased us, in most instances, as well as ever. We have been told, in consequence of our beliefs, that we didn't "know nawthin'." In rebuttal we have gloried in the bliss of our ignorance.

Nothing we heard on the Old Gold Hour, the other night, has shaken us in our incorrigible wrongheadedness. Of course, the Whiteman combination playing dirt choruses does not tap our wells of enthusiasm — dirt is very dirty indeed as far as we are concerned, but fortunately for us, there was a minimum of this mistaken effort on the program to which we refer. Once again, as has happened many times before, we were forced to revolve the thought that quite possibly the honors would have to be divided equally between Mr. Whiteman and his arranger, or arrangers - so eminently clever were the results attained.

We would like to pass on a tip to the genial Paul, how-Continued on page 16

HE first thing to do, as any expert on parliamentary law can tell you, is to take up unfinished business. There has been something said now and again about overtreacly playing in churches. Personally I know nothing about it. I belong to the profane sect of organ players. But Mr. Albertson's original letter on the subject was answered by Mr. Clarence Jones of Milford, Mass., and now Mr. G. W. Samson, Jr., who is organist of Iowa State Teachers' College, Cedar Falls, Iowa, has somewhat to say

In a recent number of your magazine, in the Photoplay Organist and Pianist department, a letter was published written by Mr. Anton Albertson, in which he makes some interesting comments on organ playing in church, particularly in regard to the playing of hymns.

on the subject: Mr. Samson!

Now hymn-playing is a difficult art and has been exhaustively treated by a number of authorities to whom I refer your correspondent. It may be that the particular hymn-playing Mr. Albertson criticized in his letter was done by a bungling, awkward organist. This is beside the question. But it seems to me that Mr. Albertson makes his mistake in judging church organ-playing by the standards of the theatre. The two arts are indeed quite different The highly colored, perfervid, often very staccato style of playing required in a theatre is quite out of place in a church service, and while the playing of many church or-ganists might be improved by the infusion of a little of these qualities, one who expects to get the same emotional reaction from the organ in church that he gets in the theatre

is doomed to disappointment.

It is a question indeed whether one hears more poor organ playing in church or theatre. Enough of it is done in both places. I have often wondered why so many theatre organists use the tremolo so constantly in all their playing, in pianissimo and fortissimo, chords, brilliant passage work, melodies, everywhere. Why do so many of them do most of their pedalling with the left foot, hopping about from key to key while the right foot seems glued to the expres-

#### Are You a Tremulous Player?

I must say that I am in sympathy with everything that Mr. Samson says. In fact I had already expressed myself in the last issue of this magazine along a good deal the same lines. On only one ripple do I wish to stick in my oar. (We of the literary profession must keep our similes straight.) Mr. Samson's perplexity as to why most theatre organists keep the tremulant on would immediately cease if he tried to play the average theatre organ with the tremulant off. Theatre organ pipes are overvoiced and overblown, and are hence naturally harsher and more apt to get out of tune. The tremulant is almost essential to keep the tone sweet and sympathetic.

And that brings us to what is really a better answer, and one in fact that our correspondent has already made in his letter. He says very pertinently that the arts of theatre and which would be out of place in the Church, and that whoever expects the same emotional reaction from the latter is properly disappointed. given as to why the theatre tremulant is turned on with the switch.

At the same time I admit that the average For ordinary full organ I wouldn't advise cancelling it, because of the first reason I advanced. But it can be cancelled effectively, if used purely for coloristic effects. A diapason, for and pedal notes? On an organ which has the "wide"

The **PHOTOPLAY ORGANIST** and PIANIST

Oil and Water

Conducted by G. del CASTILLO

example, without the tremulant, will give a grave, dignified character to chords played in the middle or lower register that it will lack if the tone is encouraged to wobble. Reeds and strings if used in the low register without the tremulant are excellent for harsh, sinister, grotesque or gruesome atmospheric color, and in the upper register for Oriental color. Obviously these are all cases where the deliberate wiping out of warmth in the tone quality is dramatically appropriate. And of course the same thing is true for direct cues showing the playing of a church organ, or indicating a religious ceremony.

#### Monopedalism Again

As to playing entirely with the left foot in the manner specified in Mr. Samson's letter, Mr. Alfred A. Young, organist of the Academy Theatre, Waukegan, Ill., has made rebuttal, not to say whoopee, on this vexed question so much more comprehensively than I or even Miss Kerr have ever done, that I would really prefer to say nothing more about it myself. And of course I can't go on to Mr. Young's book without first paying due homage to him for all the work he has taken off my shoulders for the current month. His namesake, Brigham, couldn't have been more prolific! And the best feature about it is that the quality is as good as the quantity. I'm referring to Alfred now, not

This letter is plain testimony of my resolution never to let the master of ceremonies of my favorite magazine column find it necessary to write his article again without aid, help, or assistance. After reading "Feast or Famine" must confess to indulging in a nightmare during which I roamed various and sundry organ lofts in search of ciphers and other demons of organland, armed with a flashlight, screwdriver, tuning-fork, and a copy of the February MELODY. Heaven deliver me from such an experience again and keep alive the circuit's repair man, available at my beck and call — not once a month, but over night! It looks as if the discussion on monopedalism is dying

down a little, hence the following fat for the fire. The best "excuses" for the pendulumistic, swinging style of pedaling are, to my mind, as always, the long hours at the church playing are quite different, that the console and the large percentage of popular songs and lighter theatre requires a highly colored style of playing types of music played in the average movie program. No matter how erect one sits at the organ — back-rest or not — I insist that in playing shifts of from one to two hours it is fatiguing to use both feet much of the time on the pedal board, especially when the bass notes are the monotonous That is precisely the best answer that can be intervals to be found in galops and hurries, or the easy few evidenced in most incidental music and jazz. It is too much like riding a bicycle, and if it is to laugh when I claim the swell shoes are an excellent foot-brace, so be it. There is no doubt that, in jazz playing, better rhythm, or rather theatre organist could make more judicious more effective rhythm, can be obtained by swell pedal and effective use of tremulants than he does. accent, and that the crisp, staccato bass notes blown by the band's bass tuba are more naturally reproduced by one

swinging foot than by two toes alternating bicycle fashion. And may I take my hat off to Miss Kerr of Milwaukee for her splendid argument regarding duplication of manual range of pedal stops consisting of the 16-foot bourdon, 8-foot flute, tibia, tuba and string, I feel more than justified in "inverting" to within the lowest octave. It's more convenient, anyway!

To come right out with it, I firmly believe that monopedalism as a style of pedaling, and not as a disease, has as much right in movie organ playing as the almost constant use (in most cases constant!) of the tremolo. Like Topsy, one foot pedaling "just growed" as much from physical necessity and a searching for variety of effects, as from laziness or lack of technic.

Now, just to show that I'm not completely demented on the subject, let me venture a few remarks "con" our subject One of my arguments, that of long shifts at the console, has been given a bad jolt by this "synchronitis" that is seizing on the industry at present. Not a few organists are either playing only a few minutes a show or not at all! Here, folks, is the big opportunity to brush up on that neglected right foot so that one can play little matinée concerts and augment the orchestra on the overtures. Maybe by the time the sound movies have made the public tired of countless repetition of theme songs, the same public will begin to demand better kinds of music, or, at least, a change from the tin pan alley manufactured solos, to a better adaptation of the popular song for spotlight rendition. Here, everybody, is that wonderful chance to develop even more weird or soul-stirring harmonies than the topnotchers have yet revealed. And after all, isn't it the almost infinite variety in registration, the clever changing of the original hackneyed harmony, and the surrounding of the popular song with relevant material either popular or classical by some unique arrangement, which characterizes the work of the ace organists, what we lesser lights should seek to develop rather than copy what appears to be limited pedaling?

May I suggest that in addition to the columns on new music, MELODY should find space to include a list of organ solos played by some of the leading featured players and also those which organist readers would be kind enough to tell us about where reviews by others might be impossible? I mean those efforts which are out of the beaten path and which all of us would find full of suggestions. I'd also like to see some opinions concerning community singing. I've never read anything in favor of it yet, though I know the theatre managers and the music publishers are for it strong in most cases.

Sincerely yours, ALFRED A. YOUNG

### A Good Idea

Mr. Young's suggestion as to reviewing organ solos is so good that I'm surprised no one ever thought of it before. We will have to see if we can't do something about it, and of course the first thing we can do is for every reader of these columns to send in the names and descriptions of his or her solos or those of any other organist that have novelty twists to them worth setting in cold type. Give the name and theatre of the organist so that we can give credit where credit is due, and be broad-minded about sharing your ideas. The chances are someone else has already used 'em somewhere else anyway. Opinions are also in order for or against the community singing idea. Henri Keates will kindly head the line on the right, and Jesse Crawford the one on the left.

Before I close up the typewriter for the night I would also like to say that I have unwarrantedly neglected a note from Dave Vining of Clarksburg, W. Va., suggesting remarks on noncomic organists playing swift moving comedies on slow speaking organs. That looks like a hard one, but we'll put it at the head of the list of unfinished business for next month. And in the same job-lot will also go a violent but not exaggerated diatribe against the average theatre manager as contributed by John L. Hutchins, who is of course not referring to his own manager or any manager he ever worked for who he expects to work for again. No.

## A Cornet Playing Pilgrim's Progress

THE triffing incident of my mishap on roller skates which closed the last installment may not be strictly in keeping with the theme of my article, but I have related it for a purpose. I wanted to explain that although confined to the bed. I could sit up and carry on my practice and study just the same. Neither did the accident cool my ambition, but I did miss the Carnival and did not head the Grand March.

With the money I was now making by playing cornet I had an opportunity to buy many things necessary to my music, besides paying my board at home, which gave me a feeling of independence. My first savings went towards buying me a new cornet, something which I had wanted for a long time as the instrument I had been using was of a cheap French make that cost only twelve dollars. I had succeeded in getting this poor affair by shoveling the snow from sidewalks during the winter, for my father would never contribute a cent towards helping me in my career as he did not wish to encourage me in any way that might lead to my becoming a musician.

#### I Purchase a New Horn

I purchased a "Three-Star" Boston cornet of which I was very proud. It was brass, but I kept it shining like gold There were very few silver-plated cornets in those days, but after a time I took a notion that I wanted mine plated and took it to a jeweler who said that he could plate it. The plating was all right, but the burnisher rubbed the bell so hard that it was badly flattened out in some places. As I always had been very careful not to dent or even scratch an instrument this nearly broke my heart, but I could not get it repaired anywhere in town and I simply had to let it go as it was. I purchased all the cornet methods and exercises published, as well as a considerable quantity of cornet solos. Every week I bought something which I considered might help me to improve myself, and before long my music library contained every cornet solo that I could find published, either in America or Europe.

It always has been strange to me that so many cornet players seem to have such a strong antipathy against spending money for music, or anything which possibly might help them to improve their condition in music, and so perhaps eventually bring in more money. Yet they smoke cigars, and never kick over spending at least a dollar a day for little extravagances that really count for nothing. If these same people would spend only a few dollars weekly for cornet methods and studies with marvelous dexterity and fidelity to the the morning it arrived in town I was at the various writers their individual ideas as to playing the cornet correctly, and thereby gaining line of work. new suggestions to work out for themselves, in a short time their advancement would be noticeable.

In time, every dollar expended in the manner mentioned will bring in from ten to one hundred more. Even in the music profession money makes money, as well as in commercial life. When spent for a good instrument, good instruction, or good music of any sort, a dollar to make a success with the cornet.

My father always advised me to hear good music whenever possible, and to especially Number Thirteen

#### HERBERT L. CLARKE

study the work of the different soloists, whether vocalists or instrumentalists, and acting on his advice I made it a point to be present every thinking of all that I had heard, and as my time a good concert company or fine musical organization appeared in town. This of course cost me money, as I had to hire a substitute for my evening work, besides paying admission fee into the concert, yet I never allowed to pass any opportunity that I thought might help me in my music education.

It was by taking advantage of these opporhelped me even more than as if I had placed my-old song was a revelation which induced me to self under the guidance of academic tuition, for one can form a better idea as to how standard music should be interpreted by hearing great artists, than can be gained from all the printed and verbal explanations in the world. Therefore, I considered my money well spent when listening to the best artists of the time, and simply sat and absorbed all the good in music that was possible. Nowadays, the phonograph and the radio make wonderful educators when the best in music is heard from them.

It seems strange to me now that I leaned so strongly towards singers principally, yet such was the case. I listened carefully to their rendition of songs and arias, hearing and noting the proper interpretation of the words when combined with music. I learned to judge the correct phrasing of the songs I loved the best, whether sentimental or dramatic, and tried to convey the same meaning of the text by my cornet when playing them. This was much more difficult than playing the regular published cornet solos, even though the latter required greater technic; and I also realized that it exacted more thought, concentration and even endurance than did the playing of ordinary again with greater zest than before. brilliant solos.

#### Led by the Great Lights

But the strictly cornet work was not neglected because of the song playing, for it was by attending these various concerts that I became familiar with the playing of great celebrities; such as Jules Levy, pioneer of the cornet and most powerful and brilliant soloist of the age; Walter Emerson, who was an exceptionally good soloist; Liberati, the neatest and most dashing soloist I ever heard in those days; and the great trombonist, Fred Neil Innes who, although not a cornetist, could execute on his trombone any cornet solo in Levy's repertoire written by different authors, getting from these original. There also were many lesser lights, depot to have a look at these wonderful musi-

In later years it was my good fortune to meet and become intimately acquainted with the great players mentioned, as I found that merely exchanging ideas with them were lessons almost priceless, each one having a distinctive individuality in his playing which had made him renowned throughout the entire country. Boy-like I tried to imitate their playing in my amateurish way when doing my daily practising never is thrown away by a person who desires and naturally without any great degree of success, but I soon began to distinguish the more minute differences in their styles. I never once thought of criticising their playing, as all

were too great for me to try to find any flaw or faults, and I didn't have the nerve to at-

After an evening at a concert where I had listened to any one of the great ones play, I would go home and lie awake half the night memory was good (at least in music matters) I could follow mentally the solos they had played almost note for note. Of all these many concerts I attended, the most impressive was one in which I heard the inimitable Patti sing the simple little ballad of Home, Sweet Home. I sat entranced, and when she had finished, like the rest of the audience I had tears in my eyes tunities that I gained instruction which has and a lump in my throat. Her singing of the try to imitate her on the cornet, although I realized it would be next to impossible. Nevertheless, it helped to purify my tone and taught me to play as softly as such a songstress must sing when rendering simple songs in a way to affect an entire audience as it had me,

#### I Develop Both Styles

This style of practice did not tire my lips as did playing the brilliant cornet solos, but seemed to rest them. Still, I realized that the public demanded pyrotechnical demonstrations on the cornet, so each morning after my regular practice on the scales in all their different forms I would tackle some of the solos I had heard these great cornetists render, and the recollection of the pitch of enthusiasm to which they had aroused their audiences filled me with greater ambition than ever. I would play and play until my poor lips refused to vibrate and I was forced to rest. I would pick up some music magazine and read of their successes until I was again fired with ambition and filled with aspirations to become as celebrated as were they, then pick up my cornet and go at it

In those days I did not know how to govern or control my practice. There was no one to correct faults but myself, and in boyish way I let many mistakes pass without rectifying them as I should have done. Everyone knows that as a rule boys are not blessed with much philosophy, not to mention common sense, yet they think they know a lot about almost everything. With us boys in those days daily practice meant that so many pages of exercises were necessary to build up a strong lip, instead of one exercise being practiced and played faultlessly before a whole page was attempted.

I remember a date when the famous Gilmore's Band was booked for a concert, and on cians who were supposed to be the greatest instrumental performers in the world. When the train pulled in and the men left the cars, I stood back in awe as they passed me, although I gladly would have helped "tote" grip or instrument to the hotel if I had had the nerve to approach any of them. I wanted to speak with the celebrated Ben Bent, solo cornetist, and question him as to the correct way of practising so that I might become a good player myself. But I could not muster enough courage to brazen it out and approach him, and so he too walked off with the rest of the bandsmen. I realized that with his going I had let an oppor-

(Continued on page 14)

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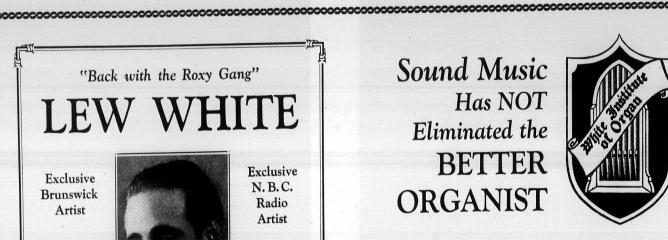
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## R. K. O. Organists

By IRENE JUNO

Here are some of the stellar luminaries which twinkle at the consoles of the various Radio-Keith-Orpheum houses. Some are newcomers to our pages, others our readers will recognize as old friends. All, we are happy to say, are not only good organists, but good fellows to boot. We rise to welcome them. In the words of Silent Cal, "Glad to meet you."

SANDA KOSK KOSK K

PEAKING of organists, why not introduce a few top-notchers of the Radio-Keith-Orpheum Circuit at this time?

Heading the list is Fred Kinsley, inactive at this time so far as regular console work goes, but Organist-in-Chief of the R. K. O. Having served his time as a picture-playing organist and graduated to a featured organist with spot light solos, he made a flying leap from the Wurlitzer console to the Hippodrome, New York, and landed in offices at the Palace Theatre Building where he creates organ novelties that are used by organists throughout the United States.

The Chief

His past work as an organist is too well known to need much comment, and being extremely modest he would rather talk about the future of the organ than himself. He believes the organ is here to stay, and that the wide-awake fellow will take advantage of this syncronized slump and plug harder, making himself ready for the organ boom. He also finds that the present state of musical affairs is doing much to eliminate the mediocre organist and to push the spotlight organist forward. It cannot be disputed that an organist who can do an outstanding solo will be chosen before a mere picture organist. In houses using sound, an organist is on the job, and the firm or manager would rather have one who plays a little for his seventy-five per, than one who hangs around and waits for a "break." Getting away, as he does, from ordinary organists, Mr. Kinsley goes a step farther and gets away from ordinary solos. He varies the shopworn community songs with straight solos, screen presentations, organ and piano, and organ and sound.

