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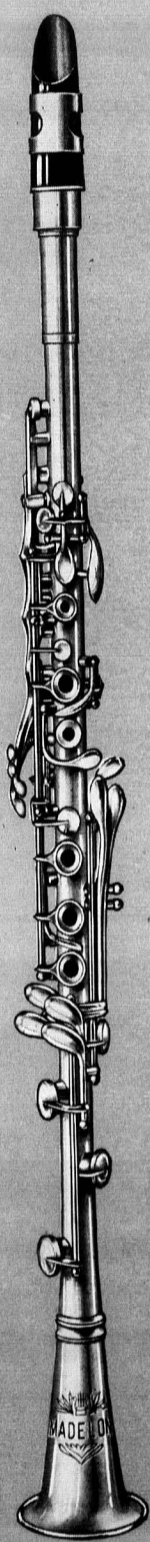
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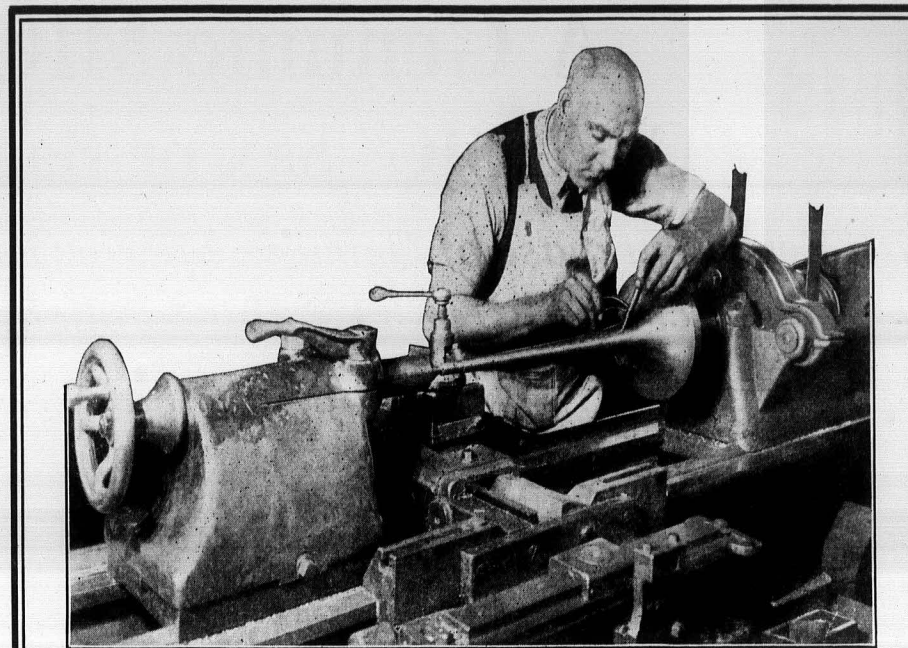
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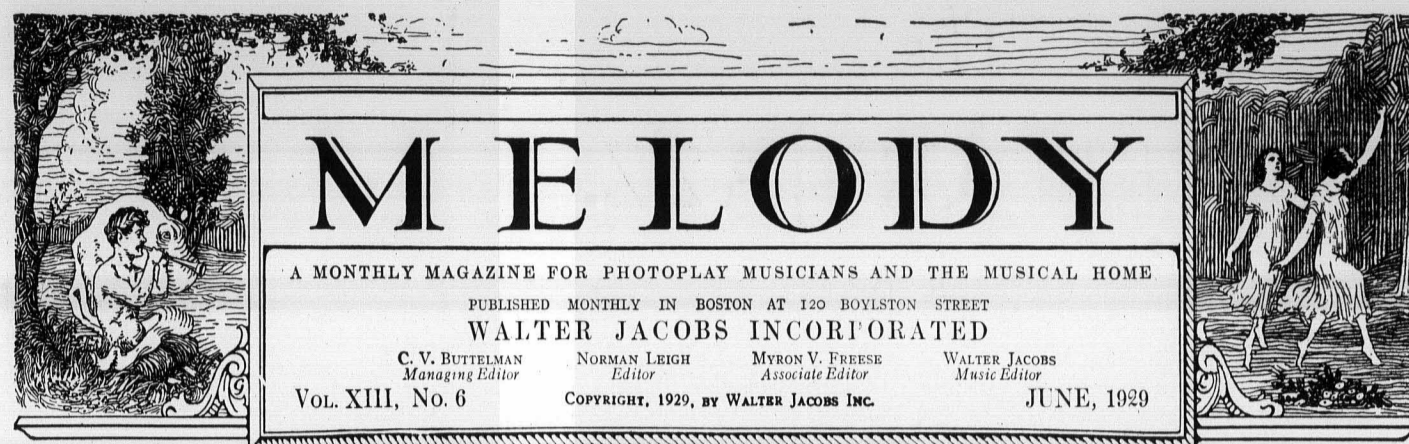
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 Supplied in Soft, Medium, or Stiff

This and That

ON Saturday, May 18th, the New England High School Festival Orchestra, composed of 236 high school boys and girls, playing under the baton of Francis Findlay, Supervisor of the Public School Music Department, New England Conservatory of Music, gave a concert at Symphony Hall which, to the writer at least, was a revelation as to the possibilities of instrumental music in the schools. There are those who sniff audibly when this subject is mentioned, and refer to it somewhat slurringly as a "fad." There are others, and among them I have in mind an eminent music critic, who deplore the democratization and therefore, in their minds, vulgarization of music through the schools, and look forward with fearful gaze to the days when office boys will go to work whistling themes from the works of the three sacred B's. It must be admitted that the writer, himself, while never a prey to these last noted alarms, and believing thoroughly in the cultural value of instrumental music in the schools, was, nevertheless, in spite of all he had been told, somewhat sceptical as to the actual musical value of performances by large organizations of student players, such as the National High School Orchestra and the New England High School Festival Orchestra. It did not take ten bars of the *Coronation March*, the first number on the program at Symphony Hall, to show him that he had been egregiously in error, and that once again it was proven a dangerous thing to base an opinion on any matter wholly on the probabilities involved.

It cannot be said, in all truthfulness, that the performance of Saturday, May 18th, was equal to that of a professional symphonic organization, but it was so close to it as to be startling. When one considers that the ages of these boys and girls ranged from fourteen to eighteen years; that the average age of the horn players, to take for example section noted for its temperamental and uncertain qualities, was fifteen years; and that the orchestra had rehearsed together only a matter of three days before their appearance, the thing takes on somewhat the color of white magic. That there were blemishes to be admitted—at times the passage work was blurred, and at others the intonation was more than slightly wobbly—but these unfortunate moments, rare in themselves, were more than offset by the performance as a whole. It might be said that the mere mention of such matters show, on the writer's part, a less than charitable attitude, but he is of the opinion that the greatest compliment that can be paid this young orchestra is to take it seriously—something that it is well worthy of. These girls and boys were not playing at a game called "symphony orchestra," they were actually taking part in a performance of symphonic proportions, and taking part in a manner, exterior to the mere fact of their age and in consideration of hurried rehearsals, in a wholly creditable manner.

Not the least significant circumstance of this quite significant affair is the fact that a goodly number of these players came from the smaller cities and towns of New England; places from which the uninitiated would least expect any such demonstration of musical interest, not to say talent. It proves, once again, something more and more evident, that culture in this country is becoming decentralized, whatever may be the cherished and illusory tenets of our large cities such as New York (New York particularly), Chicago, Boston, et al. This, of course, is a discouraging business to the urban cliques whose Atlas-like shoulders have more than willingly born the brunt of supporting the artistic heavens of America, and a business whose authenticity will, no doubt, be vigorously disputed by these same powerfully mental-muscled gentlemen—

THIS month—June 8 to 17, to be precise—Boston is hostess to the representatives of more than 4500 organizations, comprising the National Federation of Music Clubs. The occasion is the 16th National and International Conference of the Federation—a great convention which includes a ten-day festival, with thousands of musicians from all parts of the continent participating, and some two thousand cities and towns sending delegates. Boston has entertained no such musical gathering since the great Peace Jubilee.

Perhaps never before has this musically-hallowed, historic city been privileged to offer its hospitality to an assemblage standing for such great power and influence, and with a like record of achievement in the cultural and musical advancement of America. Without in any way discounting the good works and importance of other agencies, we believe we can say without fear of contradiction that the music clubs are the most dynamic among those forces participating in the movement to leaven the care and labor of this world with that most consoling of arts—Music. Indeed, these clubs were the first to sound the slogan of "music-participation," and through their earnest and practical efforts among the schools, and among citizens of all ages, and in every walk of life, laid the foundation upon which is being built a nation to music-makers—a foundation not to be shaken by the raucous reverberations of the numerous varieties of laboratory-produced and machine-distributed music now infesting the land.

This magazine extends its most cordial greetings to the officers of the National Federation of Music Clubs, to the delegates and visitors, and through them to their associates and co-workers back home.

It would be well, however, for those to whom instrumental music in the schools is a matter of indifference, and many times the object of hostility, to attend a performance of one of the big student orchestras, that they may thereby be given an opportunity to revise their opinions and create a new set of standards by which to measure their judgments. The writer predicts that there is a surprise in store for them.

In the present instance much credit is due Francis Findlay for the results obtained. Out of the welter and chaos of the first days of rehearsal he established an order which, as has been mentioned above, was truly remarkable. It was noticeable that he took his orchestra as seriously as it deserved to be taken—not favoring the youngsters in what was expected of them, either in tempi or shading. To the leader, at least as far as showed in performance, they were not an orchestra of young players—they were an orchestra.

The program was as follows: Meyerbeer, *Coronation March*; Bizet, *Intermezzo* from "L'Arlesienne Suite No. 2"; Tschaiikowsky, *Thornrose Waltz* from "The Sleeping Beauty"; Beethoven, *Country Dance in C*; Mendelssohn, *Andante and Finale* from "Concerto in E Minor," for violin and orchestra (Alice Erickson, soloist); Schubert, *Symphony in B Minor* (I Allegro moderato, II Andante con moto); Saint-Saëns, *French Military March* from "Algerian Suite"; *Two Mexican Folk Airs* ("Remembrance" and "La Galondrina") transcribed for string orchestra by Francis Findlay; Tschaiikowsky, *Humoresque*; *Volga Boatmen's Song*, transcribed for orchestra by Albert Stoessel; Wagner, *Introduction to Act III*, from "Lohengrin."

Miss Erickson (who by the way faces the embarrassment of choosing between two scholarships, one at the Juillard Foundation, and the other at the Curtis Institute) gave an excellent performance of the somewhat stuffy Mendelssohn opus. It is often a subject of wonder to the writer that the works of the enlivened Felix still survive in study and practice with so much of better things neglected. One cannot very well determine Miss Erickson's emotional content from her playing of the concerto as the opportunities for exhibiting any great depth of the same, therein, are practically nil, but technically she appears to be extremely well-grounded.

It must not be imagined that the bringing together of this group of 236 enthusiastic young musicians and the planning of the ultimate concert was anything in the nature of a sinecure. To the New England Music Festival Association, its officers, the various committees and their chairmen, and to Harry E. Whittemore, Director of Music in the Somerville Public Schools and manager of the orchestra, all credit must be vouchsafed for a difficult task, well performed. The amount of detailed preparation for an event

Continued on page 57

THE annual Convention of the Music Industries Chamber of Commerce, which convenes in Chicago at about the time this magazine is being unwrapped and eagerly perused by readers throughout the world, bids fair, at this writing, to be an exceedingly "brass-tacks" affair. And well may it be, for the various units which comprise the Chamber have besides their individual plans and problems, a major and common interest in the present situation, due to the drastic changes wrought in every phase and branch of music by the radio sound pictures, and other developments of this wonderful, not to say fearsome, age. The National Music Publishers' Association, meeting in New York the following week, will likewise give earnest consideration to the not entirely happy predicament in which are placed so many firms and individuals whose livelihood depends in the last analysis upon the public taste for music produced by individuals, as against music reproduced by mechanical electrical devices.

THE late Charles H. Ditson, a brief sketch of whose career will be found in another portion of this issue, was an unusual personality, in some respects, as compared to the type of business man current today. Shrewd in affairs, and successfully conducting and expanding the businesses founded by his father along the broad if conservative lines which its ideals demanded, he was, in addition, a gentleman of the old school—a type unfortunately near extinction—and because of the traditions of his class, took personal interest in the welfare and good being of the employees of the Oliver Ditson Co., of Boston, and C. H. Ditson Co., of New York. In these days of efficiency engineering, and with our custom of appraising man power in terms of horse power, it is well to pause and consider the figure of Charles Healy Ditson to whom his employees were never mere cogs in a machine, but sentient beings whose just due was a recognition of their humanity—a due granted them by Mr. Ditson, in a marked degree, as all in a position to know bear witness. People have become extremely clever of late—too clever for their own good, it is held by some—but in their concentration over the matter of this cleverness they have cast aside many of the gentler virtues held in that era which saw the birth and upbringing of C. H. Ditson. A matter of regret to all discerning persons.