Mr. Kinsley received much favorable comment for his organ and piano presentation of Rhapsody in Blue. He has made many appearances in Greater New York theatres as guest organist and has often used this number with a pianist.

And now to some of the others on the R. K. O. What could be nicer than going over to that little state that is round at each end and high in the middle - Ohio?

Here we find Gladding B. Wibirt, organist at the Keith Albee Theatre, Youngstown. Mr. Wibert was a newspaper man before actively engaging in organ playing,



GLADDING B. WIBIRT

but when he started he started well and after studying at "Danas" in Warren, Ohio, went to the Pierce Institute, Boston. He is a "musical fitter." That is, he fits his solos to anything the public is talking about. On Armistice Day he does an appropriate solo and is usually assisted by a soloist, and during Schubert Memorial Week he gave a program that attracted favorable newspaper comment as well as applause from the theatre patrons. He is considered one of the best organists in that section.

organist at Keith's, Washington, when we opened with King of Kings. He flew through the original score like so much sawdust and Fred Clark, orchestra leader for the house. said he would rather hear Meeder play than an orchestra. Fred could have gone home any night at ten o'clock but he stayed 'till eleven to hear Meeder at the organ.

And he is just as nice personally as he is a good musician. A rare combination. He never took a few extra minutes on his intermission or let up in his work because

GERTRUDE DOWD

the house wasn't full. He was born July

14, 1901, at South Orange, N. J., and at-

tended private school until the fourth

grade. From there he went through public

school; grammar, high, and a post graduate

His Musical Background

At the age of five he started the study of

music with his mother and later took his

advanced work at the Shepard School of

Music. His organ foundation was ac-

quired through study with Joseph Park,

New York. Warren Yates of Newark put

on the theatre organ touches, while Bau-

man Lowe, of Brooklyn, N. Y. and Eliza-

beth, N. J., furnished the advanced organ

knowledge. A full course in theory, etc., was

taken from William Larry, Jr., of Elizabeth.

course in languages.

on a lift since he went there, and his work is making a tremendous hit. It would be manifestly unfair to the female contingent not to tell them that this

good looking fellow is very happily married and has an adorable son about two and a half years old. I asked Meeder if he expected his son to be an organist, and he just laughed. Well if he were as good as his "pop" the world would certainly welcome him. Mrs. Dorothy Meeder, who came over to Washington with her husband, has the ability to make friends at the rate of one a minute, and after a two weeks' stay, the theatre attachés bade the Meeders goodbye with genuine regret.

#### A Talented Girl

Closely associated with William Meeder is Miss Gertrude Dowd, associate organist at the Brooklyn Albee. She is a member of the Society of Theatre Organists, New York City, and informs me that she enjoys MELODY very much. In addition to her theatre work she is organist and choir director of one of Brooklyn's largest Catholic churches, namely, St. Michael's in Bay Ridge. Her choir numbers forty with many soloists.

This talented young lady studied piano with Ernest A. Ash (not related to Paul), also with Dorsey Whittington, and in 1924 she won the Zabriskie scholarship for piano.

Not content with having accomplished all this, she is now studying advanced organ with Pietro Yon of New York City. It is quite apparent that Miss Dowd has chosen musical preparedness for her motto, and does not believe that synchronized music

will ever replace the organist. Well, well, and here is Eddie Schwartz. organist at Proctor's Fifth Avenue Theatre, and if you read Variety you have seen Eddie's name time without number. Eddie is as breezy as a March day in Chicago, and informs me that he has been a regular MELODY subscriber and has signed up for two more years. Apparently there is nothing

going to get past this fellow. He was an outstanding attraction as neighborhood organist and during his stay at the Crescent Theatre, Bronx, New York City, he was such a success that he was made chief organist for the circuit of ten Bronx Continued on page 49



WILLIAM MEEDER

From the same state comes another; a young lady who is far too modest about her mplishments. In fact so modest that I just can't get a long story. She tells me that she is playing a three manual Skinner at the Keith house in Akron, and she was chosen as organist when the house opened, April, 1920. There certainly is some talent there to hold a feature spot as long as that. And finally she adds, oh, so casually, that she did twenty-five weeks of broadcasting last season, playing two recitals a week. Wouldn't I just love to make that young lady talk about herself; to tell us where she studied, and how she likes her work, and, as an inspiration to the folks now trying to master the "king of instruments," have her tell us how many hours a day she practiced! And you know an interview with a single woman is not complete unless you ask if she

KATHERINE BERNOWER WILL LIVERNASH

thinks being married would interfere with her career. In creating this air of mystery, we find so much to wonder about Miss Katherine

Bernower that I begin to think she is probably a pretty clever somebody, in addition to being a splendid organist. A Prince of the Blood

In Brooklyn I find none other than William day, September 1, as guest organist Keith Meeder, and take off your hats, organists, Theatre, R. K. O. for you are in the presence of Organist Royalty. Prince Meeder (he isn't old cert organist at the Arcade at Asbury Park, enough to be a king), is holding forth at so the concert work he now is doing is no the Albee, Brooklyn, and enjoying a four wee new mustache, Meeder looks exactly manual Wurlitzer during working hours. like this picture which was taken at the

them all. I happen to write in such a for the Regent. I have heard that the friendly way of him because he was guest console at the Brooklyn Albee has been put

From 1913 to 1920 Meeder played piano for moving picture shows, both as a soloist and with orchestra. From 1919 to 1925 he held positions as church organist, and in 1920 began his career as theatre organist changing in 1922 to the Regent Theatre at Elizabeth, N. J., where he stayed until 1928, closing there on a Friday night, opening in Washington, D. C. on the following Satur-

"World's Most Beautiful Theatre," novelty to him. With the exception of a If it had ten manuals William could handle console of an organ built under his direction



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A Cornet Playing Pilgrim's Progress

(Continued from page 10)

tunity slip by, and for so doing never really quite forgave myself, as perhaps I might have learned more in a few minutes' conversation with this solo cornet player, than so far, I had from all my studying. Anyway, I attended the concert and was enthralled beyond words by the playing of this magnificent aggregation, which then was the only traveling band in the United States. Oh, how tame our own town band sounded at our next rehearsal! For the first time I began to notice the mistakes we all made that were allowed to pass by the leader, and to observe how little he made of dynamic and expression marks, carrying everything through without trying to produce contrasts, and without paying any attention whatever to proper interpretation.

Right then and there I made up my mind that if I became a good cornet player I would make every endeavor to become a member of Gilmore's great band, which was the best in the world; and well it might be as it was made up of picked men from all countries, and comprised the best players that could be procured. My young friend, Walter Rogers, appealed to me as beng a mighty good cornetist; he did everything so easily on the instrument, and really was my model. He could read anything at sight, and we used to play cornet duets together so frequently that gradually I learned more from him through observation than by hearing from anyone else.

Sorry to say, I shortly lost both the companionship and playing of Rogers, for when the spring of 1885 was approaching he had a call from Cappa, the then celebrated bandmaster of the New York Seventh Regiment Band. Cappa had heard Walter play a few solos, and was surprised at his wonderful display of technic and style. He at once engaged him as the cornet soloist of the big band, and so Rogers left Indianapolis for bigger things in New York. I was so proud because of my friend securing one of the best cornet positions in the big Metropolitan city that I could not have been more overjoyed had it been myself. We were all proud of him! This was amply testified when he left for New York, as all the musicians in Indianapolis gave him a grand "send-off;" for he not only was recognized as the best cornetist in the city, but was well liked because of his genial disposition. What was most gratifying to all, however, was to think that one of our town boys had been sought to fill one of the best cornet positions in the country. Rogers went to New York and made good.

The director of the theatre orchestra in which Rogers had been playing, engaged me to take his place. This of course was quite an advancement for me, but I knew it would be necessary to put in some mighty hard work even to try to fill the position the best I could. To make good on the job I started in to practise with greater zest, always thinking of Rogers, and wondering if it were possible for me ever to become good enough as a cornetist to secure some sort of an engagement in the great American Metropolis, where I could hear the best in music at all times and perhaps be more or less associated with world-renowned musicians. I argued it out with myself that, if one fellow from a country town was sufficiently good to compete with the best cornet players in New York City, possibly there might be a chance for another if he studied carefully, faithfully and sincerely! (TO BE CONTINUED)

## Here and There in New York

THE month of February saw, or heard, a number of important musical events. Two "farewells" were among them. The Flonzaley Quartet, probably the

Melody for April, 1929

among them. The Flonzaley Quartet, probably the finest chamber music organization in the world, and certainly the finest in America, made their farewell appearance in New York, playing among other numbers the Smetana Quartet From My Life. The other farewell was that of Ernestine Schumann-Heink, beloved contralto, who said good-bye to the Metropolitan Opera on the stage of which she has enjoyed so many triumphs, as Erda in the "Ring Cycle," one of her greatest rôles. The Italian conductor, Bernardino Molinari, whose success last year was so pronounced, arrived and included in his first programs the Autumn of Vivaldi, and a number with which he scored a tremendous success last summer at the Stadium, Rossini's Semiramide Overture. Another distinguished Italian visitor, Arturo Toscanini, included on his program the Fata Romana of Respighi whose works and whose personal appearances this season have met with such success. The Boston Symphony Orchestra, under Koussevitzky, offered as a novelty a symphony composed by Emperor Frederick the Great. Those who know their history will recall that the Prussian monarch was an ardent music lover and performer on the flute. The Manhattan Symphonic Orchestra offered for the first time The Golden Spinning Wheel by Dvorak, and the Prague Teachers' Chorus, on their return visit, rendered a new Vocal Symphony by a contemporary Czech writer. The novelty of the opera month was the revival of Weber's Freischutz, and at the Sunday Night Pop Concert a concert version of The Barber of Seville was heard.

At the Roxy, Rube Bloom's Song of the Bayou, the second prize winner in the Victor Talking Machine Contest, was offered with an attractive stage setting. For Washington's Birthday a special tableau was arranged with Mortimer Wilson's My Country as the overture.

At the Brooklyn Institute two noted guests appeared, E. H. Sothern in a recital of Shakespearean excerpts and readings from his other successes, and Vachel Lindsay in a recital of his own poems. Mr. Lindsay, it will be remembered, has made a number of "tramping tours" across the country singing and reciting his own works for a night's lodging with the farmers of the obscure rural districts, and incidentally gathering material for new poems of American life. His works on this occasion were much enjoyed, especially the short poem in waltz rhythm. The tremendous possibilities of the human voice, entirely unaccompanied, for suggesting various sounds were never better demonstrated than on this occasion. Edwin Grasse, official organist of the Institute, was heard before the performance in one of his attractive recitals.

Among the most interesting films of the month was Children of the Sun, filmed in unknown islands where it is probable the human race originated. This was shown at the Fifth Avenue Playhouse with an entertaining lecture by Captain Salisbury of the expedition. Another interesting film was At the South Pole, filmed on the ill-fated Scott expedition of 1913. Sound pictures of the month included Broadway Melody, Weary River and Wolf Song, all with singing and talking sequences, as well as the new Fairbanks version of Dumas' The Man in the Iron Mask.

A Presidential March dedicated to President Hoover and performed at the Inaugural Ball has been written by Paul Specht whose orchestra supplied the music for this important national function. The orchestra has also appeared of late at the Glover Gardens, N. Y., and in a number of cities between here and Washington. An important broadcast through the Columbia system is planned shortly by this band.

#### Brooklyn and Long Island Items

Fred Weiler is playing the Patio's large Kimball, succeeding Arthur M. Towers. He is heard in solos and screen work and is very much enjoyed. He was Erno Rapée's assistant in Philadelphia.

Violet Reiser has been transferred from the Albemarle to the Rialto which is of course a piece of good luck for the

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Rialto. She was organist of Loew's Victory for some time before joining the Century Circuit. Her work on the Rialto's Austin is greatly liked.

Irving Fiedler, formerly of the Kameo, is now at the Bedford with a very snappy orchestra, including some of the members of his Kameo crew. This house, though devoted to sound films, occasionally shows one which does not have this form of accompaniment, and very wisely uses the organ in accompaniment instead of the "bootleg" sound efforts consisting of Victor records on a double console machine. We enjoyed Jack Ehm's accompaniments for the French film Napoleon and Menjou's latest, Marquis Preferred. The less said about the films themselves the better, but the organ accompaniment was most satisfactory.

#### Thoreau and Music

FOR the last of this brief series of Music and the Poets, I have chosen Henry D. Thoreau, "Philosopher of Nature," as a perfect example of a man who knew little of the technical side of music but in whose life it played a very important part. It is probable that he never in his life attended an opera or a symphony concert yet music affected him and his muse as almost nothing else could. Like many other amateurs of that day he played the flute. Pianos were rare in America in the early nineteenth century and their substitute, the "parlor organ," had not come into its own as yet. For two years he lived alone in a cottage on the shores of Walden Pond, Mass., and it was his delight on summer evenings to drift about in his boat on the silent water playing on his flute. What strange melodies, quite possibly worthy of the pen of a real musician, came from the old instrument and were wafted across the still waters, only his strange audience, the birds, the beasts and the stars can tell. It was Thoreau's habit to spend most of his time in the open in all kinds of weather observing natural phenomena and recording in his journals all that he had seen or heard during the day. These journals, published after his death, are his chief contribution to American literature, for his occasional essays are seldom read, and his poetry is not extraordinary. A few excerpts from these journals will show his reactions to music:

"I hear one below stairs thrumming a guitar. It reminds me of moments that I have lived. What a comment on our life is the least strain of music! It lifts me above all the dust and mire of the universe. The identical field where I am leading my humdrum life, let but a strain of music be heard there, is seen to be the field of some unrecorded crusade or tournament, the thought of which excites in us an ecstasy of joy. What an elixir is this sound! I who but lately came and went and lived under — a dish cover — live now under the heavens. It releases me, bursts my bonds. . . . Suppose I try to describe faithfully the prospect which a strain of music exhibits to me. The field of my life becomes a boundless plain, glorious to tread, with no death or disappointment at the end of it. All meanness and trivialness disappear. I become adequate to my deed. We are actually lifted above ourselves." . . .

"One would think from reading the critics, that music was intermittent as a spring in the desert, dependent on some Paganini or Mozart, or heard only when the Pierians or Euterpeans drive through the villages, but music is perpetual, and only hearing is intermittent. I hear it in the soft air of these warm February days which have broken the back of the winter."

Thoreau frequently detected half-hidden melodies in the

Thoreau frequently detected half-hidden melodies in the sounds all about him which most mortals would miss. He often listened to the wind in the telegraph wires which mingled with the vibrations of the wire gave the effect of music. Here is one of his references to it — "I thought I heard the creaking of a wagon, and rarely musical it sounded. It was the 'telegraph harp.' It began to sound at one spot only. It is very fitful and sounds only when it is in the mood. You may go by twenty times, both when the wind is high and when it is low, and let it blow which way it will, and yet hear no strain from it. But at another time, at a particular spot, you may hear a strain rising and swelling on the string, which may at last ripen to something glorious. The wire will perhaps labor long with it before it attains to melody."

Thoreau's writings, filled with the music of nature, inspired a portion of the Concord Sonata by the American composer, Ives. The last movement of this work, which suggests various poets in its different movements, is devoted to Thoreau, and those who know and understand his writings will readily recognize its reflection of his calm, joyous communion with the out-of-doors and with the music which only the true music lover can discern amid nature's loveliness.

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readily, so quickly, and so snappily, that I decided not to give it a fancy name — but to call it by its rightful name: The SUPER-SENSITIVE. I admire the modern drummer — he does things with his outfit the drum-mers of my day could never do. The SUPER-SENSITIVE is going to make his work easier

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## Boston Theatre Organists Club

THE March meeting of the Theatre Organists Club of Boston was held at the Metropolitan Theatre, Publix's magnificent 4500 seat house, on Tuesday the 5th, at 11.30 P. M. Despite the stormy weather, 110 organists and guests turned out, assembling in the Grand Lounge for a buffet supper at midnight. The entire theatre staff from Mr. Barusho, the manager, and Arthur Martel, organist, down, did everything possible to make the meeting a success. After the refreshments the members adjourned to the auditorium, where they were stupefied to see Del Castillo, the president, rising on the conductor's elevator garbed as the Statue of Liberty, while Martel

appropriately played the national anthem.

The business meeting was made pleasingly brief, with promise of future meetings of like brevity through the adoption of a new rule that all administrative decisions should be hereafter made by the Board of Directors, subject to review by the members at subsequent body meetings.
Del Casillo then turned the entertainment over to Martel, who introduced Charlotte Allen, soprano. Miss Allen generously contributed Herbert's Sweet Mystery of Life and The Bells of St. Mary's, to the very evident appreciation of the audience. Bobby Agnew, the movie star, was then announced and gave a brief talk of general interest, and was followed by Fred Kinsley, director of organists on the Keith circuit, who gave an interesting talk on present conditions and activities of movie organists.

When he finished he announced as a musical feature an organ trio of Boston's three worst organists, which proved to be Martel, Del Castillo, and Chester Brigham, the Met's second organist. The members were intrigued to see them rise into view in a lavender spot playing a special version of The Stars and Stripes Forever. Castillo was lying on top of the console, playing the solo manual face down. Chester Brigham was squatting in front of the pedals, playing them with his hands, and Martel was sitting astride Brigham's back, playing what was left. After this magnificent demonstration of technic, Martel wound up the program by demonstrating a slide solo which wowed his hardpoiled audience by effectively synchronizing a Jolson record on the sound equipment for the final choruses. The way he sold this number to a critical professional audience was a substantial tribute to him. No account of the program would be complete without mention of the inspired assistance furnished by Johnny Sullivan, stage manager, and Thad Barrows, chief operator, who helped to make the show brilliant with what is reportorially known as "a riot

The Club then adjourned, at 1.45, back to the Lounge, where they enjoyed dancing to an Orthophonic Victrola that had been provided for those who wished to stay. The meeting finally broke up at some indeterminate hour when your correspondent was fast asleep in his little bed.

### The Ether Cone

Continued from page 8

ever. As was said by a Jewish comedian of our youth, "Enough is too much." We refer to the vocal rendition of Mississippi Mud and its pendant, I Left My Sugar, etc. The number should be sent to a well-earned rest in the place

where the good songs go.

The program ,heard locally over WNAC, was enriched by a heterodyne whistle, courtesy of the Radio Commission.

A Columbia Broadcasting System release says of Mme. Zinaida Nicolina, the Russian soprano: "Mme. Nicolina has performed for many royal personages and diplomats of Europe. Forced to leave Russia after the Revolution, she found refuge in Constantinople, where she was a guest at the Royal Palace. She has sung for Alfonso, King of Spain, Millerand, President of the French Republic, Ambassador Herrick, and the ex-King of Portugal, but, in spite of the fame which this brought her, she prefers singing

Possibly we're dense, but where's the catch?

The story is told, veraciously or otherwise, that Timothy and Edward Adamowski, at the time eminent violinists in the Boston Symphony Orchestra, were one evening at a banquet. Timothy was relating in a little speech how easily he had conquered the English tongue, and casually informed the banqueters: "I have came, I have saw and I have inkvired."

"Cankered, you fool, not inkvired. Sit down!" roared his brother.

Dilly: Can you play the piano?
Dally: —I don't know —I never tried.

Melody for April, 1929

## You Can Take It or Leave It

By ALFRED SPRISSLER

Among the Souvenirs

WE ARE recipients of a postal card from J. Davis Pinckney, of Pine Apple, Alabama, who gives news that will be of great importance to every musician and music lover in the country. Mr. Pinckney's message reads:

"As curator of the Pine Apple, Alabama, Museum and Repository of Antiquities, I beg to announce that the institution under my supervision has come into the possession of a priceless musical relic, a gift of my honorable kinsman, Robert E. L. Pinckney, Esq., of this place. This contribution to the store of rare and precious objects in the keeping of the institution over which I have charge, is no less than a section of the identical E-string used by Paganini during his concert at London in 1831. The bit of string, some five inches long, is encased in a gold-mounted vial, and was purchased by my kinsman from an Arabian oboe player in Budapest, Hungary. It is worthy of note that this fragment is part of an E-string used by the great violinist on a Guarnerius violin, given him by Levron, and afterwards willed to the city of Genoa, the birthplace of Christopher Columbus. For this reason the relic should have a great interest for every American, and already many people have journeyed hither to gaze upon a memento so closely connected with the illustrious discoverer of our country. The town of Pine Apple, Alabama, is honored to be the guardian of this historic object, and the Pine Apple Clarion, edited by my kinsman, Stonewall J. Pinckney, Esq., a man universally known in the world of letters, has published in its columns two editorials on Columbus, a monograph on the sheep industry, four articles on the reforestation of our pine and spruce forests, and a sonnet entitled 'When Paganini

Played,' by Anabelle Beauregard Pinckney."

Immediately on receipt of this terse and succinct postal card from Mr. Pinckney, this department sent its expert on things not worth knowing, Mr. Wilbus Schilpp, to Pine Apple to interview Mr. Pinckney. This interview will

appear in a later number of this magazine.

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Latest Developments

THE modernistic trend in furniture has struck the furniture industry a body blow. Cubical bookcases, acuteangled buffets, obtuse-angled uneasy chairs and isoceles dinner tables that make a square meal an absolute impossibility, are daily appearing hither and yon. A mod. 2 r., b., & kit. apt., as the boys who write the cryptic want advertisements in code have it, closely resemble a worm's eye view of Dr. Caligari' cabinet during an earthquake, presuming the worm to have myopia, astigmatism, paralysis agitans, and delirium tremens.

But the modern trend has passed, either up or by, the

piano. Reasons for this are not forthcoming. They are unexplainable because the piano has always been in most homes more of an article of furniture than a musical instrument. It has been used as a stand for alabaster vases containing cat-tails gathered during a hectic vacation at Lake Mosquitocello, and has done service as an auxiliary hat rack, book shelf, work bench and bar. Refreshments have been parked on it, and, if the piano were a grand, the cat has raised a family on the bass strings.

Realizing that the piano's function today is ornamental rather than musical, the firm of Ottakar Lj. Apfelschnitt, prominent hooked rug weavers of Ong's Hat, New Jersey, has invented the actionless piano, to be known as the Apfelschnitt I. W. W. (workless) Piano.

"Not only," said Mr. Apfelschnitt, as he paused while feeding his famous stable of Patagonian racing pigs in his costly Renaissance dining room, "does our new piano obviate tuning, a frequent source of annoyance, but it likewise prevents anyone's playing, which is much worse, although if often sounds the same."

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"My invention," Mr. Apfelschnitt went on to say "was in measure inspired by the pipeless pipe organ, a type of instrument so popular with certain organ builders. I have gone further, and regard my achievement in ridding the piano of an intricate and often embarrassing set of works as revolutionary."

#### The Six Best Peppers (With Apologies to del Castillo)

AFTER WE KISS (There's Circumstantial Evidence), a very snappy number brewed by the Müncher Hofbräuerei which, we learn, is now being managed by the W. C. T. U. of Beehive, Montana. "Peppy, but doesn't have the old kick," comments Ethelbert W. Sniffen, xylophonist of the Wawa, Pennsylvania, Motorcycle Band

I'M HAVING MY UPS AND DOWNS (Henry Ain't Improved Them Much). This tricky bit of syncopation, using the rhythm of In a Taxicab for Two, is from the songfoundry of Hammer & Tongs, Dolington, Pennsylvania. "Nous avons deux bras et deux mains," enthuses Horace François de St. Clair Pié, octavin artist at the Club Coleoptera, Paris, "et nous avons aussi deux jambes et deux pieds, au bout desquels nous avons des orteils!"

THE NIGHT CLUB ROSE (And Threw the Bounder Out) is a clever fox trot with twenty scintillant choruses. "It's de berries," airmails Fräulein Ima Germski von Bacteria, cigarette girl in the Hotel Innocuous, Sugar Tree,

WE'LL HAVE A NEW FLAT TOMORROW (It's Cheaper to Move Than Pay Rent). One of those sprightly melancholy waltzes suitable for a church social from the ateliers of Yudel Macsweeney, who, rumor hath it, has lately taken his brother Yankef in partnership. "Reminds me of restaurant pie, it's so sad," avers Percy Snover, night clerk at the Duckwater, Nevada, Hotel Iridescent.

SMOOTH WORDS (Oil the Grooves of Life). One of the higher types of ballads, published by La Societe pour la Conservation des Petits Poissons. "This brilliant fox trot is the talk of the town," writes Fritz Dokenwadel, popular barber of Womelsdorf, Berks county, Pennsylvania.

THE SANCTUARY SONG (Sanctuary Much for the Buggy Ride).
The successor to The Sidewalks of New York, and bearing the imprint of Rosinsku and Boyd, well-known wholesale plumbers of Greasy Ridge, Lawrence County, Ohio. Miss Bernadine Fitt, soprano soloist with the Hassenpfeffer Balalaika Orchestra, is charmed with the number. "It's so elliptical that it is just too redolent for hypersensitive words," Miss Fitt is alleged to have said.

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#### BOSTON IN

D LOCH'S America, first played in Boston on the Friday and Saturday programs of Dec. 21 and 22, was repeated at a recent pair of concerts. We heard it once on a Saturday night and again on a Friday afternoon, which makes it more difficult to compare the reactions of the audiences as between the first and second hearings, because the two audiences afternoon contains more of those persons who attend the symphonies because it is one of the things that one should do; something which brings a sense of intellectual righteousness and correctness, even if sitting through two hours of symphonic music every week does require a certain amount of fortitude. While there are a goodly number of the faithful present on Saturday, too, the evening audiences number a generous percentage of people who go to symphony concerts because they really get fun out of the music.

It follows, therefore, that the Friday audience is apt to be more conventional and less unrestrained in its applause. If one can imagine a Boston Symphony audience as being ever really unrestrained. Anyway, allowing for these subtle variations of temperament, we should say that America made if anything a more favorable mpression on its second performance, but whether it will ever come to be considered the one outstanding and comprehensive musical expression of this country seems still a question. For one thing, Mr. Bloch has dwelt with such sympathetic appreciation on the hardships and difficulties of the founders of the country and on the perilous times of the Civil War that, after the Rhapsody is over, the impression of struggle and stress seems the predominant one, whereas it has been rather the vigor and optimism of our ancestors which has

given us the momentum we now have. Possibly if the splendid approach to the anthem in the Finale led to a thoroughly satisfying close, the effect might be different, but in trying to write a national anthem which should combine magnificent vigor with the simplicity required for performance by the public, the composer undertook a job of Homeric difficulty. After all, there aren't more than a handful of melodies in the world that stand that test, as, say, does the old Russian hymn.

It was Mr. Bloch's intention that at the close of the Rhapsody, the audience should rise and sing the anthem. In Boston, at least, no attempt was made to carry this intention out, for no music was provided for the people to sing from, and without acquaintance with words or music it is difficult to see how they could be expected to take part. And that brings up another point of difference between the Friday and Saturday audiences. The Saturday audience listened to the work as to any serious piece of symphonic music presented simply as music and no more officially related to politics or religion than are other compositions which may or may not deal with national or racial themes.

in a purely secular and undenominational concert; and of course whenever any strain is heard that might be considered as a call to their patriotism. There were enough of

nature forced on audiences, because as against those who enjoy this gesture there are others who find it a distinct interference with their reception of the music.

You don't go to a symphony concert after all, to be religious or patriotic, you go to hear and, if possible, enjoy music. At every concert there are people of widely differing creeds and national affiliations, differ a good deal in character. The Friday and if the audience had to rise every time something was played which had religious or political associations for some group, you can easily imagine the effect. Now when you go to a symphony con-

cert in Boston, after you get settled in your seat, you are apt to be holding in your lap an overcoat (unless you drape it over the back of the seat), a hat, a program, possibly an umbrella, an opera glass (if you are far from the stage, or near-sighted), and even a book or small parcel too, if you have happened to combine the concert with an errand down town. Now the moment some strain in the music demands your standing up, the attraction of gravitation begins to work simultaneously on the aforesaid overcoat, hat, program, umbrella, opera glass and parcel, and as you rise quickly, at the same time trying to clutch to your bosom these various "props," it is more than likely that among those which elude you and slip to the floor is whatever musical mood, idea, or atmosphere the composer and the orchestra had, up till that moment, created for

It is an excellent demonstration of the sheep-like character of people in crowds that a comparatively small sprinkling of these ready-risers in a gathering will pull many times their number out of their seats, - people who had not intended to get up, and probably didn't wish to, but meekly followed the leader; some lacking the courage to be different, many no doubt fearful that refusal to rise might brand them as unpatriotic, anarchistic, or otherwise radical. But to many of us, a man's zeal in hopping up in church or auditorium is far from being a reliable index of his religious, civic, or national virtue. Just as we have known persons who expatiated openly on the Christian joy of doing things for others, but who nevertheless drove a hard bargain in business or failed to pay their bills. "Gentlemen, be seated!"

There is an advertising slogan which tells us to choose our pianos as the artists choose theirs. This sounds like good advice but as the advertisement fails to explain just how artists really do choose their pianos, our imaginations are allowed free play among all the possible influences which might guide an artist at the critical moment of selecting the instrument through which he is to show the public what manner of man, or woman, he, or she, is.

Of course it may have been the intention of the writer of the slogan in question to insinuate that artists (with a capital A always choose the piano which is repre-But the Friday audience contains apsented in the accompanying advertisement parently many persons who relish ritual. as the paragon of pianos. But inasmuch The sort of people who feel an intense as artists of more or less equal reputation virtue in standing up, and who seize every and musical standing can be found playing opportunity to do so: when a conductor at least several different makes of pianos, it comes back after a vacation; if a piece of is clear that if they are actuated by one music in any way associated with a reli-fundamental impulse in selection it does gious service happens to get played even not lead them to any one particular instru-

Do artists then choose their instruments guided by no thought other than the finding of what they sincerely consider the finest such persons present Friday to force the and most artistic vehicle for the expression entire audience to its feet for the closing of the composers' ideas and their own musianthem, although there was nothing to do cal personalities, assuming that the two are after getting up except stand at attention. not incompatible? This is certainly the It seems that since this air is not yet the prettiest theory, and the one we should official anthem of the United States, there like to hold up before our impressionable should be no compulsory conduct of this young music students about to enter upon

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But unfortunately for our ideals we continue to come upon facts which cause corroding doubts to tarnish the beauty of this last-mentioned belief. There are indeed as many makes of pianos as there are many kinds of motor cars, and in either case it would be the height of foolishness to claim with Olympian infallibility that such-andsuch a piano, or motor car, was the one and only superlative example to be chosen by all persons of taste and judgment. There must be allowance for variations of taste in tones as in engines. But there are bound to be certain makes of both pianos and cars which become generally accepted as firstclass, others which fall approximately into second-class, and so on down to depths which we dislike to contemplate, or at least to listen to.

Now if all artists of the first rank were found playing first grade pianos, we could put a neat Q. E. D. to this problem and go on to the baffling question of the mental processes of the Federal tax board which decreed that if a composer writes a tune and sells it for \$25.00 down he can list it as "earned income" but if he gets \$1.00 a year for twenty-five years he must call it "unearned" and pay a higher rate!!!

A little observation, however, shows us the perplexing spectacle of so-called firstclass musicians performing and even endorsing instruments which musicians know to be less than the finest on the market. Could it possibly be that some of these musicians are governed by any other than purely artistic considerations? Could it be made worth a pianist's while to play anything but what he believed to be the best piano? Either one is lead to suspect something like that, or else the pianist's judgment of instruments appears to be not what you would expect of an expert.

Curiously enough you can study this interesting phenomenon quite as well among foreign as native players. We have had it dinned into our ears for years that European musicians are pure artistic idealists whereas we are mere gross materialists, and yet we remember a European musician of the very highest standing and reputation for artistic purity who visited us some years ago. In an interview granted before sailing for home he was reported as saying that this country had musicial possibilities but was still crude and commercial, and yet during his stay with us he played publicly on an instrument which had never been regarded, by disinterested musicians, as the best, or even the second best! To quote another classic of publicity, "There's a reason!"

Can it be then that there is a way of choosing a piano which, if it does not always get you a first-class instrument, has other advantages, especially around the first of the month? Perish the thought, - we refuse to believe it, and yet sometimes when we can only afford a peanut-gallery seat at the Follies, we think it would be interesting to find out just how an artist does choose - Charles Repper

#### At the Metropolitan

A<sup>T</sup> the Metropolitan: Stark Mad with H. B. Warner, Irene Hawley, Louise Fazenda, and Henry Walthall. Another 100% Talkie, and I am beginning to credit to the enunciation of Mr. Rines who weaken. Not that this picture, as devised by its authors, was good, or even respectable entertainment for persons with brain pans capable of holding practicable machinery far from it, gentle Sirres and Ladyes. It was in truth a perfect example of how far one can go and still hold to the shreds of logic. It was the sort of thing which, in the days of silent pictures, has driven me to uncivil treatment of ushers on the way out, has tarnished the polish of my matrimonial bliss, and raised grave doubts in my mind as to the advisability of continuing the struggle of a life dedicated to misand Tony. Tom talked considerably and day.

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the delectation of office boys and their

sweeties, with the equanimity of a cow

being milked. This disturbs me mightily

and proves one of two things - either that

there is something in these much discussed

Talkies, or that I am descending easily

into that inevitable and senile fatuity

I resent this latter imputation and am

forced to consider the alternative. As a

result of this consideration I am beginning

to believe that out of the vocal picture

something nice will yet come, much nicer

than synchronized music will ever offer:

the latter, in my opinion being the abomi-

nation of desolation. There is no question

but that the Talkies have already given

acting its proper valuation on the screen.

Of course, the problem will be to furnish

the actors something on which to sharpen

their talent. Let us rest easy; this will be

accomplished in time. Already there are

signs of improvement in the matter of

dialogue. In the present opus this fea-

ture was immeasurably superior to the plot

-no high, nor for that matter, even

middling praise - the lines given to the

company being far from bad in the class to

which they aspired. Among the actors,

one must give the palm, of course, to H. B.

Warner, whose diction and dramatic sense

are above reproach, and to André Beranger,

who played the part of a madman with

of Ceremonies (the mortality of these latter

gentlemen at this house is an encouraging

sign) was the week's production. I give

spoke with such clarity and distinctness

that I was able to grasp the names of the

various acts — a pleasure consistently

Among the artists presented for my con-

sideration were Ossman and Schepp, two

boys who play rings around the banjo; a

clever solo dancer, Marie White; and an

eccentric singer and dancer, Jean Boydell.

Twelve limber damsels in a species of

boudoir cowboy costume did some neat

ensemble dancing, and the climax was

denied me by his predecessors.

Rainbow Trail, with Joe Rines as Master

bloodcurdling verity.

which faces us all.

#### spent hours. It was quite bad, but, and Let us do your here my pen quivers with assailing doubts, the hitherto despised and entombed voices **Music Printing** of the players, coupled with some excellent and Engraving acting, gave a semblance of sanity to the entire proceedings, and made bearable what otherwise would have been an unmitigated bore. I sat in my orchestra chair and witnessed an entertainment prepared for

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entertainingly, but Tony didn't even neigh proving that the West Coast comedian, who claimed superiority for the pony's future in the Talkies, and thus raised Tom's ire, was not furnished with the gift of prescience. Tom had a couple of lariat twirlers with him, and he, himself, in addition to wisecracking, did a bit of fancy shooting. His whole act not as bad as I had been led to believe.

The Metropolitan Grand Orchestra (what a meaty title for so skeletonized a group!) played the news reel, and Arthur Martel played the organ, and I went home and went to bed. And there ended another

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#### Irene's Washington Letter

Mr. Mike Dolan Station WSMD Salisbury, Md.