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The SPIRIT OF JAZZ

By GOMER BATH

What constitutes "Jazz," its value or lack of value, whether or not it is a gift from the vaulted blue or a manifestation from less respectable regions—these are questions which probably never will be answered in our short span of life to the satisfaction of all persons interesting themselves in the matter. The article presented below makes no claim to being the definitive word on the subject, although we believe that its author has made an interesting contribution to the general din.



GOMER BATH

JAZZ in a more or less refined form has lately made its way into respectable circles. We have been surprised, I think, by the number of serious musicians, artists whose opinions carry weight, who have come forward rather timidly and half jokingly to meet the illegitimate child of American art. Critics have written articles and books attempting to define jazz and to justify it. Some of them have predicted a great future for it; have called it the only true American art form.

What is this jazz? How often we have heard that question and how many words have been used in attempts to answer it. The more elemental a thing, the more difficult is it to define.

Early Associations

Jazz grew up around the fox trot and is still mainly supported by it. That much is clear enough. The prophets of jazz are asking for better things, and such works as the *Rhapsody in Blue* and Grofé's *Mississippi*, give us an idea of possible developments. But I wonder if it would still be the real jazz that we know, were it developed to a much more complex form? Can jazz be defined in terms of form? I do not believe so, and I doubt if it could long maintain its present robust health were it to be squeezed into forms which restricted its natural freedom. The essential condition of its form must be simplicity. The fox trot form is to classical music as doggerel is to classical poetry. You don't like that? You think perhaps of the fox trot as related to the simple folk song forms, music that grew out of the hearts of the people. But both in form and in spirit the fox trot is like the old, familiar, rollicking limerick. Most fox-trots are built on the A, A, B, A form and so many are written by the same formula that it is easy to replace the "B" phrase in one by the "B" phrase from another, and no great harm will come of it. We have, then, this simple fox trot form which is apparently responsible for the birth and development of jazz, and which is essential to its life, but which is not, itself, jazz. We are not much nearer an explanation than when we started!

Jazz has been defined as rhythm. Let us concede an obvious point. Jazz must be rhythmic; rhythm is the very beating of its heart. Now we have it!—but have we? Who

hasn't heard bands play in perfect rhythm, play even a fox trot in perfect rhythm, and yet miss the jazz spirit a mile? The hottest jazz artists often leave rhythm to the rest of the band and wander off alone with apparent disregard for any rhythm whatever. Jazz is something more than rhythm.

The Eternal Mystery

Perhaps you think that the chief characteristic of jazz is in the new combinations of instruments, with the resulting tone colors and effects, novel and striking. What a new world of invention lies before the modern arranger! But you haven't hit on the secret of jazz yet. I heard a pianist in vaudeville last week, a man whose technic would be rated by a piano teacher as about second grade. He thumped more real jazz out of the piano than a band on the same bill got out of eight or nine instruments. He used about three fingers of each hand and he played simple tunes, but he had feet tapping all over the house, and there were calls for more.

What is this mystery we have agreed to call jazz? Why do we like it? Why do we like any music? The psychologists may answer that, but let me give you an idle fancy of mine.

I am constantly haunted and often tormented by tunes that I can't get out of my head. I have no doubt that there are a great many persons hearing tunes all the time. There is not a waking hour that sees me free from them. My fingers tap to them and I walk to their rhythm. No amount of effort can stop them. It is like the story of the man who, one day, discovered himself counting mentally, and was never able to stop. I sometimes wonder how much mental energy is wasted in this way. Only when I am listening to real music is my mind free from this mental music. So I have often wondered if I found relaxation and comfort in good music because of the temporary relief it gave me from these haunting melodies. It is a funny idea, of course, and is not to be taken too seriously.

Here is another queer fancy of mine and it is my explanation of jazz. Smile if you wish. Perhaps you have thought of it yourself.

Jazz is a "letting loose." It is the musical way of expressing complete abandonment of all rules and laws. It is a breaking down of inhibitions. It is "hot," "dirty," maybe, at

times, a little blasphemous. It is mental and artistic relaxation; a thumbing of the nose at the classics.

Have you ever wondered why a few sour clarinet notes in the right place make you smile? A clever trumpet player in Whiteman's record, *When Day is Done*, plays off pitch and plays around the rhythm with a naïve irregularity that is really artistic jazz. We smile and like it. Good jazz musicians have mastered technic and can do these things with ease. That is the secret. You are not a jazz artist until you have achieved this reckless, happy-go-lucky abandon. What is really very difficult, sounds like something quite different. You have the feeling that the jazz player is free of all restraint, that he abandons everything to the whim of the moment, and that his whim is a kind of temporary, joyous insanity. That is the spirit of jazz.

Now just why this spirit should appeal to so many persons, particularly to so many Americans, is a question that might be answered in several ways. I feel that I am wading into deep water here. A great deal of pish-posh has been tossed about in the name of psychology and certain terms, such as "suppressed desires" and "inhibitions," are not in as good standing as they used to be. I mention this as a sort of apology so that you will not be prejudiced against what follows.

Pusha Da Pusha Da—

It is generally supposed that Americans work and go about their daily affairs at a fast pace. American tradition and sentiment says, "Get ahead. Push up and up. We are all equal. You have as good a chance as the next man." The tremendous force of public sentiment is behind this idea. One result is that we have a great many men who in Europe would be contented peasants but in America are only half-successful men, struggling to rise above the crowd, and miserable because the American tradition has forced them out of their element. We are described as materialists, energetic hustlers, and there is certainly some truth in it. We are victims of the machine age. The individual craftsman who made things with his hands and took pride in his work is becoming obsolete. Our food, clothing, furniture, and articles of daily uses are made more and more by machinery. Each of us pours his one ingredient

into the stream of production, and takes from it his allotted portion of the finished product.

We are told, furthermore, that America is becoming more and more standardized. The flood of books, magazines, newspapers, the movies, and the radio is so widespread, and the dissemination of ideas is so rapid, that we are all liable to be thinking similar thoughts and having somewhat similar tastes in the matter of stories, cigarettes, breakfast foods and automobiles. Tabus in dress and social customs are more commanding than ever before. The force of public opinion is so strong, and the danger of public ridicule is so great, that we are compelled to follow the crowd. Writers are saying that the "young people" are sweeping away the old standards. That is probably true and I have an idea that the "young people" contemplate with some satisfaction the concern of their elders. But it is also true that the "young people" are only binding themselves more tightly by new standards which are just as foolish as the old. They all speak the same language of rapidly changing slang terms, follow with pathetic faithfulness each new style of

dress, observe carefully their own new social code, and in general have less individuality than their fathers.

This fast, machine-made, standardized life is fatiguing. Warnings have been shouted to the American people for years. Our nerves are tense. We don't know how to play and rest, even when we have time to try. Observe a group of people thrown together at some social function and deprived of artificial stimulants, and you are likely to see them making a desperate attempt to have a good time and growing very tired in the attempt.

How, then, do we relax? We play golf, and go to football and baseball games. Some of us can forget the machine-world in the symphony hall and opera house, and we all, now and then, lose ourselves in the romance and the comedy of the movies.

What has all this to do with jazz? All of this talk about tension, inhibitions, and relaxation has been leading up to my theory which I state now without qualification. Jazz represents the maximum in mass relaxation. It has been falsely accused of being a stimulant. It is

a "letting loose," and just as we buy our cigarettes and shoes ready-made, so we are buying our relaxation. Jazz represents pure recklessness, throwing rules and customs to the winds, abandoning everything to the care-free joy of the moment.

If your ear is keen enough, listen, and you may hear the music of America. Millions of radio speakers vibrate with jazz for hours every day. Think of the dance halls where nothing is played but jazz. Drop into the movie palace. You will hear some classics there, it is true, but jazz is played at every opportunity. Consider the phenomenal rise of Paul Ash and the rapid spread of the stage band idea; the popularity of Paul Whiteman and his incomparable jazz artists; the hordes of dance bands constantly traveling about the country. Whether or not you like jazz, you cannot deny that it holds an enviable place in the hearts of Americans, and this it does because it fills that great need for a way of "letting loose."

That is my explanation. Have I made jazz too subtle and mysterious a thing? Explain it in simpler terms if you can.

More This and That

A RECENT poster issued by *The Etude* is worthy of most serious consideration by all who are interested not only in the advancement of music, but in the very salvation of music.

The poster in question is headed by the caption, "What is the Center of Attraction in This Picture?" Below is represented a girl at a grand piano, around which are a number of young people quite evidently having an excellent time. At the extreme right of the picture, seated apart, is a figure expressing marked discontent. Beneath, the text goes on to say: "It always pays to study music. Musical ability is the magnet which most often leads in our modern social and cultural life. Music multiplies charm. Music quickens the mind. Music helps to elevate character. Music makes powerful leaders. The young lady in the background bitterly regrets that her musical training was neglected. But it is not too late—music study today is far more delightful than ever before. 'The richest child is poor without musical training.' We will gladly give you a list of the best Music Teachers of this community to suit your need in all branches of music study. 'Music Study Exalts Life.'"

This poster is a step, and a long one, in the right direction. It is just such a counterblast as is needed in these days of keen competition—competition not confined within any one industry or branch, but rampant between widely divergent lines of business. It is not so much a question, today, as to who is going to get whatever music business there is, but rather, is the music industry as a whole going to get its share of the public dollar? The problem involved is that of selling the idea of music participation to the countless thousands who at present think first, and many times only, of automobiles, electric refrigerators, radios, talking machines, and player pianos—that countless spawn of mechanical ingenuity devised to pander to man's innate slothfulness.

There is no use blinking at the fact that the interrelated music industries and professions are facing a crisis. Something should and must be done about it. The sort of thing being attempted by the house of Theodore Presser Co., publishers of *The Etude*, is the logical thing to do, although it is our opinion that the burden of propaganda work should not fall on one pair or even a dozen pairs of shoulders. The weight should be distributed throughout the entire trade—and let us say here, as has so often been said before on this page, that in our usage the word "trade" is intended to include teachers.

There has been, and still is today, an altogether too universal opinion that the other chap's troubles are none of one's individual concern; an insistence that the money furnished by various groups for propaganda work should be spent in such a manner that these groups will receive a direct benefit from the same. The continuance of such a policy is tantamount to pointing a gun at one's head and pulling the trigger. It will take every dollar of the combined music industries available for the purpose, to back

the needed general propaganda—propaganda for music participation, whether by means of a tin whistle or a grand piano. The public appetite for self-made music must once more be aroused. As to who will get the catering contracts once this is accomplished—that matter must wait its turn.

Much credit is due Theodore Presser for the broad viewpoint expressed in their poster. Would that this spirit were wider spread. We make so bold as to say that unless it becomes more general, man-made as opposed to machine-made music, and exterior to its manifestation in the schools, will eventually arrive at the irreducible minimum.

—N. L.

WE understand that a plan is on foot which, it is hoped, will result in the passage of the much disputed Army Band Leaders' bill. The objects of this bill have been set forth on this page, not so very long ago, but a re-statement of its purpose and the circumstances which surrounded its veto by President Coolidge, will not be out of place just now.

Briefly, the Army Band Leaders' bill seeks to place the military baton wielders on a parity, in the service, with doctors, horse-doctors, and parsons—in other words, to make of them regularly commissioned officers, with an attendant, and unquestionably reasonable social and financial security—a thing which, unlike the band leaders of foreign countries, they do not enjoy at present. The band leaders, for instance, of the English Army, may enter the sacred portals of our Army and Navy Club, while, we do not doubt, if one of our own were caught at so much as peering in the window, he would be handed over to the police. So much for the social. As to the economic aspects of the case under the present system, while a young band leader has somewhat of an advantage in this matter over a shave-tail louie upon entering the service, this lead is soon more than equalled, without promotion, for the regularly commissioned officer. When titular largesse is distributed, automatically, in some cases, and surprisingly in others, the poor band leader, having no promotional future, finds himself at a distinct disadvantage. If he practices the Rooseveltian admonition concerning reproduction of his kind, then indeed is he completely *hors de combat* in the matter of finances, because the regularly commissioned officer is allowed a dole for dependents, while the Army band leader is either supposed not to have any of the latter, or if he should so far forget himself, to feed and clothe them as best he may out of the far from reckless munificence, in his case, of the government's war chest.

Under the circumstances, social and economic, it has been thought by many that the personnel of the Army band leaders was quite likely to suffer. The Band Leaders' Bill was introduced in Congress and passed both branches after strong opposition by the War Department,

whose objections, on analysis, apparently were based of the sacredness of the Military Social Code. There was touching reference made, if we remember rightly, to the peculiar fitness of the band leader's present status, the inference being that he might feel himself a bit *de trop* if admitted to the gaudier circles of military society. President Coolidge, curiously enough of homespun ancestry, must have agreed with the benighted gentlemen of Headquarters, because he promptly vetoed the bill.

This brings us to the plan mentioned in our first paragraph, which is that of inducing Senators and Congressmen from each state to see the Secretary of War in person, in the attempt to induce him to have the War Department introduce H. R. 9373 as a departmental measure. As the only opposition to this bill came from the War Department, it will not tax the feeblest intellect to understand that if The Department ties a pink ribbon on the measure and presents it as its own dear child, passage and enactment is practically assured. At the same time, remembering the old adage of the slip and the cup and the lip, it is intended to impress on our Solons the importance of bringing to President Hoover's attention, H. R. 9373, in order to acquaint him with the true facts of the case and the real need of the measure's enactment.