Dear Mike: Hope you settled your radio difficulties, and if you didn't like the wave length of 228.9, that they gave you one that did suit. Or was it the watt change that you were after? What's a watt or two to the radio commission? They have plenty. You really wouldn't know the old town now. Everything seems to take on new importance with Inauguration just around the corner. The Savoy Musical Comedy Company which has been such a success at the Belasco moves over to Keith's, opposite the Treasury, for an indefinite run beginning Sunday, March 3rd. Emerson Cook, owner and manager, is bringing in New York stars as features, and Lean and Mayfield are the current attraction in No, No, Nannette. . . . Pearl Hauer, pianist and organist at the Bethesda Theatre, and friend Husband Fritz (violinist), have opened a studio in the Bethesda Theatre Building where they will teach both young and old Bethesda-ites harmonic tricks and trills. . . . Ruth Farmer has a little rest between times due to R. C. A. Photophone going in Takoma. However, the house will not be sound exclusively and Ruth will officiate at the console at least three nights a week, with specialty work the other Milton Davis has a title, "King of Sound," "Chief of Sound," or some noisy thing like that. He is over in New York now learning what is being done this season. He has been pianist-leader with Meyer Davis Orchestra, orchestra-organist at the Earle with Breeskin, first organist at the Met, and synchronized organist at the Tivoli. Now he has "Gone Sound." . . . Ida Clarke has everything in her music room at the Earle but a Frigidaire. She has promised to install one so we can make ice cream between shows. Her latest installation was a big radio. . . . Nell Paxton (opposite shift) also has a music room, but it is a dignified little cretonne-covered affair with two powder puffs, some bobby pins and a curling iron. Nell likes home atmosphere and her next extravagance will be a waffle iron. . . . Andrew Kelly, dramatic and motion picture editor of the Washington Times asked me to write an article on sound. Said if it was too hot I needn't sign my name. I told him I would when they printed the news on asbestos instead of paper. Colby Harriman has been transferred to New York. He was the manager of the Loew house here; also handled production end. His lighting effects were the talk of the town. Loew's Palace has been the big house of the city for years. Box office is never without a line-up. . . Buddy Page is new master of ceremonies at the Fox. He sings, plays piano, dances and talks about the acts. Just a kid about twenty-two and getting favorable comment. . . . Fred Starke returned to Detroit after a few weeks with the Fox orchestra in this city. . . . John McKee, Princess Theatre, a new subscriber, wrote to ask me why I hadn't called on him before. He is all for MELODY and wanted to know where it had been all his life. . . .

Blanche Levinson, Chevy Chase, declares Melody keeps up the spirits of the organists. She advises taking it in moderate but regular doses as a cure for the Musical Blues. Paul Specht's Orchestra was engaged for the Inaugural Ball and it is understood our Local took up the matter of imported music. Up to date, Paul declares he is coming in on his special train, but has given up the idea of any other engagement while here. . . . Clark Fiers who is organing via radio from WLBW asked me if I had read The Swan Song

by someone or other. I wrote back that I was so busy

with my own Swan Song at Keith's that I had no time for the vocal efforts of others, and no short answer intended.

... The National, a big time production house, went dramatic stock February 18 and locked horns with the Musicians' Local. Manager posted two-weeks' notice on opening night; wanted five musicians, and local wanted seven. Manager Cochran aired his opinions via the local papers but the Union maintained its usual tight-lipped Manager said two more mus break him and in the next paragraph said hundreds were standing in line for tickets and would be disappointed at stock closing. Not such a consistent statement when analyzed, is it? Let you know next time how it turned out. Laying my money on the Local. . . . Rosemary Easton (signed) broke into print through the Letter Column in the Post by saying Washington didn't want music, it wanted players, and it was time someone showed the musicians where they stood. Also referred to "us" as dictating musicans. She further breaks forth with the startling statement that the show business has been going to the wall for the past few years and is steadily getting worse!!! And vigorously says "outside of 'stock' nothing will bring it back." Hurrah for Mary, and her discovery! I am sure Belasco, Zeigfeld, Universal, R. K. O. and others who have taken it on the chin recently will appoint her

Continued on page 60

## Autumn Moods

**CAPRICCIO** 













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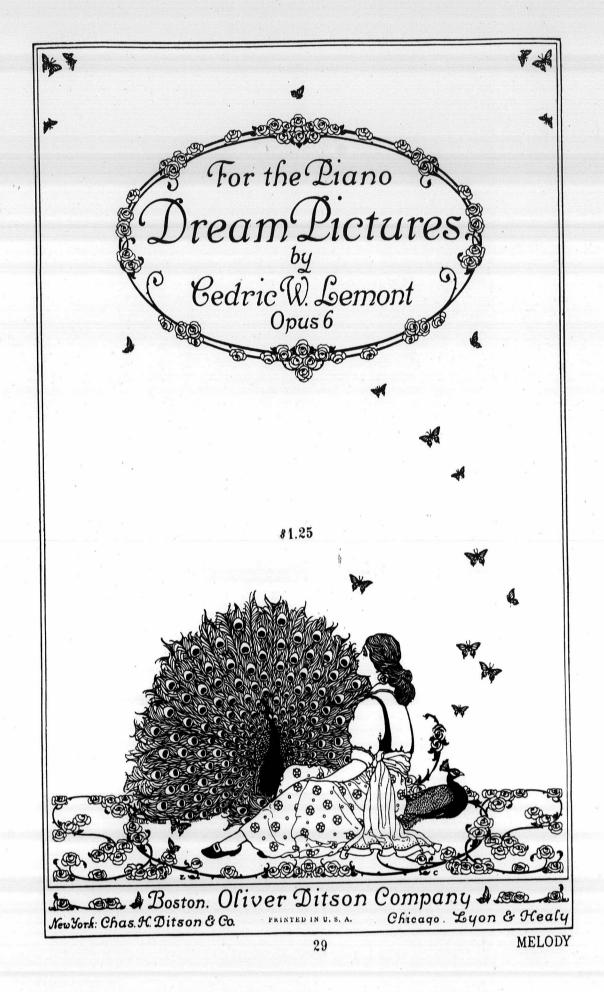
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R. SCHUMANN Arr. by R. E. HILDRETH

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#### The Violinist Edwin A. Sabin

no interest at all; but if you wish for improvement in whatever you undertake, then an active interest in it must be held with the fewest lapses possible.

This idea is now so old and so common that apparently, and possibly from familiarity, it has lost much of its force. In any case, however, many who tackle the difficult prob-lem of violin playing ought to "schust t'ink a leetle," as Rip Van Winkle said when he pictured to his wife what he would do if she were drowning and about to go down for the third time. Those who have read Washington Irving's famous tale will remember that the woman was so furious at Rip's little pleasantry that she drove him from home, and that he wandered far up into a mountain glen in the Catskills where he met the little men who gave him a drink which put him to sleep for twenty years. Indifference, half-heartedness, is also a kind of sleep which may outlast even that of the beloved vagabond, Rip. Let us not preamble further, however, but awaken to the first matter of importance under discussion, and to which this department ought really to confine itself.

Assuming that you have a good violin, the best possible tuning of it is unquestionably an important preliminary to what we plan for improved playing. See that the pegs fit properly; if they do not, take the violin to a good repairer, someone who is careful as to detail. Have the pegs changed if new ones are likely to be better — anyway, they must fit perfectly. The late Orrin Weeman of Boston, who did some of the finest and most artistic work in difficult

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sistently re-ordered.

In this department the need of maintaining live interest in violin playing as a necessary mental attitude for progress. You can run a machine without anything more than merely a perfunctory interest in the produce, doing the thing which you have done so much that it has become mechanical with only a latent, passive interest, or perhaps course, a most inopportune moment—so the good repairer of violins may pride himself upon fitting a peg which will save a violinist the chagrin of a back-somersault of his E peg, perhaps in public, with some of his friends looking

on and maybe laughing.

Fine-grained, Madagascan ebony pegs are considered the best. Good boxwood is now rare, but there are old boxwood pegs which work well. Rosewood often is coarsegrained, and pegs from this material are less likely to prove satisfactory. The cheaper pegs (and fingerboards) are made from African blackwood, but are hardly suitable for a really good violin. However lax or slack a violinist may be in his personal outfit, his violin always should be above reproach, so dressed and so well-fitted that nothing but the most perfect behavior may be looked for.

Now about strings! The best violin in the world cannot sound its best, or perhaps even well, with poor strings; in fact, if only by contrast, a fine violin is more unfavorably affected than a cheap one by stiff, false, unresponsive strings. The tested strings coming in single lengths are now mostly in use. The steel string seems to have put the old, three-length, coiled E string out of business. Excellently tested gut E strings are still in the market, and a comparatively few violinists have not (probably for very good reasons to them) adopted the steel E. Some of us held on to the old string a long time before making the change, as not so many years ago even the thought of any-thing metallic about a violin was painful to violinists.

Quite a little time back in this period, Camilla Urso, the first of world-renowned women violinists to tour this country, came to Boston and played a pair of concerts, with the Boston Symphony Orchestra, in the old Music Hall. At the rehearsal, after playing a concerto with great brilliancy, and in the more songful parts with the sympathetic tone for which she was noted, several of the violinists came forward to congratulate her, and (as was quite often the case) to take a look at her violin. Consternation supreme! Terrible to relate, it was discovered that Madame Urso did not have a gut string on her violin, except the wire-wound G and D strings. As this incident was related years ago I will not vouch for its truthfulness, but it illustrates the state of mind existing at that time regarding the stringing of the violin.

In the matter of procuring good strings, the sensible thing to do is to get in touch with some well-known violin repairer or, better yet, with any one of a number of reliable string houses, and begin experimenting in stringing your violing Violinists, now, are using somewhat smaller strings and are more attentive to comparative sizes than formerly. As the player becomes more artistic, more skilful in producing tone, he will find that large strings are not necessary to quantity of tone, and are detrimental to producing a tone of sustained good quality. With the Albert gauge, a small 2 A string or a full 1 is most common. Steel E's and aluminum D's should be tried out for the sizes best suited to your violin. Do not use a large G string. My Lupot violin is behaving very well with stringing as follows: G string, loose 2; D, loose 3; A, loose 1; E, medium steel. An A or gut D string which feels stiff and looks glossy is likely to sound that way, and you cannot get the improved tone for which you hope with such a string on the instrument.

Now about the fifths! In view of the fact that there are so many today who know much more about the violin (how it should be strung and how played) than there were some twenty or thirty years ago, it may seem strange that there are still many who practice the violin without an understanding of the importance of perfect fifths. We suspect there are people interested in the violin, some of them who play quite a lot and badly, of course, who never even heard of perfect fifths. For the benefit of such ones, let us explain that neighboring strings are relatively perfect in fifths when these intervals finger exactly straight across from one string to the other. All four strings should agree in this respect; if they do not, the student will do well to heed the advice of the famous French teacher, Leonard, and practice not at all until he has put his strings in order. A string which puts out a tone quite fitting for a treetoad, but not for a violin, is called a false string and should be discarded at once.

The bow is also entitled to most careful consideration. A flabby bow is intolerable to the skilled violinist. The good bow should support a released and artistic stroke. If it shakes and shivers in the middle from such a stroke, do



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BBb Bass (trebleclef)
Bb Bass Saxophone\*

Tenor Banjo Chords The two (or three) parts are in the not waste your time using it, no matter who made the bow. This statement should be qualified by admitting that we

Are you sure that you have ever played a down and up bow as well as you can? Ben Franklin once put the pertinent question: "Life is made up of time, so why waste it?" Violin playing is made of down and up bowing, but they are wasted as regards your improvement unless you Perhaps you have not noticed that the French never speak of "down" and "up" bows, as these strokes are termed in (draw) and "poussez" (push). These terms are rather more to the point than are ours, as draw suggests what you must do to produce tone, while our word down only means the direction of the stick. "Poussez" does not seem to me to be quite so fortunate in its significance for the up bow, yet to "push" a tone is all right if you can push a good one. Getting the best possible tone in violin playing is something that eludes perfect description anyway, but everything in the right direction helps.

hensive publications on technic, analysis of the standard works and the best ways to play them, written and edited by world-famous violinists. For one who intends to renew his playing these works are especially helpful, for if such one is determined to improve he should improve his conception of the varied features of violin playing. These books contain the best "up-to-date" ideas, and may give the student quite a new outlook. He may find good reason for discontinuing an old way of practicing, and adopting a new way which he may be convinced is better - a way which may lead him on beyond the point at which he stopped good teacher who is abreast of the times is most of all to be recommended, but in connection with lessons help yourself, and the teacher, by getting back into the atmosphere of music. Play duets, trios and quartets; your teacher not only will be pleased, but may join you. Get instructions in quartet playing. Revive! Come to life musically! You will enjoy yourself in doing something worth while!

#### Responsibility of Sound Post and Bass Bar

Your question is interesting, and in a way might have been answered at once right here at my desk, but let me assure you that such answering would have been without the least value unless one had confidence in a Yankee guess. One of our most reliable violin adjusters in Boston is Canadian born, and I submitted the matter to him; not that your letter contains the slightest hint that you would

the top upwards slightly. He also suggests moving the post (either the present or a new and longer one) nearer the F hole, thereby further helping the upward pressure. The expected result would be to give the E string more tension, and possibly sharpen and enliven the tension generally. He says the position of the post should be in proportion to the bass-bar, but I suppose that your repairer understands this. Experimenting usually means modifying rules which already have been pretty well established. I trust that the suggestions of our adjuster may lead to new and

have noticed a shake and shiver of the bow in the playing of a great artist, where there could be no question as to the quality of his Stradivarius or his Tourte bow. He was human, and suffering from nervousness, but recovered shortly as did his Stradivarius and his Tourte. Good violins and bows are responsive; they reflect the condition and share the feelings of the player. They seem

whimsical at times, too, and are not always reliable, even if you do your best for them, but if you fail to do your best they never will be reliable. After what has been said in the foregoing, let us suppose that your violin and bow are in excellent condition - not "good enough" as so often is carelessly said, but in shape to pass the criticism of a wellrounded violinist who would be satisfied with them for his own practice. Now what are you going to do?

draw with them the best tones of which you are capable English and German. Instead they use the terms "tirez'

The violin student should avail himself of the compre formerly, unable to go on and, perhaps, discouraged. The

I have been a subscriber to J. O. M. for some time, always reading your articles with great interest, and as I lately have run against a problem with my own violin would be glad if you can help me. Have recently had a new fingerboard and nut put on the instrument by the best local man here in Winnipeg, and find it impossible to get a harmonic in tune; everything is flat, even the artificial harmonics being the same The man who did the repairing cannot account for the condition, but has experimented in every way to remedy it without success. Strings have been changed many times but without avail. With your wide experience you may be able to provide us with a clue to improve the situation. Trust I am not presuming and that you will favor me with an opinion on — H. C. R., St. Vital, Manitoba, Canada.

Melody for April, 1929

## CHICAGOANA

HENRY FRANCIS PARKS Chicago Representative 64 East Van Buren Street, Chicago

THE Bohemian Club of Chicago is now an established institution in this city's musical affairs. The official birth of the organization took place on February fourth, although a prior organizational meeting had been held at which time the idea was developed into an embryonic organization and matured into an active body at the Febru-

None of the three existing organizations, San Francisco, New York, or Chicago — are affiliated. In many respects their ideals, aims and purposes are identical but the clubs function differently in each case. All have the fundamental purposes in mind of aiding aged and indigent musi cians; of encouraging and patronizing the highest forms of musical culture; and of bringing together the musical leaders of the day in fraternal and social contact.

Neither the Chicago nor the New York Clubs own or maintain club property. San Francisco does. Neither of the two former do much more than present artistic programs and conduct certain charitable works to which they are pledged. None of the three accept or admit women

But, where the San Francisco Bohemian Club differs signally from its sister organizations is in the two following particulars: it owns and maintains a handsome club property, giving these advantages to artist members at ridiculously low prices and letting the wealthy patrons pay for the privilege of rubbing shoulders with musical aristocracy, and, in addition, it sets a definite and difficult requirement for admission as an "Honorary Artist Member," in that the elective must create some major musical work, i. e., a ballet, symphony opera or oratorio or even light opera of the better grade. This work is produced each year at a special open air festival, or "High Jinks." Henry Hadley's Atonement of Pan was composed for one of these

The Bohemian Club's Temple of Fame includes such well-known artists as Charles Wakefield Cadman, Ulderico Marcelli, Uda Waldrop, Alfred Hertz and many others. It is towards this phase of its work that the Bohemian Club of Chicago will eventually direct its efforts, and, since Chicago, today, is one of the largest musical educational centers of the world - from the standpoint of number of students matriculated at recognized institutions - even greater things ought to be in store for the Chicago club.

The guiding influence behind the movement is Herbert Witherspoon, noted Metropolitan Opera Star and president of the Chicago Musical College. A man of refinement, intelligence, and sympathy, he will do much to develop and improve the club. It will require at least two years or so of growth before the organization is ready for any creative work, but that will all come in time. And that's

The Stage Jazz Band is passé, and I don't mean maybe! The best evidence is in the many changes of maestros de ceremonias at the world-famous (sic!) Temple of Jazz, the Oriental Theatre. Since Paul Ash's triumphal return and ignominious flop last fall, the Randolph Street house has been favored by the gargantuan Brooke Johns, the im-

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peccable and insouciant Mark Fisher, and now the debonair Jack Osterman. With the exception of Mark Fisher, who has had some genuine training under Mme. Lustgarten, and who is the most musicianly of the lot, the entertainment has been lamentably asinine. Mr. Johns has been deported to the Brooklyn Paramount which has gradually worked itself into the position of official lethal chamber for the majority of those who have entered it — the last flop! The Chicago Theatre has purified itself and the stage band is no more. The town is pretty well fed up on Paul Ash's, Harry Rose's, and their ilk.