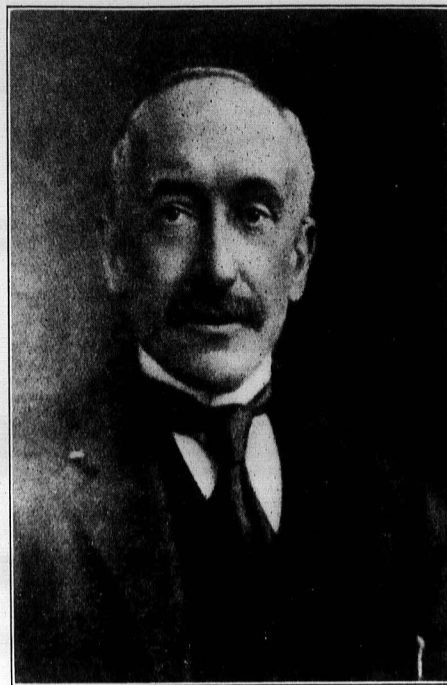
This cause, as stated by us from the start, appears to be worthy, and for that reason we are asking our readers to get in touch with their Senators and Congressmen, requesting that these act in accordance with the plan above outlined. This magazine will be pleased to receive copies of any replies that might result from readers' letters.

—N. L.

MAY 11th witnessed the passing of F. E. Bigelow, composer of the world-famous *Our Director*, probably of all marches the favorite of American doughboys, "over there." While not in the best of health for the past year, it was not thought that any immediate crisis impended, and Mr. Bigelow's death came as a shock to his numerous friends and associates. He left no children, being survived by his widow only.

Frederick Ellsworth Bigelow was born in Ashland, Massachusetts, and showed his inclination for music at an early age. He was one of five brothers, all of whom became professional instrumentalists at some period of their lives. After graduating from the local high school, he attended Worcester Academy, and while there took up music with Joseph Morrisette. From the Academy he went to the Massachusetts College of Pharmacy, Boston, and was graduated as a Ph. G. In 1892 he was instrumental in organizing the Ashland Brass Band, and it was while playing in this organization that he composed *Our Director*. Later he became a member of Jean Missud's Salem Cadet Band, with which he was connected up to the time of his death.

Charles Healy Ditson



b. Boston, August 11, 1845
d. New York, May 14, 1929

CHARLES H. DITSON, the music publisher, president of the Oliver Ditson Company, of Boston, and Chas. H. Ditson & Co. of New York City, was born in Boston, Mass., the son of Oliver Ditson, founder in 1835 of the great music publishing house bearing his name, and Catherine Delano Ditson, a direct descendant of William Bradford, the second governor of Plymouth Colony. On his father's side, Mr. Ditson was of Scottish ancestry, the family having come to this country in the latter part of the seventeenth century. His great-grandfather, Samuel Ditson, was a soldier in the Revolutionary War.

On his graduation from the English High School in Boston, Charles H. Ditson was sent to Europe, by his father, for travel and study, and later, in 1865, entered into the music publishing business in Boston. In March, 1867, Oliver Ditson & Co., as the firm was then known, purchased the business of Firth Son & Co., of New York, and Oliver Ditson sent his eldest son Charles to New York City to establish a branch house and to direct its destinies. The business was soon moved from 563 Broadway, the Firth location, to larger quarters at 711 Broadway. 1875 and 1877, respectively, saw the purchase by the parent house of two other concerns, Wm. Hall & Son, and J. L. Peters, both of New York, and both music publishers. This necessitated still more room, and the business was removed, in 1878, to 843 Broadway.

The southwest corner of Broadway and 18th Street was purchased in 1883, and thereon was erected the first Ditson Building. Here the firm remained until the uptown trend of retail business forced yet a further move, and the present Ditson Building was erected at 8-10-12 East 34th Street, exactly forty years after the establishing of the New York house.

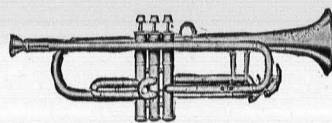
At the age of seventy-seven, Oliver Ditson passed away, in Boston, on December 21, 1883, and John C. Haynes, who had grown up with the business, was made president of the parent house, while Charles H. Ditson became treasurer. Upon Mr. Haynes' death, May 3rd, 1907, the presidency of the Oliver Ditson Co. naturally fell to the son of its founder, Charles Healy Ditson.

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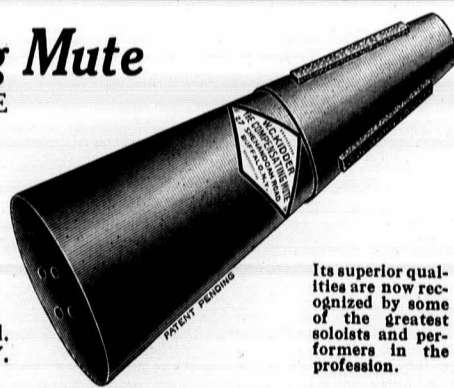
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Tibia or Not Tibia

IT was soon after the beginning of that twentieth century which later was to give me so much trouble, that I first began to come to, just in time to hear a jovial voice booming out, "And a fine, bouncing baby boy he is, too!" It was this ability to take the bounce that was later to make me so well-known as a theatre organist, but at the time I remember that it seemed a silly thing to say, and I let loose with one of those vocal cadenzas that later made my parents decide to educate me as an instrumentalist. Whether they chose the pipe organ because I couldn't practice it at home, or because they thought it would divert me from the cornet, I was never told.

Of my early days I will say little. I went through the usual harmonica, jew's harp, sweet potato, and whistling stages (the Kazoo had not then been invented or the ukulele imported), and could always be seen running home to practice four hours a day. But it was not until I was seven years of age that the incident occurred which changed my whole life.

I had gone with Lillian Russell to hear Paderewski play at the Old Howard. We arrived early, and gradually the hall began to fill with people, but we thought nothing of it, and continued to play in the aisles with our pogo sticks until the great man began his concert. Suddenly in the midst of one of his numbers—I think it was the Hair on the G String—one of the hammers flew off and hit me squarely on the nose. It was then and there that I decided definitely to become a pipe organist, and many a laugh did Lillian and I have later in recalling Paderewski's expression as he hunted for the missing hammer.

A Tear Drop on a Withered Rose

Ah, well! Those dear, dead days are gone forever, and I often think that, little as we realized our blessings, we were none the less better men and women than we shall ever be again. At any rate, the very next day I began to practise pedaling, starting out with pencils and shoestrings, and later as I grew more proficient, graduating to genuine Montenegro needlework at the best summer resorts. If it was not manual labor, it was at least consoling, or, as Phil Baker has so aptly said, "Give me puns and coffee every time."

After this sort of thing had gone on for years, the call rate on loans suddenly went up to 7/13ths of 8 per cent. with very little, or practically no warning. It was one of those things which took the entire country by surprise, and in one little town in Kansas, a Ford suddenly smashed squarely into a Mr. Williamson's bedroom, where it had been blown from several miles distant, and, as you may well imagine, startled Mr. and Mrs. Williamson to no small degree. It was to such things as this that Blaine referred in his campaign speeches when he said: "Fifty-four for tea, or no cake," and a good many people think that this expression was what cost him the nomination. As a matter of fact, the nomination cost him considerably over \$250, but as he had made an election bet to ride down Broadway on top of a street car in his red underwear (that is, provided the street car could wear it), he considered it cheaply bought.



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In the meantime, my musical education was proceeding by leaps and bounds, not yet having got to the bouncing stage, and all was harmony in my little home. To this day my mouth waters as I recall the breakfast room with those huge steaming dishes of harmony garnished with plenty of cream and sugar. Immediately after breakfast, mother would wrap me up well in some old paper bags she kept round the house, and send me out for my organ practice. I was at this time making wonderful strides on the instrument, partly because I was so short that I had to practice standing up, and one fine morning, I recall that Jocko (that was our monkey's name) seemed particularly cute, and we brought home nearly \$2.50.

Blackmail As an Aid to a Career

Well, to make a long story short, he finally got disgusted and says, "Well, Mandy, is you comin' home or isn't you?"—No, where was I? Oh, yes, after my seventh consecutive year, the Board of Directors held a conference and turned me out of the Conservatory, which had pretty well gone to seed, anyway, with an honorary degree, cum laude and laude, and told me I was ready for a job. Fortunately, my uncle, who was married and had recently bought a motion picture theatre, had only the week before come into a night club with a blonde when I was at the next table, so I got the job.

The organ was not a very good one, because one manual and the lower half of the pedals were dead, and it was not until I chanced to come on an old program announcing its installation, that I found out that it was one of the finest instruments in the country, costing over \$200,000, and contained over 36 miles of corrugated platinum wire, 150 pounds of recast gold fillings, and could reproduce every sound known to man. As this cost figured out at exactly \$10,000 a stop, I immediately began to see the commercial possibilities of my new profession, and realized that with a few more lessons I would be pointed out as the most interesting man at the gathering, and no longer sit mute and miserable. As my wife said accusingly on the way home: "Why cannot you talk fascinatingly on all sorts of interesting subjects as Mr. Smith does? He has not had a college education, and yet he held everyone spellbound with his vast knowledge."

From this time on my success was rapid, and so wisely did I plan my career that my spare time was now being devoted to lessons in acting, singing, contortionism, and elevator running. It was furthermore at the old St. Nicholas Rink that I perfected the glass slide later used by featured organists throughout the country,

although the withered condition of my right leg made this accomplishment very difficult. I fear that about this time I really would have become semi-paralyzed if it had not been that, as I was working for one of the large circuits, I was kept active by constantly moving from one city to another, to such an extent that on one occasion when my wife and child had caught up with me in our latest apartment, my dear little one suddenly piped: "Mama, why are we always following that funny man around?" You can well imagine my embarrassment.

When I was about twenty-five, however (I believe it was in 1928, two years before the country repealed the prohibition amendment), a terrible thing happened. I was sitting at the organ during the feature picture, trying to keep awake by playing the Poet and Peasant Overture on the Accompaniment, when suddenly the screen began to mutter. I stopped petrified, or turned to stone, as the case may be, while the muttering became louder and louder, until it had developed into sounds like those made by a train announcer with tonsillitis roaring with his mouth full of cinders. At the same time, noises somewhat resembling music emanated from the same source. THE BELLOW-DRAMAS HAD COME!

Instantly there was a panic. One of the ushers turned in a riot call, while the musicians in the orchestra rushed frantically around looking for exits, senile eggs, old-age pensions, rich relatives, and jobs selling insurance. Meantime the noise kept getting louder and worse, so that more and more people were rushing in from the street to see what it was all about. The managers were at their wits' ends, and started throwing special franchises, taxes, lop-sided leases, mammoth overhead, and top-heavy rentals at it in a vain endeavor to quiet it. Suddenly, with an angry growl, it started crawling toward me, and as I fell over the orchestra rail and fled up the aisle, it slithered down and crawled into the orchestra pit, overturning the instruments, my console, and everything.

Has It Ever Happened to You?

If you girls have ever started to dress and found you had lost your console, you can imagine how desolate I felt. Nevertheless, I collected my wits with the aid of a flashlight borrowed from the managing director (the title used to designate the head usher in the type of chain theatre I was then playing in), and with a good deal of perspicacity and other accessories, secured the Aspirin concession in the theatre lobby, and was soon making more than ever.

Eight years have gone by since that awful day, and as I come into view nowadays in the spotlight playing on my new seven-manual Skinnitzer, I sometimes smile gently to myself as I recall the mixed emotions with which I watched that scrambled battle between the Bellow-dramas, the Managers, and the Cash Customers, none of them knowing whom they were fighting, or why. Many strange things happened during that period of panic, and at one time it seemed likely that the canning process, which was being applied to music, would include the musicians, too.

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Tibia or Not Tibia

Continued from preceding page

plied by wireless control from one huge central apparatus, so that all the marchers through its entire length heard the same music at the same time. A new device incorporating the basic features of radio and television supplied sight and sound in the home for every kind of attraction—plays, movies, concerts,—on a rental basis, and the theatres and concert halls began to be deserted. In eating places, trains, and dance halls, tiny head-sets were used which enabled the individual to select his own music or entertainment, and it was a rare treat to see two dancers who had tuned in on different stations trying to do a fox-trot and waltz together.

But gradually a revolt began to spread, vitalized by an organized group formed under the name of the Anti-Robot Society. This

grew with amazing rapidity, culminating in that social revolution which none of us will ever forget. August 10, 1934, that national holiday now celebrated by us under the name of Personal Liberty Day, will always remain vivid in my memory. Huge parades led by enormous bands, playing very badly on rusty instruments, led vast crowds bearing all kinds of mechanical devices to great open fields where monstrous bonfires blazed, on which their burdens were heaped. As they began to short-circuit from the heat, plays, concerts, movies, and lectures began to pour out to the great enjoyment of the crowd. "My darling, I have loved you ever since the remotest tribes of West Africa still live in the most primitive state of three-quarters of a cup of sugar, a teaspoonful of salt, three cups less than you have ever done for me you filthy hound now playing the Selections from Aida with the finest and least expensive assortment of glass and silverware in the city."