H. Leopold Spitalny has increased his orchestra to symphonic proportions, absorbing, in the enlargement of this fine aggregation of musicians, two violins, a string bass, a flute, and a percussion, all formerly with the United Artists Theatre Orchestra. That in itself is a tribute to the character and quality of musical material we had at this theatre. However, Spitalny is putting over some of the best things I have ever had the pleasure of reviewing, and if he keeps it up he is going to win a place of affection in my heart. The old hokum is gone. There is nothing but good clean musicianship, and little attempt to pull the showman ship stuff. Rather, to the contrary. More attention is paid to securing the highest quality of effects from the orchestra rather than in playing to the galleries. While I was disappointed in the Overture 1812 (no one will ever do it in that theatre as it was done by Adolphe Dumont) the Pagliacci and Cavalleria Rusticana were intensely pleasing and creditably conducted. To Mr. Adolphe Hoffman, the 'cellist, and Mr. Ulderico Marcelli, the greater portion of the eulogy belongs because they do most of the arranging and routine rehearsing. Nevertheless, Leopold Spitalny is putting the thing over, and business is consistently good. I might add that one could put any organist or any tenthrate musical director in this particular theatre and the mere fact that he were playing there would psychologically put him across. It is therefore very hard to fairly evaluate the Chicago's productions. The main thing is that the general musical standard has been vastly improved. Since Spitalny is the musical director in charge it would be illogical not to credit him with a large hand in the improve-

The Vitaphone-Movietone situation has actually reached and passed the peak of danger to the musician, and the curve in our graph is now running downhill instead of up. A review of twenty periodicals during the past week representing every phase of interest — the exhibitor, manufacturer, exploiter, the musician and so forth - shows a tendency to discount the box office value of sound installations. In Antioch, Ill., as well as two houses in Virginia, two in California, one in Seattle and some fifteen or sixteen scattered around the country the sound stuff has been totally discarded and a definite advertising campaign adopted to tell the public that musicians in the flesh will furnish accompaniments to the cinema offerings. The editorials in two of the exhibitor's periodicals revealed a highly pessimistic note in the discussion of the actual value of the sound installations in box office returns. A third suggested that until apparatus had been devised which could be purchased for no more than one-third of the present market prices, the small house was better off without it - the film rentals simply eating up every vestige of

Louis R. Lipstone, Musical Director General of this district for Publix, when interviewed concerning the matter stated: "The final saturation point will not be reached for another full year. The sound synchronizations are here to stay, nevertheless. The public will finally dictate their fate, but I don't believe the public has fully tired of them to the extent that would prompt returning musicians to sound houses. However, I am very optimistic. Like all at improvements and progressive inventions, sound will lighten the musicians' burdens. The old grind house is gone forever. Musicians must be better technicians. They must practice and study more. Then, when this saturation point is reached, there won't be enough of them to go around. We are trying to take care of as many as we can, realizing these facts."

"Louie" Lipstone in these terse statements reflects the sentiments of Publix executives. And, I believe that he is right in his prophecy. It has taken two and one-half years to establish this menace. It will take almost as long to get back to some sort of normalcy. The amusement press but corroborate his opinions. So get back to earnest study and practice. If you don't, there will be nothing ready for you when the time does come. Be prepared. Not the millennium, but a brighter day is in the near future.

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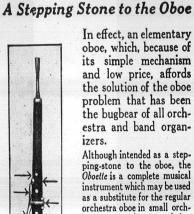
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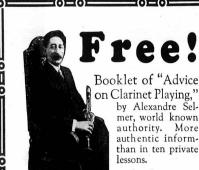
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## The Clarinetist Rudolph Toll

More Examples in Phrasing and Breathing

THE conductor of this department is a recognized authority in all matters pertaining to the tuition, technic and literature of the clarinet and kindred instruments. Mr. Toil was formerly clarinetist with the Pittsburgh Symphony Orchestra, the Boston Opera Orchestra and Instructor of Clarinet at the New England Conservatory.

Clarinet at the New England Conservatory.

Questions are solicited from subscribers of record, and all legitimate queries over full signatures, addressed to the CLARINETIST, care of JACOBS ORCHESTRA AND BAND MONTHLIES, will receive Mr. Toll's prompt attention, but only through this column. RUDOLPH TOLL

action, but only though the column.

It is obviously impossible to give attention to inquiries regarding the "best make" of instruments, "best brands" of reeds, "best methods," etc.

TT IS gratifying to feel that we have started "the ball

That is to say—the following examples were sent in by readers of "The Clarinetist," and I hope that there will be a dozen for the next issue. Don't put it off; sit right down after reading this article and send in something. Surely there must be some music which you would like to have explained. Remember this service is free to all subscribers of the Jacobs Music Magazines.

Example 1 is from the overture, Beautiful Galatea, by Suppé. It makes a very nice little study or exercise in itself; although it is not very difficult, it requires confidence and agility to execute it in the speed of allegro. Breath should not be taken until after the first note in the fifth measure, marked by a comma. Some might argue that my places for breathing are too often, and others not often enough. That is for the individual to decide. So far as that is concerned, I could play the whole passage in one breath. However, that is not the point; we do not breathe for the sake of needing to, but rather to point off the proper phrases, otherwise, it would be like writing a letter without capitals, periods, commas, etc. Note that I make it a point to take a breath at the last chance before entering on the long passages. These places are marked with a circle around

Example 2 is an oboe cadenza from the opera Samson and Delilah and is played by the clarinet in smaller orchestras when there is no oboe. The commas indicate the breathing places. Note the expression mark in the second measure - diminuendo to piano, making a striking contrast between the first and second measures. In the third measure, I again increase the volume (crescendo) to forte and diminish at the end.



Questions and Answers

I have found a very difficult passage in the Suite "Sigurd Jorsalfar" by Grieg, and I wonder if you would be kind enough to help me get the easiest possible fingering for this passage. It occurs in the animato of the Huldigungsmarsch. The part is for the second Bb clarinet. The time is 4/4 but taken rather fast, and my difficulty is in about the middle of the animato written in sixteenth notes.

- E. D., River Forest, Ill.

The writer would like to see a copy of the passage you refer to because it must be a different arrangement from anything I have ever seen. I looked these parts up and find nothing difficult, nor do I find sixteenth notes. Please give this your attention because I am interested, and will

N. B. - Last month through copyist's error I was represented as saying in the thirteenth line of the second column of my article: "Playing long, rapid passages without breathing occasionally will not exhaust the player, etc.' Between the "not" and the "exhaust" insert "only", to read "will not only exhaust."

H. Matthews, Girvin, Sask. — I want to thank you for the splendid orchestrations you have given us through the JACOBS ORCHESTRA MONTHLY. I also want to thank Mr. Toll for the wonderful information he is giving us through his column



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### MUSIC REVIEWS

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FLYING COLORS MARCH by Keller (Schirmer Dance 214). Easy; a stirring 6/8 march of virile and upstanding

MARCH OF THE BULLFROGS. by Stahl (Schirmer Spec. 100). Difficult; grotesque 2/4 Tempo di marcia in F# minor. The number starts innocently enough with a horn note, and some characteristic consecutive fifth figures in the bass, but the melody dives into double figures in sixteenths which never let up until the coda. The piece is effective, provided it receives deft and agile treatment. It is built on the patrol idea save that there is a vigorous ending.

DANCE OF THE BRIGANDS, by Trinkaus (Schirmer Spec. 107) Easy; light grotesque cut-time Allegro in C major, A minor, F major. Oh, make up your mind. The number is more a characteristic than a grotesque. It is only the second strain which is in minor, and the trio is quite suave and melodic. The accompaniment, and the rest of the melody, is precise and staccato throughout.

Love's Raptures, by Felix (Crawford Pres. 3). Easy; quiet emotional 4/4 Lento espressivo in D major. These first publications of a new standard firm are an auspicious opening. The printing and arrangement are excellent. The piano parts are double edited, with organ notations by Velazco. This number is a romance of broad melodic line and smooth flowing rhythm.

ARM IN ARM, by Felix (Crawford P5). Easy; light 2/4 Allegretto in E major. A simple and deft little intermezzo of considerable sparkle. The brilliance of the key itself is heightened by the animated rhythms of the melody. There is a quieter and more melodic trio.

THE WARRIOR, by Herzberg (Crawford Synchro 2). Easy: heroic pomposo 3/4 Maestoso in D minor. The 3/4 tempo imparts to the number a welcome variation from the more conventional 4/4 pomposo. There is, too, a fateful significance in the accented bass notes which should serve its useful purpose in synchrony. A short and quiet chorale-like strain leads back to the first heavy strain through a trumpet fanfare.

In Traffic Hours, by Lowitz (Crawford S4). Medium; perpetual motion 2/4 Vivace in C major. All of these perpetual motion numbers are reminiscent of each other. The only comment to make is that this one is easily and fluently written, with a minimum of those accidentals which sometimes make life seem almost too much to bear in such numbers.

LIGHT FINGERED, by Rapée (Crawford S1). Easy; misterioso 4/4 Allegro in D minor. The number is a straight misterioso, and the title, which seems to suggest rapid action, is therefore a little misleading. Or perhaps it would be truer to say that if taken at the allegro pace the number is apt to prove a little more disturbing to the orchestra's poise. At the moderato tempo it will fit the average misterioso requirements.

MITZI, by Herzberg (Crawford P2). Medium; light 2/4 Allegretto grazioso rubato in Bb major. Subtitled, "Intermezzo-Ballet," the rhythm has that light frothy quality that suggests a line of toe-dancers. An altogether charming intermezzo with the customary quiet trio strain of broad melody.

VENDETTA, by Herzberg (Crawford S6). Medium; scherzo misterioso 6/8 Allegro slentando in G minor. A galloping 6/8 rhythm is maintained through the introduction and first strain, and the trio is a bit more furtive. Equally good for Italian castor-oil sequences or Kentucky moonshiners.

#### Piano Music

ONCE UPON A TIME, Suite, by Roy Lamont Smith (Schirmer). A program suite of seven short numbers in one twenty-page volume. Of medium difficulty. 1. Prologue, very brief 4/4 Lento of ponderous atmospheric chords. 2. The Gallant Prince, a whimsical, syncopated 4/4 Allegro giocoso. 3. The Charming Princess, an Andante valse movement with a brief heavy introduction. 4. The Wicked Sorcerer, a short descriptive bit with a marcato melody in octaves indicating the sorcerer striding along, glissandos and scales to represent the spell he casts over the princess, and finally a vivace rhythmic

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figure typifying his dance of joy. 5. The Rescue, best described by the program notes accompanying the music: "The sorcerer continues his weird dance; the princess languishes in the tower; she weeps; the gloating sorcerer and the despairing princess; the prince on his steed in the distance, coming nearer and nearer; the prince arrives; he meets the sorcerer and the conflict begins; the sorcerer is vanquished and the prince and princess rejoice together." 6. The Wedding in the Forest, the main body of which is a moderate march-like rhythm apparently similar to a wedding march. 7. And They Lived Happily Ever After, a short page of sustained

chords of a soft but sonorous richness.

SYMPHONY IN B MINOR by Schubert (Schirmer) This arrangement by Daniel Gregory Mason, in the Music Lover's Symphony Series, is the second arrangement of the Unfinished Symphony released by this house at the same time, the previous one being an orchestral arrangement which appeared only a month ago. The edition is characterized by the analytic notes, and the identification of themes in the music as they appear and reappear.

#### Manual of Harmonic Technic Based on the practice of J. S. Bach, by Donald Tweedy.

Reviewed by Francis Findlay

An excellent textbook in which all principles of chord progression are developed through analysis by the student, under teacher guidance, of the practices of the acknowledged master of part writing.

Divided into four parts and two appendices. Part I stresses analysis as a preliminary to the study of part writing itself. The author advises that the ordinary music student needs to stress analysis as more important than the actual development of the technic of writing required of the prospective composer. In any case his premise is well taken in making analysis the point of departure for the actual study of harmonic technic. Part II carries the student through the uses of triads only. Part III presents dissonance in its various aspects, including inharmonic tones, seventh chords. Part IV is devoted to chromatics.

No rules appear in the book, but skillfully placed ques tions are interspersed which should lead the student to do some thinking on his own account and probably to the formulation of a working plan and an insight into procedures to fit typical situations. This is, after all, infinitely more important than memorizing rules and following them slavishly, for it allows scope for the individual to develop as an individual.

The notion of a harmony text without rules may sugge freakishness to some. The opposite is true. The book accomplishes, in an efficient way, the exposition of the best in harmonic part writing quite as thoroughly as might one which makes rules a basic feature. Further it is free from any artificial innovations as to terminology. Those innovations which are proposed are in the direction of simplification and "usability" in actual classroom procedure. The book is the outcome of actual teaching experience in which both matter and procedure have undergone careful

The work has a distinctly scholarly stamp throughout, has a wealth of examples for study, and, through the constant reference to the "371 Vierstimmige Choralgesange," serves as a thorough guide to these gems of masterly fourpart writing.

It should find wide use both as a textbook in the classroom of the harmony teacher, and as a reference book for the sorious student of harmony who may be using one of the older texts extant.

Hibbing, Minn. — Recently the Lincoln School Orchestra and Drum Corps under the direction of Harry Steffen, Instrumental Teacher and Band and Orchestra Director in the Hibbing schools, gave two performances of the same concert, the first of which was attended by the members of seventh and eighth grades, and the second by ninth- and tenth-grade students. Two soloists on the program were Leonora Bohm, vocalist, and Mrs. Steffen, pianist. The numbers played by the orchestra were well selected and varied while the drum corps gave an extremely good account of itself in those matters in which drum corps excel.

#### HERBERT HOOVER MARCH By ART GAETKE. Arranged by A. E. Gaylord

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Melody for April, 1929

#### <del>{\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*</del> KEEPING POSTED

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

#### <del>}</del>\*\*\*\*\*\*\*\*\*\*\*

Additional Keeping Posted Items on page 51 THE Sherwood Music School (founded 1895 by Wm. H. Sherwood), Fine Arts Building, 410 South Michigan

Avenue, Chicago, Illinois, has just issued a prospectus on their Thirty-fourth Annual Summer Session, held from June 24 to August 10, 1929. The book covers much ground and is copiously illustrated with portraits of the faculty. Courses are offered in piano, voice, violin, violoncello, double bass, church organ, theatre organ, theory and composition, public school music, band conducting, dramatic art, dancing, foreign languages, wind instruments, banjo, drums, xylophone, and traps. Special combination courses are offered at a saving of from forty to one hundred and ten dollars under the cost of the separate subjects. Seven summer session vacation excursions have been planned for which the participation fee is only ten dollars. Those interested may procure a prospectus by applying to the school at the address given above.

THE Haynes-Schwelm Company of 41 Poplar Street, Boston 31, Mass., have just issued a leaflet on their Improved Haynes-Schwelm Metal Clarinet. Of this instrument they say in part: "One of the many improvements is the placing of the C#-G# tone hole directly upon the box of this joint (an extra long cork telescopic joint whose wide ring ferrule is integral with the main body tube). . . . The proper position of this hole has produced a fuller and clearer tone of different quality. ... The key mechanism is die struck or drop forged from 21% nickel silver and is not tarnishable, as it contains no gases.

... The barrel joint on this instrument has an inner tuning slide tube and fits over another cork joint attached to the main body tube. Adjustable barrel joints of light weight can be supplied." The Haynes-Schwelm Company invite all those interested to write for the clarinet catalog issued by them.

D. KLEIN & BRO., INC., 715-17-19 Arch St., Phila-· delphia, Pa., have furnished us with some interesting data concerning the founding and history of their business. In April, 1850, two young men, David and Lewis Klein, started a partnership, in a comparatively small way, under the name of D. Klein & Bro., to deal in uniforms, clothing (which included merchant tailoring) and haberdashery. These two, at the time, commanded little capital, but were endowed with plenty of courage, energy, and purpose. As the business developed, and the vogue for uniforms became greater, it was decided to concentrate on this end of the business. By 1870 the firm had well established itself in the field, and were filling contracts for uniforming the Police and Fire Departments, as well as Letter Carriers of large cities, a strong feature with the house today. It is interesting, also, to know that some of the famous bands of the country including Sousa's have worn Klein uniforms.

In 1885, Alfred M. Kelin, son of David, was admitted into the firm and after the death of his father in 1891, and his uncle, Lewis Klein, in 1894, he conducted the business alone. From this period on, the policy was gradually broadened until today the concern furnishes uniforms to cadets in military schools, hospital nurses and attendants, hotel employees, chauffeurs, store employees, and numerous other industries and institutions where uniforms are used.

On January 1, 1928, the firm was incorporated, and Mr. Alfred Klein surrounded himself with an organization of young and progressively minded men. Thus for seventyfive years the house of Klein has served its public and as they say, "We hope to continue onward another seventy-

WE HAVE lately received a "Thal's Music Stand Attachment" for examination. This useful device fits the ledge of any standard make folding music stand, forming an extension, and permits the use of large books or dance folios which ordinarily would prove too cumbersome without the attachment. The article is neatly finished and presents an unobtrusive appearance. It is said by its manufacturers, The Thal Publishing Co., 2517 Mission Street, San Francisco, that although the attachment has been on the market only a short time, it has had a surprisingly

WE ARE in receipt of a leaflet from the Capitol Chemi-VV cal Company, Inc., of 920 New York Avenue, N. W., Washington, D. C., describing their product, *Batterup*, for which it is claimed that it will render banjo and drumheads waterproof, if instructions are carefully followed. Batterup is to be applied with a rag, and - but why not write for the circular and learn first hand?

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Lesson 8 is shown—Lesson 15 is shown—It will be seen from these lines that the book carries the student along by easy stages and no lesson is harder for the student than the first, provided he has learned each previous lesson well.

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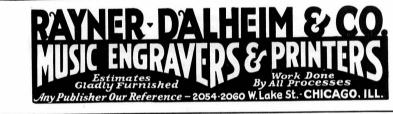
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## The Saxophonist w. A. ERNST

THE saxophonist who cannot transpose is always wondering whether it is worth the effort and time it takes to learn transposition. The ambitious soloist thinks, perhaps, it is quite unnecessary, because solos always are written in the correct key for him, while the dance orchestra player will reason that, as he always has his part, why bother with transposition? Both are good arguments as far as they go, but why should we try to argue ourselves out of being good musicians? The better the musical education of a saxophonist, the more valuable is he to an organization and to himself. I can safely say that of all the saxophonists who are playing in big bands and drawing good money, with only a very few exceptions, all can transpose. If they have not gained this by easy study, they have acquired it through hard experience. Transposition is often thrust upon a player when it is least expected, therefore it is best to be prepared.

#### Value of Transposition and Where Needed

Transposition helps to make a better musician of anyone, as it aids sight-reading by developing a keen mind and a quick eye. There is not a saxophone player who can consider his education complete without a knowledge of how to read and play 'cello parts. Saxophonists balk at learning more than the G or treble clef, yet the pianist, 'cellist and players of other instruments must know two or more. In many large conservatories seven clefs are learned, in order to avoid transposition. If a number is to be transposed three tones lower, it is read in the bass clef instead of three tones down. Other transpositions are executed in different clefs accordingly.