As senseless sentences like this, so greatly resembling the old movie sub-titles, burst out, the great crowd would roar in glee, clumsily trying to bring their palms together in the clapping motion they had used in the old days. But as the flames died down, a soberer mood set in, and groups wended their way thoughtfully homeward to search in littered attics for old music and instruments, and, presently, cracked and discordant tones floated out through the windows of various homes. The vogue of the Mechanical Age was over.

Now you tell one!

An Echo from Delphis

That burst of literature over, we now turn to a serious attempt at prognostication. For my part, and this is an admission of some magnitude, everything considered, I must confess a strong liking for Bellow-drama and Blatophone. And, treasonable though it may be, I also have to confess to a sneaking liking for the talkies, themselves. What their future is, I naturally know no more than anyone else, but it strikes me as letting the wish be father to the thought to assert that they are an artificial, short-lived invention.

My present prophecy, as good as anybody's, and, furthermore, one which probably will be quite different next week, is that the talking pictures will get better and better, but that audiences will eventually demand contrast for the remainder of the bill. Obviously, they won't get it in a talking comedy or a sound news, both of which are unsuited mediums to the use of sound. Slap-stick comedy depends on fast action and pantomime, not dialogue. News-reels depend on absolute freedom from pictorial selection, unhampered by a limitation of subjects, which include talking, singing, or music. Once the novelty is over, sound accompanying shots of a Mississippi flood, a Mexican battle, or the aftermath of a Kansas tornado are nothing more or less than irritating.

The other sound shorts—vaudeville teams, stage bands, singers and the like—may be dismissed lightly. They have already lost their kick. Audiences which have sat, or sot or seated or otherwise, through a talking feature are in danger of doing some talking on their own account if they are then treated to a few sublimated Victrola records. Them's my sentiments, men and women, and I don't think it's going to take very much longer to confirm them.

A Cornet Playing Pilgrim's Progress

Number Fifteen
HERBERT L. CLARKE

In this installment Mr. Clarke
tells of a period in his life
when music, once more, was
but a side line.

THE outbreak of the Northwest Rebellion in 1885 made that year one to be remembered in Canada, practically all regiments in the Dominion having been mobilized preparatory to being sent out to the disturbed section to quell rioting. The Queen's Own Regiment of Toronto (with which when going back to the city to study business I once more attached myself by again joining the band) was one of the first to be called out by the Government and ordered to report early one morning at the armory, in full uniform. Of course that meant a trip for the band, and in order to accompany it I had to absent myself from the store of John Kay & Co., where I was employed. That was not a hardship by any means, and as was only natural for a boy of my age I found myself all but bubbling over with excitement in imagining I was already a soldier of war and wondering when "we" should start for the "front."

We Do Not Go to War

We hung around the armory all that morning and afternoon while waiting for orders. Towards night the Adjutant of the regiment came and inspected the musicians, reporting to the Colonel in command after the inspection that his band of sixty-five pieces and bugle corps of forty players were "all accounted for and prepared." About half an hour afterwards an orderly from the Colonel came to our bandmaster with word that the bugle corps would head the "Queen's Own," and in that respect the services of the band would not be required—the excuse given being that "bandmen always were in the way during a battle, besides eating too much!" Flimsy, for who ever heard of bandmen in the last connection?

I do not now recollect whether I was disappointed or pleased at the military dictum. Of course I would like to have had the adventure with chances for playing the cornet every day, yet even now I am not sure that, had the band gone, there would have been much playing done. Anyway, and numbering a thousand strong, the regiment left Toronto with the bugle corps at its head, while the band remained at home to play concerts at Hanlon's Point on the Island every night during the entire summer. These concerts netted me a dollar for each one played, and with the six dollars a week so earned (concerts were not played on Sundays) added to my monthly salary of ten dollars at the store, I managed to live a little better and really was quite happy.

Interest in business for me was now rapidly waning, as all my old fever for music began to assert itself in fuller force. I would spend the larger part of my leisure time at the store in writing and working out cornet solos which crept into my mind, for this purpose drawing out music staves on wrapping paper in order to avoid the expense of buying regularly ruled manuscript paper. This of course was all done secretly, yet whenever any customer came into my department I honestly would endeavor to sell the firm's goods. Nevertheless, my mind no longer centered on the mercantile as a career.

My supposed working in secret finally came to the attention of the head salesman, who reported my negligence to the "Governor" (John Kay), with a result that very frequently

I received a vigorous "calling-down" for my shortcomings. It also came to the notice of Will, my brother, who not only "lectured" me, but tried his best to impress upon me that I must do more and better work for the firm or else "get fired." I picked up for a time, trying earnestly to improve in business matters, but soon came the full realization that business was nothing more than an interminable grind after all, and not nearly so independent a life as that of the regular musician.

Matters continued to run along smoothly during the summer months, however, and by dint of rising early enough each morning I managed to gain a full hour of practice on scales before it was time to go to the store. Together with working all day until six o'clock and then playing every night at the Island, it may be imagined that but little time was left for me to "loaf" around the street corners and cultivate undesirable acquaintances.

Band playing, as already stated, was not allowed on Sundays in Toronto, everybody being supposed to find sufficient recreation for the Sabbath Day in attending church. About this time, however, and along towards the close of summer, there was organized a new orchestra that rehearsed Sunday afternoons under the direction of Thomas Claxton, the proprietor of a big music store in Toronto. One day Mr. Claxton asked me to join his organization. As there was no concert playing at the Island on Sundays, and my time, therefore, being wholly unoccupied on that day, I gladly accepted and played second cornet. It was a good orchestra numbering about thirty men, each one of them playing at the various local theatres. I realized that besides affording me excellent opportunity for practice, playing in this ensemble would add to my band experience that of doing orchestral work. My Sunday afternoons were now completely occupied.

"Trying it on the Dog"

After rehearsing a few weeks, Mr. Claxton asked if we were willing to donate our services to the Hospital for the Insane, by playing a concert for the inmates on a certain Friday night, and as the concerts at the Island were finished for the season we unanimously agreed to do this. I was asked to play a cornet solo, which I thought would give me a glorious chance to "spring" the first solo I had ever composed, arranging it for the orchestra during spare moments at the store, unbeknown to anyone. It had gone fairly well at the rehearsal, and being highly complimented for my efforts I began to feel a bit swelled up, the same as all young beginners when someone tells them they are "good."

I was greatly elated over my first venture, and looked forward to the night of the concert as the time when I would show people that besides being a good player I was a composer as well. Well, the great night came. I felt in

pretty good form, remembering that I had won the cup in a cornet contest at the band tournament in the previous May, and this thought gave me more courage to try again and not give way to foolish nerves and feel frightened to death. But all that changed when standing before those poor imbeciles at the Hospital.

The concert hall of the Institution was crowded with thousands of inmates, and I became almost paralyzed with fear. I could not collect my thoughts or myself, and fervently wished that the stage might sink or open to swallow me up. However, I managed to produce a few tones, and worried through my new solo with great suffering. When I had finished the applause was wonderfully vociferous, the demented ones in the audience making all sorts of demonstrations when allowed to. They did not know any better, and evidently were having a good time with me. Anyway, it braced me up to play an encore, which was received in the same boisterous manner.

Naturally, I felt humiliated by such a performance and went home broken-hearted. I sat up all that night wondering if it ever would be possible for me to play a solo the same as all the great soloists I had heard, without any apparent showing of that terrible nervousness. It was then I realized that to become a good soloist I must conquer self; never be self-conscious, keeping my mind on what I was playing instead of what the audience might say or think if I missed a note or two.

The Question of Living

As the summer passed and fall approached, I began to consider how I would live when the cold weather set in. The boathouse I occupied certainly was not a place for cold weather, and the small income from playing at the Island having ceased with the concerts, my salary at the store would not be sufficient for outside board and lodging. At several places where I had inquired as to the cost of living, none were under three dollars a week, and at that rate I could see myself losing out when paying twelve a month for board and getting only ten dollars a month from working.

Having been employed at the store six months, I considered it about time to ask for a raise in salary, which I did, and was told I was not worth any more. I knew this was right, but I also knew that I could not live on that amount very long, and so explained to the firm. The reply was that my parents should help me out; but I was too proud to ask help from home, although I could have obtained all the money I needed from my father.

Those indeed were hard times for me, but I did my best, trying to work out plans for the future. I was promised a job to play in the skating rink during the winter at one dollar a night, but there would not be any chance before the real cold weather set in, as there was no artificial ice in those days; besides, the band only played on nights when the ice was real good. I had managed to save a few dollars during the summer, which would not last more than a month or two when I began to pay board and lodging, even at only three dollars a week. However, I still kept on practicing my cornet with the same determination as ever, while wondering how I was going to live. Yet I never became discouraged.

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Editorial

LESLIE A. MARTELL, assistant sales manager for the Oliver Ditson Co., and treasurer of the Southern Supervisors' Conference, passed away on May 6th, after a short illness. His most untimely death is regretted by the host of friends, both business and personal, whom he had attracted to himself during his many years' activity in musical circles.

Coming with the house of Ditson in July, 1905, Mr. Martell served for a number of years as clerk on the piano counter of the sheet music department, later becoming identified with the field work being done in educational music. At the time David C. King became sales manager of the Oliver Ditson Co., Mr. Martell was given the post of assistant sales manager, which he held at the time of his death.

ELZA TOKMAN, three years old, whose picture appears on JACOBS' ORCHESTRA MONTHLY cover for this month, is an unusual young lady in more respects than one. In the first place, according to the testimony of Felix Winternitz, she is possessed of absolute pitch. When she was less than two, she owned her first fiddle, a one thirty-second size (today she plays an eighth), and a violin has always been the most treasured of her possessions. From the start she had an instinctive knowledge of bowing, always using a down bow on the end of a phrase without instruction to do so.

Before Elza was two years old, she was able to sing the melody of a song in perfect intonation, against a tenor part. One can tap anything with a definite pitch (and some with a pitch that to the ordinary ear is not so definite), and she can immediately sing the note. Her mind is singularly alert for a child of her age, as witness a remark made to her father, Leva Tokman (a former member of the Boston Symphony Orchestra, whose professional name is Lewis Reed): "Papa, there is music in everything," this observation resulting from her exploratory tappings of various articles around the house. Her favorite composers are the three sanctified B's — Bach, Beethoven, and Brahms. The song which she prefers above all others to be sung to her when going to sleep is Schubert's *Ave Maria*. Although as yet she cannot read music, she is able to take musical dictation on the violin, and knows the first position thoroughly.

Possibly one of the most remarkable things about this child is her ability to recognize and name when played to her, the leading themes of over fifty classical works — symphonies, concertos, sonatas, and operas. It is impossible to mention here the entire list, but enough can be given so that Elza's amazingly wide knowledge can be recognized; Wagner, *Elsa's Dream* (Lohengrin); Franck, *Violin Sonata in A*; Tchaikovsky, *Symphonic Pathétique* (first and second movement); Schubert, *Rondo* (Friedberg-Kreisler); Dvorak, *New World Symphony*; Beethoven, *Symphonies 1, 3, 4, and 5*; Schumann, *Piano Quintette* (first and second movement); Stravinsky, *Firebird Suite* (Dance of the Firebird, and Berceuse); Bach, *Prelude* from the violin sonata; Tartini, *Devil's Trill Sonata*; Richard Strauss, *Don Juan*; Ravel, *Jeux D'eau*, and Honnegger, *Pacific 231*. The young lady can also name a theme if the rhythmic pattern is tapped out for her. She has attended and enjoyed twenty concerts this year. As was told of her at the beginning of this article, she has just passed her third birthday. Just think that over!

Elza comes naturally by her music. As was mentioned above, her father is an accomplished musician and her mother is own cousin to Jascha Heifetz. Ruvim Heifetz, father to Jascha, is to take complete charge of the child's musical education.

We have made claim that Elza Tokman is a remarkable child, and we believe the evidence to bear us out. What is your opinion on the matter?

Gainesville, Ga. — Recently the Riverside Military Academy Band, trained and directed by Captain G. M. Shearouse, Jr., gave an extremely successful concert. This band, numbering forty-two pieces, was organized September last, and has made remarkably fine progress. Captain Shearouse has organized a junior band which will act as a feeder to the senior organization.

Charleston, S. C. — The Charleston High School Orchestra, the Charleston High School Boys' Glee Club, and the Charleston High School Band, all under the direction of J. Henry Francis, recently gave their respective annual concerts with a short interval of time intervening between each. All three were successful from every possible angle, and Mr. Francis is to be congratulated on the progress made in this work.

The American Bandmasters' Association

By VICTOR J. GRABEL
Vice President

The recently formed American Bandmasters' Association should be in a position to accomplish much when one takes into consideration its personnel, and the requirements aimed to keep its membership up to the highest standard. This article lays forth the aims and purposes of the new organization, and makes a strong plea for the band as a means of artistic interpretation.