The saxophonist who is aiming to become a great soloist may fulfill his ambition and never need transposition to any great extent, yet some of our arch-soloists have played in dance orchestras where some transposition must have been involved. For instance: on summer jobs (where so many saxophone players get their start) a luncheon or dinner session is generally played which involves classical music. Now all the old favorites have parts for the saxophone written in them, so 'cello or other parts must be played by the saxophonist, and this calls for transposition. Also, in hotels where a supper dance is featured, the orchestra may be called upon to play a program which includes classical music, and here again it is necessary to transpose. Saxophonists, too, often play for many foreign weddings and parties where the different national airs are requested. Transposition work is somewhat obviated here, because of late so many collections of foreign dances and folk songs have been published that include saxophone parts. The repertoire is far from complete, however, and the only alternative is transposition.

#### The Alto Saxophone

When the Eb alto saxophone plays 'cello parts that ar  $\epsilon$ written in the bass clef, the music is read as if written in the treble clef. The bass clef sign is ignored, but of course the signature is changed, three sharps being added or three flats taken away. The following example will give you a



In playing 'cello parts on an alto saxophone, whenever it is possible they should be played an octave lower than they are written, in order to produce as nearly as possible the low tonal effects characteristic of the 'cello. Many 'cello parts and counter melodies lose their beauty when played in the higher register of the saxophone. It is only when the range of the 'cello goes below that of the alto saxophone that this part should be played an octave higher. Study the next example.



#### The Tenor Saxophone

The tenor saxophonist should acquaint himself with the mezzo-soprano clef in order to play 'cello, bassoon or trombone parts, and for the sake of practical convenience in transposition this clef should be used exclusively for all

parts written in the bass clef. For a tenor saxophone, therefore, it is evident that the treble and mezzo-soprance clefs are the only two necessary for him to master.

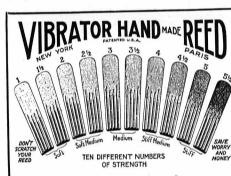
It will be seen from the third example that the mezzo soprano clef simply is one tone higher than the bass clef, consequently by taking a 'cello part with bass notation and reading it one tone higher we would derive the same results. In this example, where the scale starts on the second space, the note is low D on the tenor saxophone (no octave key). With just a little practice every day on the mezzo-soprano clef, the player will accomplish wonders in a short time. However, not all the study is to be done with only the saxophone itself. Much more can be learned and better understood by writing out all scales in every key when



#### The C Melody Saxophone

The C melody saxophone is the exact pitch of the 'cello but the player must learn the bass clef to successfully play 'cello parts. This member of the saxophone family is very well adapted to 'cello parts, and lends tonal color to any orchestra that uses it. I can remember some years back to the time when the C melody was at the zenith of its popularity, with some of the big musical comedies exploiting it, besides a few of the theatre and hotel orchestras. The players read and played from cello parts in the bass clef, unless so fortunate as to have a house arranger rewrite them in their respective keys. Study the next example.





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REPRESENTATIVES WANTED

#### Melody for April, 1929

Learning other clefs and transposition involves a little more study and work, but it is well worth the time and effort. Not until saxophone students consider their instrument in a most serious manner and so study it, will saxophones reach the high pinnacle of success accorded

#### Training Mind and Eyes

I frequently have noticed that far too few saxophone students observe the repeat signs when practicing. From the very beginning of study all signs and markings should be given careful consideration. Syncopation loses its essence when the accent is not properly executed and the staccato notes played incorrectly. The ability to build up a good crescendo (or, as a matter of fact, the observance of all expression marks) will invariably increase the value of a band, yet to the individual player the repeat signs cause the

Probably the players feel like heroes from once having struggled through a difficult strain and have not the patience to repeat it; yet when their big moment arrives, and they are sitting in an orchestra for the first time, they surely want to know "where do we go from here?" I have seen players who were capable enough in the matters of reading and execution, but when playing on a real job would spend half of their time looking frantically for signs and endings. Of course the safest way is to look the number through before starting to play it, but often, and because of the short time allowed in the preparation of a number, this is impossible. In any case, the player should "spot" signs and double bars as they come along in the piece, so they may be found quickly when needed.

Dance orchestrations almost always repeat one or more strains, either by first and second endings or a D. S. The general run of these orchestrations, as to repeats, etc., have only a few different forms that are followed in a general way. Compare several dance orchestrations and be able to recognize the various forms readily. Train your eyes to look around the notes you are actually playing and observe such markings as crescendo, staccato, accents, and other things. Naturally, a few of us may have but single-track minds and find it difficult to see so many things at once, nevertheless music is a wonderful means of training both our minds and eyes. If we can train the mind and the eye to see all the signs and markings in a piece of music, we also can train them not to miss other valuable things in life.

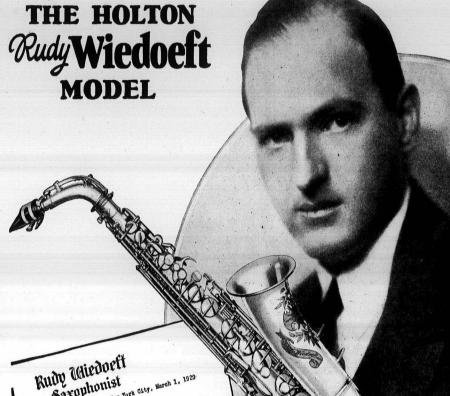
The musician who gets much out of music and at the same time gives more to his listeners, is the one who puts

#### R. K. O. Organists Continued from page 13

theatres. When the Keith-Albee Chester Theatre opened he was appointed solo organist, playing a style 260 Wurlitzer on an elevated platform. Following that he was appointed to Proctor's Fifth Avenue, and is featuring solos with slide presentations. most of them original creations. His brother, Marty Schwartz, is also a talented organist, and is handling the Wurlitzer at Proctor's New Rochelle Theatre.

From Kansas City., Mo., comes a line which says that it's like greeting a friend of long acquaintance to write me. None other than William Livernash, whose musical doings have often been told in MELODY. You have all read about the dummy organist he had made, and the stunt he pulled with the dummy and the Orthophonic, and you must have heard about his theatre organ school in connection with the Homer Institute, Kansas City Conservatory. And if you have a player piano or victrola you have played recordings of his numbers; both numbers he has written himself and selections recorded.

He does not confine his musical efforts to this country, but just like that he sends tunes for musical productions as far away as Australia and New Zealand. Right now he is safely placed at the console of the Wur-litzer at the Keith-Orpheum Kansas City house, which is known as the Main Street



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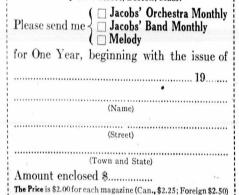
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## The Tenor Banjoist A. J. Weidt

Some Timely Hints for the Arranger



THE average arranger of modern dance orchestrations sure knows his stuff as applied to the saxophone, trumpet, etc., but he is often inclined to be a bit careless by the time he starts work on the banjo arrange-

There's a reason. The arranger is, no doubt, aware of the fact that the big majority of banjoists play almost entirely from the symbols marked above the chords. He realizes, also, that the same big majority use four note chords, and, under the circumstances, pay little if any attention to good progression. I can, therefore, hardly blame the arranger for not spending more time on his arrangement of the chords for the benefit of that small minority of players who can read the notes at sight. This is not so good for the sight readers.

The arranger does not, as a rule, take the time to correctly name the diminished chords, no doubt believing that it would be a waste of time, as he knows that there are, enharmonically speaking, only three diminished chords, and the player who uses four note chords, can use only one formation, which may or may not progress well to the following chord. As the symbol "dim" over a chord does not indicate which one of the three diminished chords is to be used, the banjoist must play from notation. Therefore, if the player makes use of the symbol of the following chord, the chances are very much against his playing the best inversion for good progression. When, however, three note chords are used, three different inversions of each of the three different diminished chords are available, thus enabling the player to select the inversion for good pro-

Here is a tip for the novice: When four distinct changes occur in a measure, as shown in Ex. 1, I would suggest omitting the chords that occur on the first and third counts and substituting rests, as was done in Ex. 2.

The player who reads from the symbols is "out of luck" when he comes across a chord marked "alt." (See Ex. 2.) This symbol simply indicates that a passing note occurs in the chord, but does not give even a hint of the name of the chord. How about that, Mr. Arranger?

Here is a suggestion for the arranger: Why not abbreviate the symbol used for the minor chord still more, by omitting the letter i. The Symbol Gm is just as easy to read as Gmi. Note, for example, the jumble of chord symbols in Ex. 10, which would be more legible if the unnecessary letter i were omitted. Note how much better the symbol Fm appears in Ex. 8 without the added letter i. This suggestion, if acted upon, would not only make the work easier for the arranger, but would also save eye strain on the part of the banjoists. Possibly the original reason for adding this letter i to the symbol mi, indicating the minor chord, was to show the difference between it and the symbol M, formerly used to indicate a major chord. At the present time the symbol M is obsolete. For example, the letter G, by itself, indicates the

As the Eb chord in No. 3 is what I term an incomplete dominant 7th chord, that is with the root missing, it is possible to move (from a three note diminished chord) up to the following chord in consecutive half tones by using the same formation. See Ex. 13. Try both examples to find out which sounds best and is easiest to play. Note to the arranger: If the diminished chords are to be named, it would be a good plan to use the minus sign as a practical abbreviation. For example: F#—will take up less room than F#dim. I am glad that some of the arrangers are beginning to use the plus sign for the augmented chords. See G4, in No. 4.

The examples, 1 to 12, were taken from a group of ten banjo orchestrations, selected at random, and I found only one with four note chords (See Nos. 4 to 6). Naturally, the progression is faulty in all three examples. Ex. No. 14 shows the correct progression from G7 to C wrongly given in No. 4. Note that the augmented fifth must always lead upward. See connecting line. No. 15 shows the correct progression of the chords wrongly given in No. 5. The dotted line shows the mutual tone, which is held. The connecting lines show a smooth progression in consecutive half tones. In No. 6, the diminished chord was wrongly named, and the correct progression is shown in No. 16. Note that the nutual tone (Bb) is held, while the other chord intervals move up a half tone higher. Out of these orchestrations, two were written for the plectrum banjo

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Melody for April, 1929

six in actual pitch, and one in the transposed pitch. Quiet

In Ex. 7, the 9th of the chord happens, in each case, to be the sustained melody note. The banjoist is supposed to play harmony notes in the orchestra, and, in my opinion it weakens the harmony to double the melody note, which procedure can be avoided by using a different inversion. Ex. 8, taken from a tenor banjo score, shows two chords, Bb and Fm, which look like plectrum banjo chords! At least, it seems impossible to play them "as is." The poor progression in No. 9 would be much improved if the seventh were omitted from the C7 chord. See No. 17. One of the most important rules in harmony is to avoid a skip of a third or more, where a modulation occurs. Note the skip between Dm and Fm, in No. 11, and compare with the progression in No. 18. Another skip occurs in No. 12, which would sound better, and be much easier to play, if written as in No. 14. I shall be pleased to get the viewpoint of both players and arrangers. Arguments are now in order, so do your stuff by writing me through this depart-

### KEEPING POSTED

REMARKABLY attractive book on the instrument A is The Banjo issued by Gilbson, Inc., Kalamazoo, Michigan. On the front cover one finds Gus Haenschen and his symphonic ensemble known to radio fans as The Palmolive Orchestra, which numbers a Gibson tenor banjo in its instrumentation and, throughout, the pages are filled with pictures of artists and organizations using this instrument. As is common to all printed matter issued by this house, the layout and press work is noteworthy. The center spread is printed in multi-color and is devoted to the Gibson Custom Built Banjos, the Florentine and Bella Voce models, each with its distinctive resonator decorations and each resonator furnishable in four woods: American Curly Maple, American White Holly, Brazilian Rosewood, and American Burl Walnut. The Gibson Mastertone line of tenor banjos, the Gibson Tone-Master (a tone control device described by the slogan "Tonal Control Like an Organ") which is standard equipment on the TB6, Florentine, and Bella Voce models, the Gibson Mandolin Banjo, and the Gibson plectrum and five-string banjos are also represented. One finds notes on constructional features of the Gibson banjos, and information on the organization and possibilities of a banjo band. Write for the book you will be charmed by its appearance and interested in

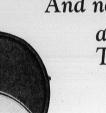
 $T^{\it HE~B.~\&~D.~Silver~Bell~Banjo~Family}$ , recently issued by the Bacon Banjo Co. Inc., Groton, Conn., is a portrait collection of the users of this well-known line of instruments. Included is an article by Z. Porter Wright, Banjology - "paragraphs in which are set forth facts, comments, and reflections anent the past, present, and future of the Banjo Family."

In that portion of his article dealing with the artistic possibilities of the banjo and deploring the tendency to class it as a "jazz" instrument, Mr. Wright quotes from L. A. Bidez, at the time (1895) musical director of Campbell University, proving by this that what has really happened to the banjo is a "jazz eclipse" from which it is at present just emerging. The quotation from Mr. Bidez

"Nobody who has once heard an accompaniment of pizzicati on the violins, together with notes single-picked on the mandolins and light chords, not swift, on the banjos and guitars, will ever forget the glitter that accompaniment derives from the banjos. Arpeggios suit the banjos very well also. For instance, two banjo parts and one guitar part underneath them, all in arpeggios, will form a very pretty accompaniment to a sustained melody on any of the treble instruments, even on the cornet if wanted. The bass in this accompaniment may be furnished by the 'cello in pizzicato. The banjos cannot so well be used with the clarinet, unless in sharp, biting chords placed at telling points upon a melody given in the chalumeau register of the clarinet. On the contrary very soft chords by first and second banjos and guitars will be needed to accompany a melody on the viola or 'cello. An occasional flash of tutti will beautifully relieve any possible monotony in this latter accompaniment."

The article is extremely interesting and credit is due the Bacon Banjo Company for the manner of its presentation, which is thoroughly in accord with the high ideals and standards of this well-known concern.

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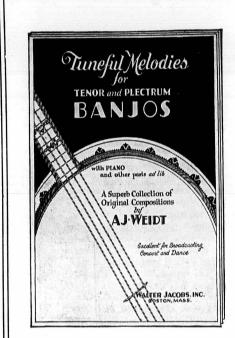
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By LYNN W. THAYER County Music Director



OTTAWA COUNTY (OHIO) SCHOOL ORCHESTRA

This group is composed of pupils chosen from the school orchestras of the various towns, and meets regularly for rehearsals

THE program of music education in the schools of Ottawa County was started in September, 1925, with five towns participating: Oak Harbor, Elmore, Genoa, Gypsum, and Lakeside. As the children had had practically no note reading or systematic music instruction, elementary work had to be begun in the upper grades as well as in the primary departments. The schools were visited each week, at which time the supervisor taught the music lesson in each grade. During the week the teachers followed the lesson plans, finishing rote songs, and clinching and reviewing technical work. Sectional

teachers' meetings were held frequently to discuss problems and go over the work of the succeeding month.

In the high schools, boys' and girls' glee clubs, orchestras, and appreciation classes were organized. The glee clubs ranged in size from twenty-four to seventy-four voices, and the orchestras were made up of from four to twenty pieces. Some of these groups were fairly well balanced, and in others every imaginable combination of instruments was presented. For example, one group consisted of two violins, four cornets, two clarinets, four trombones, one alto, two saxophones, one baritone, drums, and piano. In this town, Elmore, a school band had been started by a local director, Mr. Herbert Hutchinson, hence the abundance of wind instru-

ments. This entire group was allowed to play together as an orchestra, and efforts were begun to build an organization of better proportions

Two More Schools Added

These groups appeared a number of times in public at P. T. A. meetings, school programs, fairs, plays, Farmers' Institutes, Teachers' Institutes, oratorical contests, etc., For the County Oratorical contest in April, the orchestras were massed, making a group of forty-two players. The wind section was very heavy, and the string section rather light, but thus was born the County School Orchestra. The boys and girls were enthusiastic about playing in this larger group, and plans were made for regular meetings of the body. During the months of April and May music

programs were presented by the high schools and grades. In 1926 two more schools, Catawba Island and La introduced the program and several of the others doubled their time allotment for music. An assistant was employed to help with the additional work and conduct violin classes. In February, 1927, a county music memory contest was

held, after local trials had been given to determine the winners for each town. Medals were presented the three individuals having the highest scores in the high school and the fifth grade up, and when the strings threaten to moupper grade group, and suitable awards were made to winners in the lower grades. To Oak Harbor, whose team won the highest number of points, the National Bureau for the Advancement of Music awarded a bronze shield.

During January and February an illustrated lecture, The Place of Music in Modern Life, with programs of community singing was given throughout the county. As in the previous year, music programs were given in each town by high schools and grades.

Last year there was a substantial increase in the number of boys and girls who took up instrumental study. New instrumental classes were started and the violin classes increased in numbers. Between September, 1927, and June, 1928, over one hundred and fifty boys and girls started lessons on some orchestral or band instrument (including piano). The county orchestra played on a number of occasions in public, this time with an instrumentation which was somewhat better balanced. In the grades the regular vocal instruction was carried on,

and in addition, cantatas and operettas were presented. Rhythm bands helped not only to develop a strong sense of rhythm in the tiny folk of the first grades, but also to interest the parents and friends more deeply in the entire music instruction program. High school glee clubs and orchestras furnished music for many

of the school and community functions. The climax of the year was reached on May 12, when the pageant America, Yesterday and Today, by Nina B. Lamkin, was presented by the combined schools of the county. Twelve hundred boys and girls from Oak Harbor, Elmore, Genoa, LaCarne, Gypsum, Catawba Island, Danbury, Marblehead, and Lakeside schools gathered at the Oak Harbor school building. In the adjoining park they presented a performance which will

not soon be forgotten by those who came to see and hear. One hundred

and sixty-two little folks from the first and second grades of the schools represented formed a Toy Symphony that filled the space reserved for the stage. In red and white uniforms, and with the county orchestra accompanying, these people presented their rhythmic version of Hall's "Tenth Regiment March." Too much could not be said of the loyalty and hard work of the teachers, without whose co-operation this undertaking would have been impossible.

Over three thousand pupils of the county are now receiving music instruction as a regular subject. The remainder in the rural schools will be included as soon as possible. As the teachers become better acquainted with the teaching of music, the subject is being handled more efficiently, and is being enjoyed to a greater extent by pupils and their instructors. The work in the grades is outlined on monthly As each school is visited, the work for the following week is assigned by noting the date opposite the topics to be studied. Thus the progress in any grade in the system can be determined by a glance at the duplicate set of plans in the hands of the supervisor.

Instrumental work is continually encouraged along with the vocal. A record is kept of all instrumental pupils from nopolize the attention of a certain group the brasses and woodwinds are stressed a bit more, and vice versa. In this way it is planned that the schools will soon have orchestras and bands of well-balanced proportions. Thus may the boys and girls reap the benefits of hearing and participating in organizations of this kind.

Glee clubs, orchestras, and bands are increasing in size

and developing in confidence in appearing in public. The county orchestra, which this year has fifty-six members, is Melody for April, 1929

now working on selections to be presented at the Spring

County Superintendent A. O. Dehn is responsible for having made it possible for the village schools to enter the music instruction program on a co-operative basis. Under his direction music has come into its rightful place as a regular subject of the school curriculum.

Miss Marian Roth, the assistant in this department, is conducting the string classes, several of the glee clubs and beginning orchestras, and is assisting with grade supervision

The program is barely started — the surface is merely scratched. As time goes on, and the people become better acquainted with the music training and its beneficial effects, we hope to make this department function more fully in helping to build better citizens, and to make it possible for them to enjoy more of the unlimited beauties of life.

### What They Think Of Us

Winfield G. Farr, Keene, N. H. - JACOBS' ORCHESTRA MONTHLY is a great magazine. My son, who is a pianist, likes it also, both articles and music.

Gordon E. Bennett, Brownfield, Me. - I have found your magazine very interesting, as it supplies information on all the important happenings in the entire music field. The music is very good. All I can say is that it is a great

E. C. Kinney, Orchestra Leader, Sunbury, Pa. - I have an orchestra each in the Central Grammar and First Ward Schools, and am much pleased with the quality and variety of music published in your magazine, particularly, the new Symphonia Series. I like, in your arrangements, the upper position notes of the first violin parts being written also in the first position. The additional solo Eb saxophone part is especially acceptable to me as I have one player on this instrument who can handle almost anything I put up. In fact, your magazine is so well adapted to our Central Grammar requirements, a group of twenty-nine, that we are taking advantage of your special offer and sending in a subscription for the school in addition to my

M. Guy Martin, Edmunston, N. B. - Do not see how you can improve your magazine. There are, no doubt, ways,

Harry E. Dillman, Director of K. of C. Band, Memphis Tenn. - I think your magazines fill a very important place in helping to advance music generally - especially bands

G. Howard Lockwood, Director, Tehama Temple Shrine Band, Hastings, Nebr. - No criticisms or suggestions to make. It would be difficult to improve the magazine.

Roy B. Vanderburgh, Eagle Theatre, Albany, N. Y. -Like the magazine very much. The numbers lately have been splendid. Keep it up!

C. B. Nash, Majestic Theatre, Pueblo, Colo. - I have been a subscriber to your magazine since its inception, 1910, if I remember correctly-[right you are, Brother Nash-Ed.]which is surely evidence that I consider it well worth while

Louis Vogt, Music Director, University of Dayton, Dayton, Ohio. - Wonderful improvement since I first subscribed, fifteen or more years ago. Jerre Duggan, Mgr. Municipal Band, and Kolah Grotto

Band, Newport, R. I. - I am very much interested in articles by Mr. Stone. Harry S. Hawes, North Vassalboro, Me. - I like, espe-

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cially, Mr. Toll's articles.

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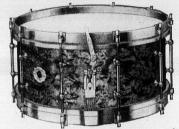
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## The Drummer George L. Stone

In THE February issue of J.O.M., The Drummer mentioned his New Year's trip to New York and touched briefly upon general business conditions in the big city. Evidently the touch was briefer than The Drummer realized, for appended to his February article was a note by the editor which reads as follows:

"If the length of his article this month is to be taken as a measure, The Drummer must be resting up after an exhaust-

ing trip. Queer what the big town does to us. — Editor. After absorbing the full import of this outrageous assault upon our dignity, hitherto good name and what-have-you, we proceeded to write out what we considered to be a proper retort to the aforementioned editor; a reply which was intended to be published in a coming issue of the magazine and to crush this editor deep down into the mire of oblivion for ever and a day, which procedure was the lightest possible punishment that would soothe our injured feelings and ameliorate our disturbed state of mind.

This proper retort, when reduced to neatly typewritten pages, was certainly a work of art, but a careful re-reading convinced us that it would not look well in a family magazine such as this. To be sure the profanity and personal allusions might have been blue penciled (and as the editor himself goes over all copy of this sort before it is okayed for the magazine it without doubt would have been) but without p. and p. a. the reply would have been boiled down to fewer words than The Drummer's original article, which started all this. Therefore, we will content ourselves with sending in enough copy this month to keep the editor busy for some days to come (which is exactly what he desires) and let the blue pencil marks fall where they may.

#### Concerning Karl Glassman

In connection with our now historic trip to New York, we mentioned, in the February issue, an extremely interesting visit we made to the teaching studios of one of New York's well-known tympani players and instructors, namely Karl Glassman. This gentleman is a former member of the New York Symphony Orchestra, having occupied the position of tympanist in this organization for fifteen years. He is at present doing recording work for the talking pictures, which with broadcasting dates and a large number of pupils, keeps his time well occupied. At the time of our visit, Glassman promised his photo for publication in the JACOBS MUSIC MAGAZINES, and we received it just recently, together with a letter, both of which appear in this column.

In his letter Glassman inquires as to whether many Bostonians have heard his broadcast demonstration of the tympani. A performer's value may be gauged only by the number of letters he receives from interested listeners. The Drummer suggests that those New Englanders, and others, who heard Glassman's demonstration of the art of tympani playing over the radio write him a letter, addressed to Karl Glassman, Gaiety Theatre Bldg., Times Square, New York City. In this way Glassman will be able to check up on the value of this type of broadcast. His letter is published below:

I know you will parden me for the delay in sending you my photo. Teaching, Movietone, Radio and Concerts will soon get the best of one. I am really all-in mentally, physically, etc. Will be glad when the good old summer time comes around so that I can rest up a bit. I demonstrated the playing and tuning of the tympani over WEAF for the R. C. A. educational hour, with Walter Damrosch conducting. Did you hear it or do you know of any one in Boston who did? We played a program that showed the tympani up to advantage. The demonstration took place as a solo before the concert. I had good luck, as the weather was good and the tympani did my bidding.

Enclosed is a photo with the drums, and if you can use it. I will be pleased. With best wishes for your success and hoping to meet you soon, I am,

Sincerely yours,

A Letter from Frank Holt

Since the article entitled "The Trail of a Traveling Drummer" printed in this column of the March, 1928, J.O.M., and "More About Sousa" which appeared in the December issue, both articles being taken from the diary of Frank Holt, one of the drummers in the Sousa Band, who records his impressions of trouping with this aggregation, we have received numerous letters from readers who would like to have more of Frank Holt and his reminiscences.

Holt seems to have had the happy faculty of being able, not only to see and enjoy the panorama which is a part (and not the least interesting part) of the traveling musicians' daily life, but of setting it down on paper so that others



KARL GLASSMAN

may see it, also. It also happens that Holt's diary of his latest Sousa trip has come into the hands of The Drummer, and will be printed in this column in an early issue.

In the meanwhile a letter from the gentleman is presented which it is thought will interest the readers of the magazine. Incidentally a photo is also at hand and has been passed to the editor, by the writer of this w. k. and column for publication in the May issue.

Dear Friend Lawrence: You must have lost all hopes of my ever writing to you. but I guess I have got started at last.

We have covered a lot of ground since I last saw you and

for the most part it was new to me. We are here at the Chicago Theatre this week and we go to Freeport, Illinois, where we close Saturday night, December 15th. So "it won't be long now," as the saying goes. Saw Frank Snow at Long Beach, California, and had a very pleasant visit with Herbert Clarke's band sec-

I hope to see you soon, and in the meantime Howard Goulden and Gus Helmecke join me in sending you best

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Read about it on page 16

## POWER AND GLORY

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#### Our old friend Gus Moeller is again in Boston with a Cohan show, at the Colonial. This is the 'steenth tir we have mentioned Moeller in "The Drummer" column. He appears in Beantown as regularly as the tax collector

Drum News

and certainly he is much more welcome. Gus is as enthusiastic over rudimental drumming as ever, and he has just sprung a new one on The Drummer. "In some of the Sousa marches," says Gus, "there ap-

pear whole strains of consecutive seven-stroke rolls, two to a measure, marked f. With Sousa, f means f and nothing else. In fooling around during a recent daily practice period, I discovered that my right-hand sevenstroke rolls were pretty fair, but when, for diversion, I essayed alternate rolls, first right, then left, I couldn't seem to get the rhythmical swing I desired, and when, going further, I tried all left-hand seven-strokes, I was

"So I planned then and there to practice left-hand seven-strokes, and being a methodical cuss I allotted a certain number per day for every day during Lent.

"I am playing something over eleven hundred left-hand g seven-stroke rolls daily, which for the Lenten season, will total an even fifty thousand. At the end of this time I ought not only to play left-handed seven-strokes, à la Sousa, but I should be able, with all this exercise, to lick Jack Dempsey."

In comment, The Drummer draws a lesson from this which should sink deeply into the mind of every musician, whether he be a professional or a student performer. The lesson is this: that if an experienced drummer of the unquestioned high ability and reputation of Moeller, whose services are always in demand by the finest theatrical producers in this country, finds it necessary to practice so seriously before he can satisfy himself on one certain way of playing a solitary rudiment, how much more necessary it is for those of lesser ability to do the same, and more if possible, although perhaps not in the same limited time.

#### A Lucky Chap



THOMAS GRISELLE

HERE is the winner of the \$10,000 prize offered by the Victor Talking Machine Co. in their Victor Popular Competition for American Composers. His Two American Sketches was selected by the committee of judges from more than 200 manuscripts submitted. One hears that seventy-seven publishers went after the publication rights of the work. It is needless to say, if this be true, that seventy six were left waiting at the church.

Mr. Griselle, himself, before bursting into the circle of stellar luminaries, was a composer comparatively unknown to press agents and their ilk. "Quoth the Raven, 'Never-

Baltimore, Md.—The American Guild of B. M. & G. will hold its annual convention in this city at the Lord Baltimore Hotel, May 5, 6, 7, 8. Conrad Gebelein, Convention Manager, promises a good time to all who attend. Some of the finest artists in the fraternity have consented to act as soloists, and the Baltimore Mandolin Orchestra has been rehearsing faithfully in preparation for its part in the program.

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11 Whispering Leaves (Reverie) ... Weidt
12 They're Off (6/8 March) ... Weidt
13 Fairy Wings (Waltz) ... Weidt
14 They're Off (1/1) ... Weidt
15 Fairy Wings (Waltz) ... Weidt
16 Chimney Corner (Dance Grotesque) ... Eno 14 Poppy Land (6/8 Idyl). Weidt 37 La Sirena (Danza Habanera). Burke 15 Sunflower (Gavotte). Weidt 38 Veronica (Barcarolle). Weidt 16 The Booster (2/4 One-Step) ... Weidt 39 Blue Streak (Galop)
17 Jolly Sailors (6/8 March) ... Weidt 40 Dance of the Teddy B Folly Sailors (6/8 March) ... Weidt 40 Dance of the Teddy Bears ... Bragrant Flowers (4/4 Novelette) ... Weidt 41 The Winner (4/4 March) .... Allen 44 Just a Memory (Reverie)... . Weid . Weidt .. Weidt 46 Guard Patrol (6/8 March) . Walter Jacobs Inc., 120 Boylston St., Boston, Mass., U. S. A.

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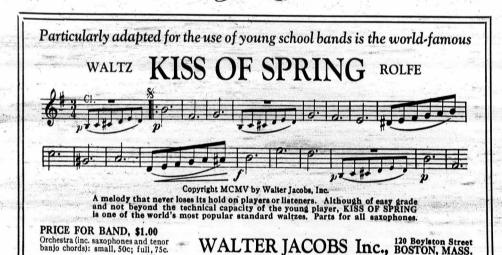
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Melody for April, 1929



Dear Younger Set:

I have seen the JACOBS ORCHESTRA Monthly in our home since I was just big enough to know anything about music Now I am more interested because there is a department for the Younger Set.

I am thirteen and in the 9th grade, and have played violin and flute in the high school orchestra and band for two years. I played in the Teenie Weenie orchestra for six years and I am a member of the Quincy Conservatory Orchestra at present.

All of your letters about camp life at Interlochen are wonderful, and I want to go Quincy, Ill. when I am older. Our 'cellist, Miss Virginia Harding, won the scholarship to Interlochen for the summer. We are so proud of her. She is a fine pianist also.

Mr. Morrison, director of the band and orchestra, is a high light in our state and holds many responsible positions at the band contests. He is a good fellow with us all and ever patient and inspiring.

Mother supervises my practice on both flute and violin, and really teaches me violin although I have monthly lessons in Chicago.

To show how different "music doings" for young people were, not so very long ago when my mother was a little girl, her teacher on the organ (one that had to be pedaled all the time) came to teach her in spurts. Sometimes she would have lessons three days apart, then again she would not see him for three weeks. My grandfather, a fine clarinetist, helped Mother a great deal. Her next teacher was a 1905 flapper, one of those funny ones with a little waist and a big hat - you know! She looked out of the window and mother improvised and became a pupil with many bad habits.

In the H. S. she attended there was no music except the usual morning song played by the pianist. Just think! No H. S.



(Left to right) ALICE MICHAUD, IRENE AUDETTE and LILLIAN LEVESQUE

Younger Set

A department for young musicians and

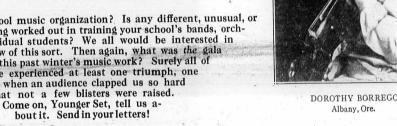
students - primarily concerned with their

own musical activities and interests and

conducted by themselves for themselves.

How about your school music organization? Is any different, unusual, or novel scheme being worked out in training your school's bands, orchestras, or individual students? We all would be interested in anything new of this sort. Then again, what was the gala event for this past winter's music work? Surely all of

us have experienced at least one triumph, one time when an audience clapped us so hard that not a few blisters were raised.



band for the games, and no orchestra for the indoor parties.

Her first orchestra experience was playing at home with her father, and until she left home to study violin she had not played with a large ensemble. Gradually times changed until our town, in 1923, had its first H. S. Band and Orchestra.

I would be so glad to hear from any of the boys and girls of the Younger Set, especially flutists and violinists.

Canada Visits With Us

Dear Younger Set: I am sending a picture of myself and two of my girl friends for your department if

you care to have it. We belong to the Edmundston High School Orchestra of 35 members. Mr. Martini is our teacher, and we like him very much. It has been about a year since he came here, and we are playing lots of nice music now. I am standing in the centre in the picture. The girl on my right is Alice Michaud and the other is Lillian Levesque. We all read the ORCHESTRA MONTHLY and

enjoy it very much. Our teacher is going to start us soon on the last published piece in the magazine "Over the Waves" waltz. At our last concert I played a solo on my violin, Souvenir. It went quite high, up to high G, but my teacher said I did it very well.

I wish the Younger Set success. IRENE AUDETTE

Edmundston, N. B., Canada

Camp High Jinks

Dear Bill:

I had a wonderful time at the Wainwright Band Camp, last summer. I was only there for two weeks, but I sure had two weeks full of real fun. It was a good place to have fun, for the surrounding country is very beautiful with a good bit of it densely

I could look out early in the morning from the bandroom and see across the lake on which the camp was situated. My first evening there we took a moonlight dip, which was great fun, as the water was warm. My two companions, Bob and Dave, thought that it was fun too. The next morning we were placed in the first band and we practiced for a good while.

After lunch we had a short rest period and then we were free to fish, row, hike, swim or play tennis. On Tuesday we went to a nearby town and went through a musical instrument factory. It was very interesting to watch the workers engrave the instruments and fit the delicate parts. together. The next day, the Fourth of July, the first band played a concert away from camp and had a very good time.

In the evening after we got back to camp we set off some fireworks. Also one of the boys got fresh with two other boys and into the lake he went. He was considerably cooled off after that sudden bath, pajamas

On Sunday we gave concerts at a resort. I learned how to organize a band and to put the different instruments in their correct places. I liked the instructor very much; he was always jovial and ready to help us with our music.

We usually wore just a sleeveless jersey or a bathing suit around camp and I sure got tanned as an Indian. Some of the boys got very badly sunburned, especially one boy called "Angelface." We had a very good life-saving instructor and I passed my swimmer's test just before I had to leave. We always had a good time at the club house in the evenings. They had very good programs for us, and we sang some popular songs. And so ended most of the happy days at camp.

KERMIT KEMPTON.

Utica. Ohio

Oregon Heard From Again

Dear Younger Set: I recently became acquainted with your

magazine and I very much enjoy reading it. I have been playing the violin for nearly five years and now play in three orchestras: the Albany High School Orchestra and the Girls' Orchestra under the direction of our efficient leader Professor W. T. Nichols, and also in the Albany College Orchestra under

the direction of Professor J. A. Miller. In our high school, in which I am a Sophomore, we have about three hundred and fifty students. We have various other organizations besides the orchestras. Last year we had a Girls' Band, a mixed band and a Boys' Band. The A. H. S. Band (mixed) has won second place in the state contest for four consecutive years, and the Girls' Band played for the Rose Carnival in Portland last year. This year we have only a first and a second Boys' Band, as most of our girl musicians graduated last

Younger Set to write to me. DOROTHY BORREGO Albany, Ore.

From the Pacific Coast

Dear Younger Set:

I enjoy reading the letters in this department, and hope to see many more of them. You may be interested in the musical affairs of our schools here on the Pacific Coast, in "Sunny California."