THE recent formation of the American Bandmasters' Association serves to stress the fact that the status of bands and band music is undergoing a most encouraging and healthful development in this country. Wonderful advances have been made during the last decade, but this organization, to be composed of the leading bandmasters of America, will serve greatly to further stimulate band development in matters which formerly have been largely neglected.

Music's Advance in Public Schools

The most remarkable and promising advance in the band movement has occurred in our public schools, and this development at the educational sources presages a musical advance in this country never before equalled by any phase of musical progress in any age. The writer organized the first school band to be maintained by a public school in Wisconsin, and later suggested the organization of the first national band contest which was held in Chicago. He has also officiated in the capacity of judge at many state contests, and so has been in close touch with the school band movement since its inception.

Twenty-five years ago, but few cities or towns maintained either professional or amateur bands of more than twenty-five players. Today, school bands of from fifty to one hundred players are quite common. In addition, the instrumentation of present-day bands was unknown a decade ago; today, flutes, French horns, and sarrusophones are no longer a rarity. Neither do these bands any longer depend upon numbers of a light and meretricious quality for their repertoire, but play overtures by Beethoven, Weber, Berlioz, and others of a like calibre; classical suites, the Liszt rhapsodies, portions of standard symphonies, symphonic poems, and so forth. I have heard a band from a town of but thirty-five hundred population play the *Largo* from the "New World Symphony" with a degree of finish and refinement excelled only by some of our large symphony orchestras.

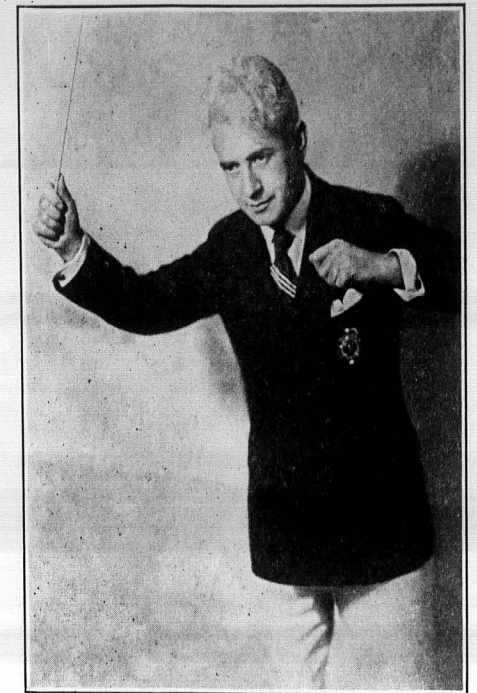
What is happening in our public schools is being duplicated, largely, in our colleges and

universities. The college and university bands have made a tremendous advance, due to the influx of trained players coming from the high school bands. The band directors have begun to discover that band literature extends beyond the limits set by the *William Tell*, *Light Cavalry*, *Morning, Noon and Night*, and *Zampa* overtures — though each of these is a sturdy and valuable piece of worth-while music — and that many of the best overtures, symphonic works, and suites by Tchaikowsky, Beethoven, Weber, Holst, Massenet, Grieg, Sibelius, Hadley, MacDowell, Goldmark, Smetana, Rimsky-Korsakow, Elgar, Saint-Saëns, and many of the modern composers, are now available for the well-equipped band and the bandmaster, capable and desirous of interpreting them. That the complete concert (or symphonic) band is equal to the task of affording a satisfying delineation of such music is not questioned by those who know, intimately, the possibilities of this type of organization; in fact, it can present some numbers, originally conceived for the orchestra, more satisfactorily than can the symphony orchestra. I would challenge any orchestra to present Sibelius's *Finlandia* more effectively than can be done by a fine concert band.

Equal in Color to Orchestra

The complete band possesses as great a variety of tonal colors as does the orchestra — in fact, it embraces a greater number of quartets than the orchestra, and quartet writing is the basis of orchestration. While the 'cello is not ordinarily employed in the band (although occasionally used), we have the various clarinets, saxophones, and the euphonium with which to replace it. The combination of tuba, bass saxophone, and contra-bass sarrusophone will give a foundational tone that cannot be equalled by the bass section of an orchestra. String basses are also used in many bands, and the contra-bass clarinet will soon be available for large instrumentation.

This great development in the band field is creating an urgent demand for better arrangers of band music, and for more capable bandmasters. In this connection, I should like to draw attention to the purposes of the American Bandmasters' Association which are outlined



EDWIN FRANKO GOLDMAN
President of the new Association

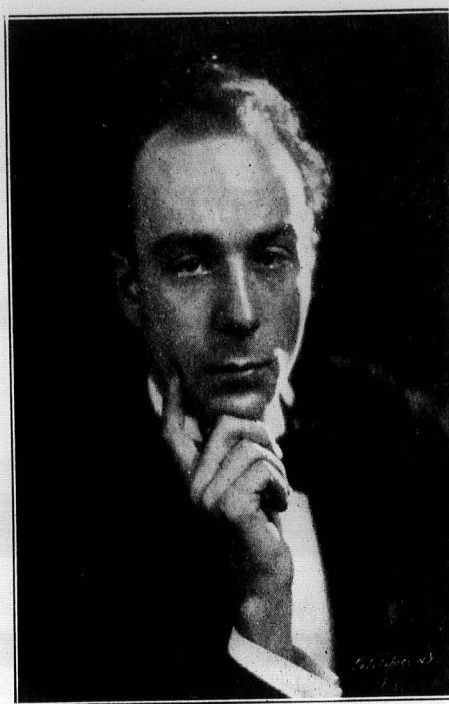
as follows: "The object of this organization shall be mutual helpfulness and promotion of better music through the instrumentality of the band. To this end the Association shall strive to secure the adoption of a universal band instrumentation in order that band publications of all countries can be interchangeable; to induce prominent composers of all countries to write for the band; to establish for the band a higher standard of artistic excellence than has generally been maintained, and to cooperate in securing proper commissioned status for bandmasters of the army."

Instrumentation to be Standardized

It is planned that an international meeting of bandmasters and publishers be arranged within the next few years in an effort to standardize band instrumentation of all countries. Under such an arrangement the band would offer much more opportunity to the composer, than is the case with the symphony orchestra, as the large bands so greatly outnumber orchestras; the numerous concert bands of Europe, America, and other sections could afford a much wider hearing for his compositions, and thus assure him greater remuneration for his work.

The following outlines the requisites for membership: "Since one of the purposes of the Association is to induce eminent composers to write (in large form) for the band, only such bandmasters as may be capable of properly interpreting such compositions — and who have amply demonstrated their ability in the profession — shall be deemed eligible for membership. Membership requirements presuppose a knowledge of musical theory, band instrumentation, band arranging, and band literature, with more than ordinary ability as a conductor."

The time is approaching when many more of our cities will maintain, either by private or municipal subsidy, fine bands similar to the Goldman Band of New York, and the Long Beach (California) Municipal Band, of which Herbert L. Clarke is conductor. Really, it is as essential that people be afforded the pleasure of hearing good music as it is to maintain art museums, zoological gardens, parks and other cultural and recreational facilities.



HUGO MARIANI
Young Uruguayan staff conductor for the National
Broadcasting Company

ON May 6th, a ninety-minute version of the opera, *Cleopatra's Night*, by Henry Hadley, was broadcast over the NBC system with the composer conducting, and a cast consisting of Astrid Fjelde, Steele Jamison, Walter Preston, Grace Leslie, Rosalie Wolfe, and chorus. An augmented orchestra played the score.

Opera, to us, appears to be much better material for broadcast purposes than the spoken drama. While it is true that the visual appeal (tschkl!) is just as lacking in the former as it is in the latter, still one cannot help but reflect that many times this can be passed to the credit side of the ledger when it comes to opera. One has only to remember the highly upholstered Isoldes, for instance, who have strained the supports of numberless stages, to recognize this as an undeniable truth.

For the above reasons, whenever an opera, in whose music we are particularly interested, goes on the air, we are quite apt to tune in and stay with it for a reasonable length of time, at least. In the present instance, the knowledge that the work was by an American led us irresistibly to our radio switch. Not that we are of those fanatics who believe that the fact of an American's having written an opera automatically makes it a good piece of work; rather are we of a class who can conceive that this same fact does not necessarily mean that the opus is unmitigatedly bad. Our interest in American music roots largely in the fact that it is American, and because of this, for us, an object of sympathetic concern.

To say that Mr. Hadley's score, or that portion of it presented to us the other evening, is a great score, and is displaying a lack of exactitude in the choice of words. It is, however, a musicianly piece of work, as one would naturally expect, and we were gratified to take note that the composer had not been afraid to write melodies, even if these were not always of high distinction. The cast was composed of competent singers, and the entire performance, including that of the orchestra, was praiseworthy.

Radio has an excellent opportunity to prove its worth in the presentation, even if in necessarily mutilated form, of such operas by American composers as *Cleopatra's Night* which ordinarily are given a performance or two in some large center, and then allowed to gather the dust of oblivion without the large body of musically interested throughout the country being given an opportunity of hearing the work. In this connection, there is a grand opera by Victor Herbert, *Madeleine*, the original, and as far as we know, only performance of which took place at the Metropolitan Opera House, a number of years ago. It is short enough to be given in its entirety, and wholly delightful from a melodic point of view. We should rather like to hear this opera presented over the air. It scarcely deserves the fate which has overtaken it.

PROBABLY the favorite comic opera prima donna of radio is Jessica Dragonette, whose singing in the Philco broadcasts has given so much pleasure to thousands of radio fans. Miss Dragonette is featured on a number of programs now on the air, amongst which are included those of the *Hoover Sentinels*, with Louis Katzman at the conductor's desk. This latter gentleman, it will be remembered, also leads the *Anglo-Persians*, and the *Michelin*

The ETHER CONE

We review a grand opera, take note of a prima donna and a versatile leader, give high praise to a wit, admit that dialogue is a necessary evil, and point the clever showmanship of an NBC staff conductor.



Tire Men orchestras. One must pay a tribute to his versatility on consideration of the somewhat divergent trend of these programs; the *Anglo-Persians* consisting almost wholly of classical and light classical selections, with the other two based largely on the popular music of the day. Mr. Katzman gets much out of his men because he puts much into his work. He has excellent musical judgment, and his skill in plugging the holes in an arrangement at rehearsals goes far to give that satisfying fullness of instrumentation so noticeable in his performances over the air. He shares with the Italian bandmaster, Creatore, the ability to get considerably more effect out of a given number of men than one would have any right to expect from them.

Edwin Franko Goldman and his band have joined the ranks of commercial broadcasters. The Goldman organization is metamorphosed every Saturday evening at 8.00 P. M., Eastern Daylight Saving Time, into the Pure Oil Band. It is a late day in which to smile or shudder at such things, nevertheless, our hair slightly lifted from the scalp on learning of the Goldman avatar. It would appear that such matters could be handled with slightly more finesse.

BEN BERNIE and his orchestra, known to the fireside audience as the *Menmen Men*, go on the air every Thursday over the NBC System at 8.30 Eastern Daylight Saving Time. Both Mr. Bernie and his band are too well known to need introduction here, but we can not help but reflect how well the sly, insinuating humor of the gentleman holds up in radio presentation. There is a certain unctuous quality about his delivery that is wholly delightful, gently tickling the midriff and producing low and satisfying chuckles of appreciation. Presented by any other than Bernie, these quips which so pleasingly affect our risibilities would lack somewhat in tang, depending largely for their effect, as they do, on his individual manner of presentation. As they stand, however, they are verdant spots in the not altogether too fertile field of radio humor.

ARTHUR PRYOR, the famous band leader, heads his organization in a broadcast known as the *Schradertown Band*, which carries two comics, Gus and Louie, proprietors of the Schradertown Garage. These gentlemen are members of the local band, and the action, if such term is allowable in reference to radio's dramatic offerings, takes place largely at the rehearsals of the organization. The character drawing in these skits is clean-cut and not without the elements of true humor, and although there are types of radio entertainment which we much prefer to those interspersed with dialogue, it is also true that there is a certain class of listener to whom the latter makes strong appeal. And then, as has been noted before, with so many hours to fill and so limited a field on which to draw, the question of variety in the programs over the air is a vexed one, calling for much ingenuity and brain steam from those on whom devolves the task of providing this element. Under these circumstances, one must allow that, quite possibly, dialogue has its place.

The musical portion of the program is confined to light music, skillfully interpreted in Mr. Pryor's well-known manner. For those to whom band music offers especial appeal, we recommend this program.

ON May 21st, at nine o'clock, Eastern Daylight Saving Time, Paul Whiteman gave the last of the *Old Gold* programs to be broadcast from the New York studio of the Columbia Broadcasting System, although, fortunately, not the last to go on the air, as Mr. Whiteman will be heard by his radio fans from various points on his tour to the coast. Forty-three stations flip the Whiteman program onto the ether—a not inconsiderable number.

THE *Voice of Firestone* impinged on our loud speaker recently with a diversified and exceptionally well presented program under the direction of Hugo Mariani. This program was divided into four groups varying in musical status—a device which to us has many points to recommend it. The ground was covered from Mabel Wayne to Tchaikowsky, and included such way stations as Drdla, Kreisler, and Ponchielli. Franklyn Bauer, whose voice is peculiarly suited for radio distribution, was the tenor of the occasion, while Vaughn de Leath, warm and slumbrous-toned, sang the sort of thing which she handles in a manner not quite achieved by anyone else—*Chloe*, for instance.

The distinctive feature of Mr. Mariani's conducting is showmanship, and this is said with no detrimental *arrière pensée* as to his musicianship. He conducts with theatre technique—the high lights are very bright indeed, and the shadows correspondingly sombre. This exaggeration of effect is far from unpleasing, and has a tendency to hook the *blasé* listener. While Mr. Mariani's fox trot tempos, at least for us, need a bevy of cuties galling in front of a painted back drop to give them authenticity, nevertheless, this may appear to be carping, somewhat.

There is one thing we must mention about this program and Mr. Mariani's conducting of the same, and that is the exquisite timing of the orchestra's entrance on the heels of the announcements. This latter was effected with a precision smacking almost of the military drill—scarcely were the last words dropped from the announcer's lips



HARRY RESER AND HIS ESKIMOS
Harry is at the extreme left, the object of benevolent scrutiny from his hardy crew.

than the music started. This gave to the program a certain smartness—a touch-and-go quality, which not only raised admiration in our breast, but stimulated our interest to a degree. Of course, here was showmanship again—this ability to grab a cue while yet it was red hot. We doff our Stetson with a respectful flourish.

Spotlight on Nashua



ALTHOUGH Frances Fay Farrell, pictured above, does not look old enough (and in fact would not be old enough if she had not started her picture-playing career at a comparatively tender age) to have played one of the first organs to be installed in a Boston picture house, nevertheless, we are led to believe, on unimpeachable authority, that such was the case. The organ was of the parlor variety (reed) and cost the modest sum of five dollars, second or, perhaps more accurately, fifth hand! The scene of this innovation was the Egleston Square Theatre, a neighborhood house in the days when such were neighborly, not to say chummy.

From this house a series of hops landed her at the Dorchester Strand, where she followed Arthur Martel as solo organist. While acting in this capacity, matrimony stalked onto the scene, and the next we hear of the lady, she was presiding at the console of the first organ to be installed in a Nashua, N. H., theatre, the which was managed by her husband, Harry F. Farrell. ("First" seems to have been her specialty.) There she still is. This last winter she took on, in addition to her console duties, those of orchestra leader. A rather busy girl.

Mrs. Farrell's early instruction on the piano was from Martha Fay, of Boston, and was followed by work with Benedict Fitzgerald. For a period, she toyed with the idea of a professional singing career, but the lure of the organ bench was too strong—some there be who term being chained to it a dog's life, but Frances Fay (that was) never could quite see it that way. Neither has she ever regretted leaving the glare of the metropolitan spotlights, possibly because they have very fair duplicates of them up in Nashua, believe it or not!

Boston Theatre Organists' Club

IN SPITE of the rainy weather which descended on the Boston Theatre Organists' Club for their last two meetings, both of the meetings have been very successful, and the club is obviously getting into its stride. The April meeting was held at the State Theatre through the courtesy of Mr. Brennan and the co-operation of the State's two organists, Elsie Gross and Carl Malley, who opened the meeting with a half hour of organ music which pacified and refreshed the sixty or more members and guests who braved the weather to attend. The meeting itself was conducted by Francis J. Cronin, the Club's vice president, and proved one of the most vital and energetic that the Club has had to date.

In addition to the entertainment provided by the organ concert, the assembly enjoyed a group of songs by Mrs. Malley, and vigorous and constructive speeches by Henry Gideon, organist of Temple Israel, and Hyman Fine, director of music for the New England Public Theatres. The session closed with a stirring business meeting in which there was a freer and more interested and wholesale exchange of ideas than has occurred at any previous meeting.

The May meeting at the Capitol Theatre, Allston, on Tuesday, May 14th, was held, as usual, after the evening performance, with a gratifying turn-out of sixty-five members plus their guests. After the collation, which was served on the stage, Frank Cronin gave an all too brief organ program, and the responsibility for finishing it was then thrust on unprepared victims in the persons of Del Castillo, Earl Weidner, and Willie Frank, who each contributed one number. The succeeding business meeting proved as energetic as the April session, and the general enthusiasm made it evident that the organists are now taking a genuine interest in their Club.

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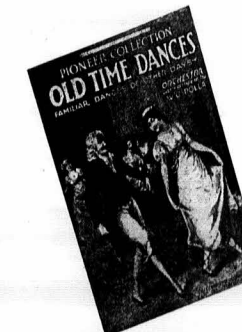
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Here and There in New York

By ALANSON WELLER

THE closing of the 1928-29 musical season was marked by several interesting events. The Cleveland Orchestra, under Mr. Sokoloff's able direction, gave a concert at the Neighborhood Playhouse, assisted by a ballet in a rhythmic conception of Bloch's *Israel* and Strauss's *Hero's Life*, along with shorter works. The playing of the orchestra was excellent, as usual, but the numbers chosen did not lend themselves over well to this form of interpretation, and much of the ballet work was meaningless. Too, after hearing several performances this season of Mr. Bloch's really fine and important *America*, his older *Israel* sounds exceedingly thin.

The excellent Royal Russian Choir was heard in a number of concerts at the Hammerstein before making its appearance in the *Passion Play*, which Morris Gest is now offering at the Hippodrome. The choir was organized in the eighteen forties, and has been in existence ever since. Some of the present members are descendants of the original group. The Russians added materially to the success of the religious drama, which was excellently staged and acted. The fine Hippodrome organ was also used with good effect. The house is to be torn down with the advent of the new subway in that section of the town, but as New Yorkers well know, subway construction is a slow affair in Gotham, so it will probably be many moons ere the work of demolition actually begins.

Among the season's last recitalists was Constantin Stronghios, twelve year old pianist. Prodigies usually arouse in the writer scepticism only, but this young man played so intelligently and with so obviously a natural talent, that I cannot but predict a future for him. His program included two war horses of older days, a fantasia on melodies from Rossini's *Moses in Egypt* and from Donizetti's *La Favorita*, both as brilliant and effective as in the days when Thalberg and Gottschalk were the rage. These numbers, and a Chopin group, were especially well played by this bright lad.

Edwin Grasse, blind organist, recently achieved the quite remarkable feat of playing for a picture. With the aid of an assistant who followed the cue sheet, he accompanied a special showing, at the Brooklyn Institute, of *The End of St. Petersburg*. His remarkable ability in improvisation, and a tremendous memory, made a very effective performance which many a picture player with sight might have envied.

Among current sound films, one finds an adaptation of the musical comedy, *The Desert Song*. Though the staging and the work of the chorus are excellent, a first night audience found it somewhat disconcerting, in a motion picture, to hear the villains burst into the *Riff Song* in the midst of a kidnapping of the heroine, and a duet between two of the principals, who at that moment were engaged in the serious business of escaping from the villains, caused no little astonishment and amusement. Yet, after all, most musical comedies, and practically all operas, are equally ridiculous when considered purely from a common sense, rather than romantic viewpoint. One would scarcely expect a group of enraged people to argue melodiously to the tune of the sextet in *Lucia*, or the average consumptive to linger vocally triumphant through the last arias of *Traviata*. However, who cares about common sense in connection with opera, musical comedy, or most motion pictures, when its absence is compensated for by beautiful, sparkling music and effective scenes?

Carnegie Hall, says Dame Rumor, is to have a new organ, probably a Kilgen, with Pietro Yon as official organist. The present instrument is a perfect example of a good organ, spoiled by bad placing. Originally a Roosevelt, and later rebuilt by Hilgreen-Lane, it contains several really excellent stops, all totally inaudible behind stage scenery and drop curtains. The new instrument will doubtless be better installed and, consequently, more effective. New York's concert auditoriums will then have a good quota of effective instruments, including the small four-manual Skinner in Town Hall, the attractive three-manual Aeolian in the new Aeolian Hall, the Brooklyn Institute's four-manual Austin, and Wanamaker's four-manual Skinner, soon to be replaced with a five-manual. One must not forget the small, but remarkable, one-manual Roosevelt at the Metropolitan Opera House, consisting entirely of diapasons, and used only for ensemble work, but whose registers are absolutely perfect in their class. Wurlitzer has just made two effective small instruments of the residence type, the first, installed in Bedell's store, and the second in the Grand Central Palace for the Allied Architectural Arts Exposition. The latter instrument is soon to be removed to a new studio in the Wurlitzer

Building. Both these organs were played by Chester H. Beebe, official Wurlitzer organist, whose recitals were as much enjoyed as his performances over the air were wont to be in the past.

The story of the Taj Mahal of India was told in a beautiful film, shot amidst the actual surroundings, and produced with the same cast of natives who appeared a year or so ago in *The Light of Asia*. It was entitled *Shiraz*.

Alfredo Antonini's score for *The Loves of Casanova*, at the Little Carnegie Playhouse, was up to his usual high standard. The picture was a particularly gorgeous importation, partly in color. Antonini recently arranged a sound score for *Joan of Arc*, which was so artistic that at the time it was sent to Philadelphia, the press of the Quaker City made considerable comment on it. The ensemble at the Carnegie now plays over the radio under Antonini's direction.

Among radio's most enjoyable features is the Concerto Hour over WOR, in which Minnie Weil, pianist, and Rudolph Sirom, organist, are heard each week in one of the standard piano concertos, the orchestral score of which is played on the organ. Mozart's work in this form in C major, as recently given, was especially enjoyable. The writer listened in to two "All American" programs, the first, over WJZ, being the Concert Artists' Hour, including representative work by Cadman, MacDowell, Speaks, Hadley, Spross, Grasse, LaForge, and Victor Herbert, and the second over WEA, given by the Continentals. The Royal Filipino Orchestra broadcast a short program from this latter station which included one of their native Filipino songs. At WABC, Ernie Deutsch and his Hungarian Gypsies are immensely enjoyed. The band plays genuine Gypsy melodies, and as the instrumentation is more nearly like that of the real Gypsy orchestras, their playing shows to better advantage than that of several other organizations which go under the title of Gypsy orchestras, but whose instrumentation is in no sense authentic, and whose selections are usually of the composed Gypsy type, such as Tshani's *Hungarian Fantasies*, written in the characteristic Hungarian style, but not true folk music. The typical Gypsy orchestra usually consists of a number of violins, cello, bass, with sometimes clarinet or other instruments, but almost invariably never without that so characteristic instrument, the cymbalom.

"Pipe Dreams" is the title of a most artistic and enjoyable series of WABC broadcasts. Selections from poetry of all sorts, from Byron to Riley, are read while a very soft and appropriate organ accompaniment is furnished. Both the reader and the organist, whoever they are, deserve great credit for their artistic handling of these broadcasts, and the feature is one of the most restful and delightful on the air. I have long called attention to the close relationship between music and poetry, and even a person of small imagination, when reading certain poems, can readily conjure music suggestive of them, and the same thought occurs when hearing certain pieces of music. I hope these admirable events will continue for many moons, and that others will be introduced, as the artistic possibilities are limitless.

Theatre Organ Items

Henry Murtagh has left the Brooklyn Paramount for a Public house in another city, his place being taken by Ben West.

Dr. Melchiorre Mauro-Cottone is back at his old place, the Capitol's four-manual Estey. Loew's New York, one of the oldest houses on Broadway, has installed sound apparatus, and let its band go. The many friends whom Miss Eleanor Allen has made among patrons of this house will miss both her genial personality and her snappy playing on the medieval Moller. In common with many other good organists, Miss Allen knows how to make a poor organ sound like a good one.

Kingston, N. Y.—Lew White, chief organist at the Roxy Theatre, recently opened the new organ of the St. James M. E. Church of this town. He was assisted by Miss Adelaide De Loca, contralto. Mr. White played a program which showed his versatility, ranging as it did from Herbert to Wagner. Included, also, on the program was the organist's descriptive number, *The Storm*, a composition dedicated to his radio audiences. Mr. White was enthusiastically received, and was forced to grant many encores.

Big Business and the Talkies

By MALCOLM THOMSON
Secretary, Philadelphia Fraternity of Organists

THERE is an organizing of powerful syndicates in the theatrical business which direct and practically control the musical interest of big corporations throughout the country. Concerning the branch in which we are indirectly interested, we see gigantic strides made towards unification in all phases of the field. The talkies prompted the largest mergers ever before known in the industry. Previously, large syndicates such as Fox, Paramount, Universal, etc., operated only in their own field. These corporations confined themselves to the exploitation of motion pictures, and the vaudeville syndicates stuck to vaudeville. The introduction of the talkies gave a new turn to the entire industry, inasmuch as they required all branches of the amusement profession to be synchronized in one production. They necessitated the services of performer, singer, musician, and most of all control of the patent rights on all mechanical devices to reproduce the work of the same.