I became very interested in the violin through watching and listening to our Elementary School Orchestra, and only wished I could be a member too. I had

never played an instrument of any kind but especially liked the violin, and three months later joined the Elementary School Orchestra. One month later I was chosen from our local school orchestra to be a member of the 204 piece Los Angeles Junior Orchestra. This was quite a surprise to me, and I don't need to say I feel honored. This orchestra is made up of pupils from all the elementary schools in Los Angeles. We meet once a week for ensemble practice.

One of the biggest thrills of my life was to play in this orchestra conducted under John Philip Sousa. The particular piece he directed was written by him, and dedicated to our orchestra. Later I was privileged to shake hands with him, and received an autographed photo.

Another big event for our orchestra was to play in the Philharmonic Auditorium during the Los Angeles Teachers' Institute. We played about ten different compositions and were directed by six different directors, including our supervisor, Jennie L. Jones.

From the Junior Orchestra, if one qualifies, one may become a member of the Senior Orchestra. These orchestras are in demand for meetings and musical entertainments at all times

To me it is a wonderful opportunity to work under such able directors as we have here in Los Angeles.

You can easily see how enthusiastic I am about my music in school. We all hope to have one of the best orchestras ever.

May the Younger Set Department never lack for interesting letters from all over our United States. Best wishes for a happy musical year.

Los Angeles, Calif.



#### Those New Uniforms!

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Notes and Comments

New York. — With the addition of seven new states to those organized for school band contests held with the coöperation of the National Bureau for the Advancement of Music, the list now numbers around forty. These states are Massachusetts, Rhode Island, New Hampshire, West Virginia, Oregon, Eastern Washington and Idaho.

C. M. Tremaine, director of the Bureau, points out that not only is the growth in number of states important, but significant, also, is the fact that the development of preliminary district contests in many of the states already organized is bringing in many more entries than could result from the state finals alone.

It is announced that at the fourth national school band contest to be held in Denver, Colorado, May 23-25 there will be, as at present indicated, thirty-five or more picked bands from all parts of the country, each of which has been a winner in its state from over ten to forty com-

Long Beach, Cal. - Recently Herbert L. Clarke, the wellknown band director and cornet virtuoso was féted, with the Long Beach Municipal Band, on the occasion of the fifth anniversary of his taking over the leadership of that organization. Two concerts, held in the Municipal Auditorium, were patronized to capacity. The program was made up of numbers composed by Mr. Clarke and members

Canton, Minnesota. - As presented by Director L. J. Farmer, because of program, rendition, and good work in ensemble and solo playing, a recent concert given by the Consolidated School District No. 174 might well have been a source of music pride for many larger places. The school is situated in a village covering about twelve square miles of farming territory which includes only some two hundred people. The high school numbers a few more than fifty students, and of these the orchestra enrolls twenty, all of whom (with but one exception) received their entire music instruction from the school.

Lubbock, Texas. - On February 28th the Texas Technological College Band, under the baton of Harry Le Maire, director of the institution's band and orchestra, gave a well-rounded program in the college gymnasium. The attendance was large and appreciative.

Personally I feel a need to stress the value of what most were wont to call the "Old Town Band," now commonly termed the "Community Band," in taking care of the youngsters when they have left High School and are out making their own way. If these boys have formed a correct interest and liking for music in the school they will certainly want some place to apply it in later years, for once a band boy always a band boy; nearly every one who quits or drops out a while comes around to take it up again, unless physical infirmities prevent. We are experiencing, through here, the difficulty of the School Band going out and taking public work for much less than the older and independent bands can do it, and this is of course a damper on the enthusiasm of older organizations. In communities large enough to have unionized organizations this trouble is not so prevalent. However, if this condition is to prevail it

-From a Reader.

New England School Music Festivals

Rhode Island Band Contest, Pawtucket, May 4. Paul E. Wiggin, Pawtucket High School, Pawtucket, R. I.

Massachusetts School Band and Orchestra Contests, Newton, Mass., May 11. Charles R. Spaulding, Newton High School, Newtonville, Mass.

Boston School Band Festival. Boston Common, May 14. John A. O'Shea, Director of Music, Boston Public Schools; Fortunato Sordillo, Assistant Director of Music.

Final New England Contests, Boston, May 18 (tentative date.) Fortunato Sordillo, Chairman, Carl Gardner, Vice Chairman, School Committee Bldg., 15 Beacon St., Boston.

For information regarding any of the above state activities, address the State chairmen, whose names are given in each case, or write to C. V. Buttelman, Secretary of the New England Music Festival Association, Rm. 233, 120 Boylston St., Boston, Mass.

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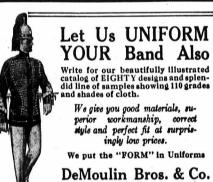
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(3) "POSITION WANTED," "LOCATION WANTED," and similar advertisements which may be of service to our subscribers by connecting the wires between the musician and the job, will be given any reasonable number of free insertions.

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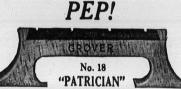
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## Irene's Washington Letter

Business Man in the Big Burgh. . . . Variety says that Ben Friedman, who operates the F. & R. houses in Minneapolis is removing all the Sound Equipment. Article is headed "OVERHEAD TALKERS FAR BEYOND ANY ADDED GROSS, So Minneapolis Houses Must Close." We also learn from the same source that January fines in the Chicago local totaled \$32,000, so someone is working. Approximate figures on the working strength of the Chicago local are 1,500 musicians employed in picture houses at opening of 1928. Since then only 65 have been thrown out of work by sound and more than that number have been absorbed by radio. . . . Viola Abrams has resigned from Washington Local 161, and established herself with the McQuarrie Harp Act, working around New York before leaving for Europe. . . . Mirabel Lindsay, organist at the Ambassador, put on an organ and piano specialty using an organ pupil, John Cruitt, as pianist. Cruitt is a professional in his line and with Lindsay's good lead at the organ it was a great success. Was used for three days. . . . The Little Theatre closed for a week and passed from management of the Machats to a New York concern, with Sidney Lust as Washington Representative. Opened again with practically same policy, showing of foreign Meyer Davis, who was head of the Fox Orchestras in the four ace houses, is now nursing his only Fox child (Washington). When he took over the Fox Contract with John Zanft he (Davis) gave the impression that he could import musicians at will because of his wholesale dealing with orchestras. He furnished orchestras for the Fox houses at Detroit, Philadelphia, Brooklyn and Washington and was polishing up the organization for the St. Louis opening when he struck a snag. Zanft wanted to import a New York organist for St. Louis and talked to Union representatives who said "NO" quite loud. Zanft waved the matter aside and said he would call Davis in, and that settled the matter for all concerned. The St. Louis organist got the job. Zanft altered his payroll when he got back to New York, and when Davis returns from Europe it will be to find that he cannot import musici at will, and his only orchestra affiliation with Fox will be the Washington house. . . . 'Snuff for this time. I am going out now to count the robins on their way to Salisbury.

Sentimental Caller: And does your daughter play any of the songs of yesterday? Proud Mother: Indeed she does. Darling, play "Valen-

cia" for Mr. Elder. Customer: I should like some bugle cords?

Clerk: We don't have 'em sir. (Patronizingly) Don't Ask us about it you know you can't play chords on a bugle? Customer: ????????!!!!!!!!

#### Music Autographing

By John W. Lang

THE printing of music has grown to enormous proportions, and the average professional musician nowadays is swamped and almost buried under a weight of newly published music and hardly knows what to play, or what to choose. However, the only guide and criterion is the approval of the audience, and sometimes a new song, which does not appeal at all to a musician, will develop into a hit, and retain its popularity for almost three months. After that it is considered "stale" by the dancing crowd, and it is surprising how sudden the demand for such a number stops. Nevertheless, the ambition to compose music, or lyrics, or both, seems to be an almost universal affliction, and once the itch to write a song prompts the budding composer to buy himself a few sheets of music paper and to cover it with the product of his genius, there is no way to stop him.

To write a song is one thing, and to make something out of it is quite another. Very soon the newcomer will find out that practically all the leading popular music publishers will promptly return his manuscript. The reason for this is largely because they have their own staff writers, and also the fact that it is much easier to write music than it is to make money out of it after it is written, and until a composer has demonstrated his ability to consistently turn out tunes which will catch and hold the public ear, his compositions are quite as likely to be liabilities as assets on the publisher's catalog.

Some composers, after many rebuffs, will finally give up in disgust. Others feel that they might eventually get somewhere by publishing their own songs, and are willing to spend some money and a good deal of hard work and time, and if persistent, many succeed in a small way. It is a wellknown fact that the founder of one of the biggest publishing houses peddled his first songs from a wagon on the streets at 10c. a copy, and a few others have followed his example with more or less success. Of course, such cases are the exception rather than the rule, and I am not to be taken as recommending that such a procedure is infallibly the golden road to success, and a plethoric bank account. Nevertheless, it has proven so on occasions, and there is no reason to suppose that it will not prove so again. At least, it can be said that if the compositions thus published and marketed by their creator are reasonably meritorious, and the latter are willing and in a position to put their shoulders to the wheel, it is doubtful whether they will lose money by the venture.

Quite a few composers do not care to go to the expense of engraved plates, particularly in the matter of orchestrations, but would like to try their luck with a small, inexpensive edition. They can now be accommodated with as few as 100 autographed copies. During the last few years Music Autographing has become an acceptable substitute for music engraving — and is now used largely by popular publishers for the printing of orchestrations and band arrangements. Of course, standard publications are still printed, as heretofore, from engraved plates.

Music Autographing, when done by an expert, is clear and readable and has become a recognized branch of music printing. It requires at least two years of constant application to learn the many fine points of autographing and the work is done by musicians with some ability, the autographers having to know quite a bit about music, as they are often called upon to transpose.

 ${\it Los\ Angeles,\ Calif.} {\it — The\ Los\ Angeles\ Organists\ Club\ recently\ held\ its\ annual\ election\ of\ officers,\ holding\ over$ Arch B. Fritz as president by unanimous vote, and giving to J. D. Jenson and Ruth Collier the treasuryship and secretaryship, respectively. The club, whose object is to further common understanding and fellowship amongst theatre organists, has just completed a drive for membership which resulted in an increase to the same of one hundred new names, including that of Milton Charles. Semimonthly meetings are held, the first a business meeting, and the second featuring a concert usually held at one of the

## Next Month

J. O. M. and J. B. M. will contain "POWER AND GLORY," processional march, by George L. Cobb — another "Symphonia Series" number.

Complete for band in J. B. M. Complete for orchestra in J. O. M.

# Concert Repertoire

for ORCHESTRA SCHOOL COMMUNITY PROFESSIONAL

Clarinets and Trumpets in Bb
Parts for Eb Alto,
Bb and C Tenor Saxophones refer to Prices in

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

| Telef to Trices in                                                                                                            |                      |
|-------------------------------------------------------------------------------------------------------------------------------|----------------------|
| Panel Below                                                                                                                   |                      |
| Braga                                                                                                                         | $\mathbf{C}$         |
| Angel's Serenade Braga Angelus. From Science Pittoresques Massenet                                                            | A                    |
| Anitra's Dance. From Peer Gynt Suite                                                                                          | A                    |
| Anitra's Dance. From Feer Gynt State                                                                                          | A                    |
| Aubade Printaniere Lacombe<br>†*Amaryllis. Gavotte Louis XIII                                                                 | D                    |
| T*Amaryllis. Gavotte Louis ATT                                                                                                | Ď                    |
| †*Anvil Polka Parlow Barcarolle. From Tales of Hoffmann Offenbach                                                             | A                    |
| Berceuse                                                                                                                      | A                    |
| Berceuse. From Jocelyn                                                                                                        | A                    |
| *Berceuse                                                                                                                     | B                    |
| Blue Danube. Waltz Strauss                                                                                                    | E                    |
| Bridal Chorus. From Lohengrin                                                                                                 | $\tilde{\mathbf{c}}$ |
| Butterfly and Erotic                                                                                                          | Ā                    |
| **Poloro From Sicilian Vesters Verdi                                                                                          | Ď                    |
| †*Bolero. From Sicilian Vespers                                                                                               | -                    |
| and Harlequin's Serenade                                                                                                      | A                    |
| *Chanson Triste                                                                                                               | В                    |
| †*Chinese Patrol                                                                                                              | D                    |
| †*Clock, The. Descriptive                                                                                                     | D                    |
| Consolation No 6                                                                                                              | A                    |
| †*Coronation March. From The Prophet                                                                                          | F                    |
| †*Coronation March. From The Prophet Meyerbeer Crucifix J. Faure                                                              | A                    |
| +*Cardos — Lost Love                                                                                                          | D                    |
| †Flirting Rutterflies. Morceau CharacteristicAletter                                                                          | A                    |
| Funeral March of a Marionette                                                                                                 | A                    |
| Funeral March                                                                                                                 | A                    |
| †*Gavotte. From the Opera Mignon                                                                                              | D                    |
| †*Heads Up. March                                                                                                             | D                    |
| Hord Cirl'e Droam                                                                                                             | A                    |
| Humoreske                                                                                                                     | A                    |
| Hungarian Dance. No. 5                                                                                                        | A                    |
| †*Jinrikisha. Scène Japanese                                                                                                  | D                    |
| Kamennoi-Ostrow                                                                                                               | A                    |
| †Kiss of Spring. Waltz                                                                                                        | A                    |
| La Castagnette. Caprice Espagnol                                                                                              | Ą                    |
| La Fontaine. Idylle                                                                                                           | A                    |
| La Paloma                                                                                                                     | A                    |
| *Largo Händel Last Hope. Meditation Gottschalk Liebestraum (Nocturne No. 3) Liszt                                             | B                    |
| Last Hope. Meditation                                                                                                         | Ä                    |
| Liebestraum (Nocturne No. 5)                                                                                                  | A                    |
| Lost Chord, The                                                                                                               | В                    |
| Marche Militaire                                                                                                              | Ā                    |
| March of the Dwarfs Grieg                                                                                                     | A                    |
| March of the Dwarfs                                                                                                           | B                    |
| Mazurka. No. 1                                                                                                                | Ā                    |
| Melody in F                                                                                                                   | A                    |
| *Minuet in G                                                                                                                  | В                    |
| †*Monastery Rells Nocturne Letébure-\\ ély                                                                                    | D                    |
| Murmuring Zephyrs lensen My Heart at Thy Sweet Voice. Samson and Delilah Saint-Saëns                                          | A                    |
| My Heart at Thy Sweet Voice. Samson and Delilah Saint-Saëns                                                                   | * A                  |
| Nocturne, No. 2                                                                                                               | Λ                    |
| Norwegian Dance. No. 2Grieg                                                                                                   | A                    |
| †*Over the Wayes Waltz                                                                                                        | E                    |
| Pas des Amphores Air de Ballet Chaminade                                                                                      | Α.                   |
| †*Pasquinade. Caprice Gottschalk  *Pilgrims' Chorus. From Tannhauser Wagner  *Pilgrim's Song of Hope (Communion in G) Batiste | D                    |
| *Pilgrims' Chorus. From Tannhauser                                                                                            | В                    |
| *Pilgrim's Song of Hope (Communion in G)Batiste                                                                               | В                    |
| Pizzicato PolkaStrauss                                                                                                        | Λ                    |
| Polonaise Militaire                                                                                                           | A                    |
|                                                                                                                               |                      |

| *Prelude in C♯ Minor                                                                                                                                                      | В   |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| †*Pretorian Guard. Triumphal MarchLuscomb                                                                                                                                 | D   |
| †*Pure as Snow. IdylLange                                                                                                                                                 | D   |
| †*Rakoczy March Berlioz-Liszt                                                                                                                                             | D   |
| *Romance in Eb                                                                                                                                                            | 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   |
| SouvenirDrdla                                                                                                                                                             | A   |
| Swedish Fest MarchTeilman                                                                                                                                                 | A   |
| To SpringGrieg                                                                                                                                                            | A   |
| To a Star. RomanceLeonard                                                                                                                                                 | A   |
| Traumerei and RomanceSchumann                                                                                                                                             | C   |
| Triumphal March. From AïdaVerdi                                                                                                                                           | A   |
| *Turkish March. From The Ruins of Athens Beethoven                                                                                                                        | В   |
| *Unfinished Symphony. Excerpt from First Movement . Schubert                                                                                                              | B   |
| *Valse des Fleurs. From Nuteracker Suite Tschaikowsky                                                                                                                     | E   |
| Valse (Op. 64, No. 2)                                                                                                                                                     | A   |
| *Veil Dance. From The Oueen of ShebaGoldmark                                                                                                                              | F   |
| Wedding March. From Midsummer Night's Dream Mendelssohn                                                                                                                   | (   |
| 4                                                                                                                                                                         |     |
| OVERTURES                                                                                                                                                                 |     |
| Gloriana (Grade I)                                                                                                                                                        | · I |
| Health and Wealth (Grade I)                                                                                                                                               | (   |
| Northern Lights (Grade I)                                                                                                                                                 | J   |
| On the Riviera (Grade II)Gruenwald                                                                                                                                        | J   |
| Sunny Sicily (Grade II)                                                                                                                                                   | J   |
| Sunny Sicily (Grade II)         Grey           Sunshine and Showers (Grade III)         Flath           †*Youth Triumphant (Grade II)         (Band, \$2.00)         Gibb | J   |
| †*Vouth Triumphant (Grade II) (Band, \$2.00) Gibb                                                                                                                         | 1   |

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| Northern Lights (Grade I)                                                                                                | - 5 |
| On the Riviera (Grade II)Gruenwald                                                                                       | J   |
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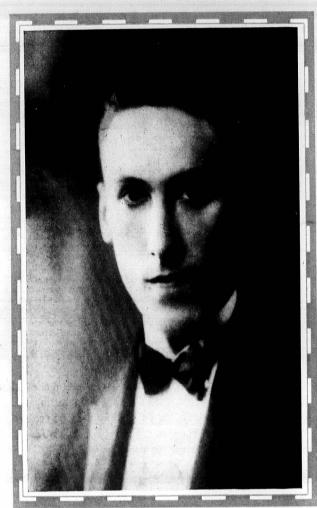
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