How to acquire these necessities at a minimum cost was the immediate problem to be solved. The opera singers, and most of the well-known comedians, were under contract to render service exclusively to the Victor Talking Machine Company, which, incidentally, held some valuable patents on recording devices necessary for the production of talkies. The musical comedy stars were under contract with certain syndicates, such as Shubert, Hammerstein, etc. The patent rights of the mechanical appliances necessary in the production of talkies were held by several large syndicates not connected with the film industry, such as General Electric, Westinghouse Electric, Western Electric, Bell Telephone, and many smaller subsidiary companies, which had been conducting laboratory experiments with synchronized pictures. Incidentally, each held patent rights to some mechanical necessity in the production of the same. The only useful paraphernalia the old movie companies held were the studios, scenery, and a contract for the services of movie stars.

In order for the old movie companies to be able to make talkies, they would be forced to have recourse to the already mentioned syndicates, either for the services of stars, singers, or the rights to use the mechanical devices necessary. This form of operation was too expensive and too risky a proposition for any one company to invest in, inasmuch as the talkie was still in its infancy, and a big gamble as far as the public's popularity was concerned. For any one company to assume this hazard was too daring a feat, and logically inadvisable. Mergers were started, whereby all companies possessing any necessary material, mechanical or otherwise, to make talkies, pooled their interests in one gigantic syndicate. This plan not only minimized the cost of production, but distributed the hazard of failure evenly amongst them. So we see today Victor Talking Machine, Shubert, Bell Telephone, General Electric, Westinghouse Electric, Western Electric, William Fox, Warner Brothers, Radio-Keith-Orpheum, etc., all inter-related in the production of talkies.

Even with these mergers and their consequent savings, it stands to reason that the production costs of talkies must be sky high above that of the "silent." This increased cost comes back on the exhibitor. For example, the synchronized film is twenty-five to fifty per cent above the cost of the "silent," and charges are made from twenty-five dollars for two days, to two hundred and fifty a week for the records, according to the classification of the theatre. This has brought on an increase in the projectionists' pay. In addition, instead of there being a projectionist and an assistant, there must be two licensed projectionists at the mentioned increase in pay. Then, too, there is to be considered the wear and depreciation of apparatus.

At present the burning question would appear to be: "Will the public, after the novelty of the talkies has worn off, flock to them in large enough numbers to offset the extra operating costs to exhibitors, and if they don't, what then?" It is a bold man who will hazard a guess, but in my darkest moments, I cannot make myself see where the synchronized show will cause any alarming consequences of a permanent nature to musicians. After a careful survey, I believe there has never been anything done for or against the musician that is helping him to achieve better his place in the public eye.

Jazz had not even begun to think of being born, so Thomas Fuller (1608-1661) could have known nothing about it when in his "Worthies of England" he wrote: "Music is nothing but wild sounds civilized into time and tune." However, one cannot help reflecting that this statement is applicable to much of the modern "American idiom," that is, if one deletes the latter half of the sentence.

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A YEAR ago, this time, augured much hope and promise. The cloud presaging that tempest of mechanized music which so soon was to break over the heads of theatre musicians, showed no larger than a man's hand—insignificant and disregarded. Twelve months have passed and stagnation, indecision, and chaos are the spectres which have appeared on our musical horizon, completely overwhelming many; demoralizing and disheartening the majority. Our mechanical age has engulfed music and musicians in its stolid and sure progress. But, like all great innovations which represent a step forward, the Vitaphone and Movietone will yet prove a great boon to musicians in relieving them from the musical sweatshop phases of the theatre, and in opening many newer and more remunerative fields of endeavor. These mechanical innovations have been wholeheartedly accepted by the general public, are here to stay, and will, as time passes, be immeasurably improved. As to the purely "talking" picture, the writer believes it to be a vast improvement on the silent film. *The Doctor's Secret*, for example, is one of the finest pieces of art to be found in any medium of dramatic expression. In the purely dramatic plot where music ordinarily would be but incidental, if not aesthetically offensive (as in so many legitimate dramatic houses with pusillanimous string quartets and piano), the talking movie has a big place. It will restore legitimate and worthy dramatic artists to the screen, as witness Ruth Chatterton in the rôle of the doctor's wife in this particular vehicle. It will bring sapience, intelligence, and substantial art to the masses who have never really had an opportunity to become acquainted with it.

But in the musically synchronized film, and they form about eighty-five per cent of the finished footage manufactured to date, *robotized* music is woefully, painfully, and obnoxiously deficient, and it is in this matter that the business may be expected to do a right-about-face. There is a limit to endurance, even with a superficially intelligent public. The movie impresarios, under pressure of the manufacturers—The American Telephone and Telegraph Co., or the Western Electric Co., or the Graybar Electric Co., or by whatever name they prefer to be known, the Radio Corporation of America, and various smaller corporations and companies making apparatus under royalty to those parent organizations—have been forced to sign long-time contracts which compel them to accept and pay for mechanical and electrical improvements as fast as they come out, and maintain the service for a long period of time. This insures *robotical* entertainment for some time to come.

The golden egg was so good, during the newness of the thing, that some four thousand theatres were "wired" for sound. But the exhibitors are commencing to find out that they have killed the "goose" that laid the golden egg. As I stated recently in another article, the De Luxe show has been placed on a parity with the Dime Dump since the same apparatus and mechanism functions in both houses. In some respects the smaller, neighborhood theatre has an advantage, for the resonance is clearer and the fidelity to original orchestration and vocal effort more marked, due to the smaller size of the auditorium. Since the picture is identical in general presentation aspects, with an edge somewhat in favor of the ten-twenty-thirty neighborhood house, it will be but a matter of time for the public to get wise to the above. Then the fifty, sixty and seventy-five cent De Luxe Palaces must offer more entertainment for the money. This means the restoration of large orchestras, jazz bands, and feature organists.

Sounding a keynote of personal opinion on the part of the more erudite musicians, one prominent union official recently said to me, in conversation regarding the present status quo: "I have but the greatest sympathy for the skilled and trained musician who has spent his life in an honest endeavor to become a proficient and worthy professional. For the organists, of which not one in one hundred can play harmonically correct and whose musical training has been picked up on the job, I have no sympathy to offer, whatsoever. Many of them have been earning from one hundred to three hundred dollars a week for years, while I blew into a trumpet, with all sorts of musical responsibility of the highest mental and nerve-racking order on my shoulders, for from seventy to ninety dollars a week. Some of these very same organists have been out of work two weeks and are squawking. For them, I am glad the thing is here. Maybe they will awaken to the fact that one must know something in this world, and that bluff and fake won't go on forever."

I don't dare mention who it is but I can tell you all, organists, I heartily agree with him. A certain director tried out eleven organists when one of the De Luxe houses was

opened, endeavoring to find a musician. It was like looking for a needle in the proverbial haystack. If the Vitaphone and Movietone do nothing else than to completely purge the profession of the fakers and superficial element it has long contended, they have my heartiest vote of thanks. And they are going to!

For good musicians I have no fear as to the ultimate outcome. There will be plenty of work, more highly remunerated than ever before in the history of the musical profession; there will be a higher standard of musicianship expected from instrumentalists than ever before, for the musical executive will have the cream of talent to select from; and many who took up the study of organ because it was the easiest graft, or because they had a "friend" in some bone-headed manager, or "pull" somewhere else, will probably be back in the laundry, or pushing a pen(!), or doing something else that may be of infinitely more value to society and the musical art in general. *Selah!*

The flute, an ideal medium for recreation, as well as a professional instrument, is one of the most interesting of all the orchestra. It was my first love, and, even though I let many years pass without even taking one in my hand, I have never lost my affection or regard for it. It has so laced me in hours of trouble and worry, educated me to the mysterious and wondrous ways of wood-wind orchestration in matters of composition, given me a magnificent pair of lungs invulnerable to the ravages of tuberculosis, appraised the true value of phrasing and attack of notes, and, finally, included me among a long list of illustrious and famous personages who were slaves to its charms. (I said "among" and not "as a part of.") Your laughter is misplaced.)

My first instrument was a Carl Schreiber, Boehm system, closed G₃, wooden model. I was living in Mexico at the time, and forgot to wipe the head joint out thoroughly enough and to grease it before replacing it in its case. The natural consequence was a crack from the *embouchure* hole to the joint. I can well remember shedding many tears over this catastrophe. On one occasion, while crossing the border at Agua Prieta (just across the line from Douglas, Arizona) I was stopped by a Mexican customs house officer who demanded to know what I had in the long black case. The bright silver keys immediately convinced the ignorant peon that it was some sort of a Yankee machine gun, and I had to take it out, under guard, and play some of the airs they knew before they were entirely convinced that it was a musical instrument.

Very foolishly I gave the instrument up after I returned to this country in 1914, in favor of organ, which was just coming into its own. For fourteen years I did not touch a flute until, last year, I was persuaded "just to try a few notes" on a modern silver instrument. That was enough. I have purchased one, and after six months of solid and intensive practice have regained in a measure some of my old technique, and have derived much pleasure from the many hours devoted to it.

Why it is that modern youth so seldom turns, as an outlet for musical expression, to this one of the two oldest instruments known which awaits his least effort to give the greatest compensation, is an enigma to me. The tone of a flute, even in the hands of an amateur, is never blatant, raucous, or disturbing; a moderate amount of practice rewards one with considerably more technique than is the case with many another instrument; it blends well with piano, or other accompaniment mediums, something to which brass instruments do not readily acquiesce; and every gamut of musical accomplishment is readily at one's bidding. Trills, delicate aerial passages of great brilliance, sustained and sober, melancholy effects, life, animation—all these await the rhapsodical utterance of music poets, amateur or otherwise. For unalloyed pleasure, organists, take up the flute as an avocation, if for nothing else.

Elsie Alexander, of the faculty of the Bush Conservatory, gave a most delightful recital Thursday evening, April 25th, at the Harriet Hammond McCormick Memorial Residence. This is the Chicago Young Women's Christian Association Building. The recital was in dedication of the building, and formally ushered the new and beautiful edifice into service.

The program included the following: *Sonata in A Major*, Scarlatti; *Pastorale Varié*, Mozart; *Sonata Op. 31, No. 3*, Beethoven; four numbers by Chopin, to wit: *Prelude, Op. 28, No. 16*; *Valse, Op. 69, No. 2*; *Etude, Op. 25, No. 6*; *Rondeau, Op. 16*; and a group consisting of *Etude Semblable*, Alkan; *Ondine*, Ravel; *Am Seegestade*, Smetana; *Rhapsody*, Liszt.

The first portion of the program (the Scarlatti, Mozart and Beethoven) was done in authoritative style and with a faithful regard for "traditional" rendering. Particularly was this true of the Beethoven. The second portion (the Chopin group) without doubt, was the most illuminating of the three. It is with Chopin that Miss Alexander reveals the profundity of her musicianship and depth of necessary poetical insight. She has specialized in works of the Pole, and I believe one would be quite safe in saying that she is accepted among erudite musicians as being an authority of high rank on the interpretation of Chopin. She is possessed of that *dan so vital* to correct presentation of his more brilliant passages and, in addition, displays a fully intelligent comprehension of what Chopin meant by *rubato*. The physical gestures which unconsciously accompany her various movements at the keyboard are an outward manifestation of the spirit and mind which animates her artistry; she is as expressive with her hands and arms as any symphony conductor. A recital of hers becomes not only an intellectually enlightened experience, but an optical pleasure as well. And why not? I know of nothing which more offends one's aesthetic sensibilities than awkward deportment at an instrument.

In the last group Elsie Alexander was astonishing! Every phase of technical requirement was represented, and much emotional content included as well. Particularly was this true in the Ravel number, which requires a certain mysticism in one's mood when playing it. The Liszt number, which closed the program, was purely a *bravura*, although very suitable to such a purpose.

Chicago numbers Elsie Alexander as one of the very few authoritative Chopin exponents and a concert pianist indubitably of high rank. This program upheld every tradition, and won new laurels for her.

The Annual Band Contest of the Chicago District preliminary was held April 15th at the Dreamland Auditorium under the auspices of the Chicago School Band Association. On this particular occasion none but the Parochial, or Catholic school bands participated. The old religious issue was raised between the public and parochial schools this year, and neither participated in the other's contest.

Well, nevertheless, the various bands which did participate, i. e., The Holy Trinity High School, Guido Mattei, Director; St. Alphonsus High School, Guido Mattei, Director; St. Mary Training School, A. De Grazia, Director; St. Hedwig's Orphanage, Albert Cook, Director; Visitation Grade School, Guido Mattei, Director; Mount Carmel High School, J. M. Stockdale, Director; St. George High School, Albert Cook, Director; and the De La Salle High School, Albert Cook, Director—all did well. If we had any preference it was for St. Alphonsus High School Band, which showed good judgment in selecting some of the lighter numbers and playing them well. Let us hope that next year the religious issue will be completely forgotten and that regardless of race, color, creed or religion all will participate in this worthy movement.

Washington, D. C.—The Vienna Mastersingers, under the direction of Professor Rudolf Ficker, one of the foremost authorities on mediaeval music, are to appear at the next festival of chamber music held by the Library of Congress. Of this organization, Carl Engel, at the time he was Chief of the Division of Music, had the following to say:

"The concert of 'Gothic Music' presented in the chapel of the Vienna Castle by its Choristers, the Vienna Mastersingers, under the direction of Professor Rudolf Ficker, at the time of the Beethoven Centennial in March, 1927, was among all the musical events of this wonderful celebration the most unusual and the one which made the most profound impression upon me." Concerning the appearance of the Mastersingers at the festival of chamber music, Mr. Engel continues:

"I believe that the nature of the music and the quality of the singers will make a strong artistic appeal, and that our audiences will relish the novelty furnished by an antiquity full of vital and unsuspected beauty."

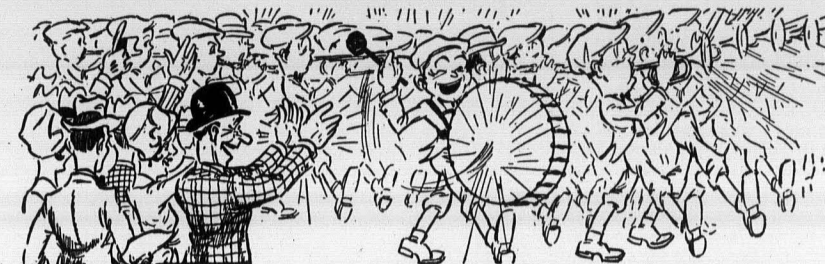
La Porte, Ind.—Paul W. LeResche is to direct the La Porte City Band this coming season, during which, in midsummer, the organization is to celebrate its fiftieth anniversary. Mr. LeResche, who has been connected with many notable bands, such as Weil's, the official band of the St. Louis Exposition, and Brooks' Band of Chicago, came to La Porte in 1918, and since then has been prominent in the city's musical activities. He is director of the Michigan City Boys' Band (75 pieces), the Junior Band of New Buffalo, Mich. (50 pieces), the Boys' and Girls' Band of Three Oaks, Mich. (30 pieces), and the Joseph C. Smith Boys' Band (40 pieces).

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Lesson Seven. Rhythm Studies.

Lesson Eight. A full explanation of this lesson is given on this page.

First Line C Major Rest

Second Lesson C Major Rest

Lesson Nine. Sixteenth Notes and Pieces.

Lesson Ten. Dotted Eighth Notes and Pieces.

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Lesson Twelve. Syncopation.

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Last Page. A programme Suggesting First Concert.

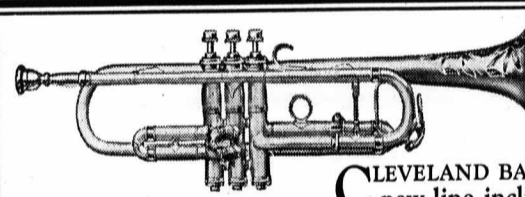
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IN BOSTON

THE last pair of this season's concerts of the Boston Symphony Orchestra, conducted by Mr. Koussevitzky, took place on April 26 and 27. It was a request program. Three weeks beforehand, ballots had been included in the program books, giving each member of the audience an opportunity to vote for three pieces: one symphony, one tone-poem, and one piece in other form, such as an overture, concerto, or suite. Request programs of this nature are no novelty outside of Boston, the Philadelphia Orchestra, for example, having had them as far back as the conductorship of Fritz Scheel, but in Symphony Hall this democratic feature had all the flavor of the novel and unexpected. It may have been considered in keeping with the present custom of inviting the Orchestra's public to contribute individually to the organization's annual deficit, or perhaps it was a test case by which Mr. Koussevitzky might learn in some detail the tastes and preferences of his audiences, or possibly it was to give the kickers, both radical and conservative, a chance to register their opinions on paper.

Exception to request programs has been taken, and not without reason, on the ground that, considering the limited number of concerts given by the orchestra, and the vast amount of music waiting for performance, it is a waste of time to give up one program to the repetition of pieces already familiar, if not hackneyed, and which have been played in the current season,—for on request programs, audiences never take advantage of the chance to hear again new or disputed compositions.

On the other hand, the tabulated results of the voting furnish food for thought, and if compared over a period of years, are not without interest.

For instance, both the Boston and Philadelphia orchestras gave request programs this season, and on both appears the *Meistersinger Overture*. Years ago, no request program was complete without the *Tannhäuser Overture*. If *Meistersinger* has supplanted *Tannhäuser* as the public's favorite overture, does that not show that the people's taste has improved? The exact figures of the Philadelphia ballot are not at hand, but in Boston the *Meistersinger* received just twice as many votes as the piece next in line which, by the way, was the Sibelius *Violin Concerto*.

Among the tone-poems, Ravel led off with his *La Valse*, no other than Richard Strauss came second with *Also Sprach Zarathustra*, and the third place was won by Debussy's *Afternoon of a Faun*. As the Strauss work is too long to combine with a symphony and the two other pieces voted for, Mr. Koussevitzky played Ravel's *Waltz* and Debussy's *Faun*. The choice of the waltz-poem is easy to understand and might have been anticipated, but the high vote received by Debussy seems really significant, for it is not so many years ago that people who thought they knew what they were talking—and writing—about were describing this charming work as a "meaningless tissue of chords," and classifying it as "caviar to the general." Other works polling a goodly number of votes were Scriabin's *Poem of Ecstasy* and Carpenter's *Skyscrapers*. Just how the public estimated *Skyscrapers* in comparison with Bloch's *America*—a natural comparison in view of their subjects—cannot be accurately told, since the pieces were not in the same class. Carpenter received twice as many actual votes as Bloch, but Carpenter was fifth among fifteen tone-poems, whereas Bloch was ninth in a list of twenty-four symphonies. In Philadelphia the winning tone-poem was Rimsky-Korsakoff's *Scheherazade*; not, perhaps,

what the dyed-in-the-wool classicists would approve most, but a choice with which we, personally, have no quarrel. It may not be a *tour de force* of "development" (thank Heaven!), but what musical imagination! If the public never favored anything less inspired, we should not complain.

The symphony selected by the Boston audiences was Tchaikovsky's *Fifth*. The *Pathetic* used to be the favorite, but as that was not on the ballot, not having been played this season, it cannot be said whether the *Fifth* has become more popular. Curiously enough, the second choice, both in Boston and Philadelphia, was the symphony of Cesar Franck—Franck, who for so long has been regarded more as a musician's composer, except perhaps for his spontaneous violin sonata. To the irreverent, it is cause for a certain amusement to see the sacred *Eroica* Symphony as low as seventh place, and the fact that the *Pastorale* came out a notch higher seems to prove that, if the *Eroica* is not permanently losing its hold, at any rate, it is possible to play the classic masterpieces too often, until public interest cools. In other words, a thing of beauty is not necessarily a joy forever, Mr. Keats to the contrary notwithstanding.

Whatever interpretation Mr. Koussevitzky may give to the ballot, we hope the fact that no very modern works came out on top will not lead him to make his programs any more conservative. Of course, if some of the reactionaries had their way, we should never be made aware, at least in Symphony Hall, that any music has been composed since Brahms. If these people ever get in control, the concerts should be given in the mummy room at the Art Museum, or in some safe deposit vault where heavy doors can be bolted to keep out any impertinent modern vibrations. Fortunately, we can't imagine Mr. Koussevitzky standing anywhere in a classical straight-jacket, and he is so popular with the audiences as a whole, that it seems to be understood that he can lead the Boston band as long as he cares to.

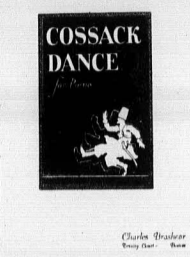
In all the arts, after all, our first duty—and to many of us our first interest—is with our contemporaries, the writers, painters, and composers who are living among us, and trying to interpret for us the world as it exists about us today. Allowing for a fundamental sameness of human nature, the world of today is not what it was in the time, even, of Mozart. We feel very differently about all sorts of matters now, and it requires a different kind of music to express those developments, aside from the fact that our musical vocabulary has been enormously enlarged in the last one hundred years.

In the theatre we have pretty well got away from so much artistic ancestor worship. In order to see a Shaw comedy or an O'Neill tragedy, we are not expected every time to listen to *The Rivals* or *Hamlet*, and we all know about how often we should go to the theatre if every season offered only the same plays of Shakespeare, Sheridan, Ibsen, and the other dramatic classics of the past. And how many of the Bach and Beethoven fans confine their reading to Homer, Dante, and the Bible? What is the matter with so many people's musical curiosity? So, Mr. Koussevitzky, give us the same mixture of old and new music, with the emphasis on the new, that you have been giving us. We may not like all the new things, especially at first hearing, but at least they do not put us to sleep, and it's better to go away from a concert mad than bored,—better for both the audience and the art of music. —Charles Repper

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Allegretto

PIANO

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25

MELODY

Meno mosso

f

rall.

a tempo

MELODY

26

Continued on page 39

Jacobs' Piano Folio of NOVELETTES, No 1

②

A Summer Dream

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Neutral Scenes, Filling-in,
Cheerful Situations

INTRO

Andante Moderato

P. HANS FLATH

PIANO

mf

f cresc.

accel.

rit.

ff

Moderato

mf

f

rit.

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27

MELODY

mf *a tempo*
f
mf *f*
rit *ff*
Piu mosso
f
p *p* *p rit* *f*
a tempo *f*
p *p* *p rit*

MELODY

28

Continued on page 37

Jacobs' Piano Folio
 of RAGS, Vol. 1

Turkish Towel Rag ^①

A RUB-DOWN

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 particularly for comedies

THOS. S. ALLEN
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PIANO

f *ff*
mf
L.H.
f

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 29

MELODY

MELODY

30

Continued on page 35

ORCHESTRA 75 cts

Arbutus.

Intermezzo.

M.A.E. DAVIS.

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31 MELODY

poco più mosso

f

Red. * Red. * Red. * Red. * Red. * Red. *

p

Red. * Red. * Red. simile

a tempo
l.h.

molto rit.

p con espressione
r.h.

Red. * Red. *

rubato

a tempo

poco rit.

p

Red. * Red. * Red. *

rubato

f

sfz

Red. * Red. * Red. *

MELODY

32

Più animato.

mf

sfz

mp

Red. * Red. * Red. *

dim. e rit.

mf

a tempo sfz

Red. * Red. * Red. *

cresc.

f

Red. * Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. *

poco rall.

mp

33

MELODY

a tempo
f

grandioso
cresc. *poco*

a poco *ff* *p* *r.h.* *a tempo* *l.h.*

rubato *a tempo* *poco rit.* *p*

rubato *f* *sfz*

TRIO
mf *ffp*

ffp *ffp* *mf*

ffp *f*

1 2

ff

Musical score for page 36, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef. Dynamics include *ff*, *mf*, and *ffp*. The music is in a minor key and features a steady eighth-note accompaniment in the bass and more complex rhythmic patterns in the treble.

MELODY

36

Musical score for page 37, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef. The tempo is marked *Andante con moto*. Dynamics include *mf*, *rit*, and *f a tempo*. The music is in a major key and features a steady eighth-note accompaniment in the bass and more complex rhythmic patterns in the treble. The score includes markings for *L.H.* and *R.H.* and contains several triplet markings.

37

MELODY

CODA

Moderato

Tempo I

mf *grazioso*

The musical score is written for piano and consists of several systems. It begins with a treble and bass clef, a key signature of one flat, and a common time signature. The first system includes a dynamic marking of *mf* and a tempo marking of *f*. The score features various musical notations such as triplets, slurs, and dynamic changes. The piece concludes with a CODA section marked *f* and *L.H.*, followed by a final dynamic marking of *ff* and a tempo change to *allarg.* The score ends with a double bar line and a *D.S. al* instruction.

MELODY

40

LAST Monday was Harvard Night at the Pops. The orchestral pieces chosen as being appropriate to the occasion were by Paisiello, Purcell, Beethoven, Rossini, Wagner, Casella, Ponchielli, Strauss and Elgar. Perhaps it could be explained to us (we make bold to claim average intelligence), but at first sight it is difficult to see what makes this assortment of composers more suitable for Harvard Night than for a night consecrated to the Meadville Theological Seminary, or Mt. Union College at Alliance, Ohio.

What's that? Oh yes, the Harvard Glee Club was present and sang a number from *The Gondoliers*, Irish and Italian folk songs, an *Ancient* (we stress the word) German Carol, and songs by Stephen Paxton (1725-1787) and Thomas Morley (1557-1603).

Two conclusions might be drawn from the above evidence: that Harvard numbers no composers of any account among her sons, or that her music department is still living in the 17th and 18th centuries, with occasional bold excursions into the radical 19th, and does not recognize any musical manifestations of our own era.

Fortunately, neither conclusion is correct, and we have another illustration of the danger of judging by circumstantial evidence alone. Among composers who are Harvard men there is no less a musician than John Alden Carpenter; also Edward Burlingame Hill, Frederick S. Converse, Percy Lee Atherton, William Heilman, Edward Ballantine, John Densmore, and Charles Repper, — to mention a few names which come readily to mind. All of these men have written music that would have been worth hearing as well as appropriate to the university program. Personally, we would prefer the poorest piece that Carpenter ever penned to Rossini's overture to *The Siege of Corinth*.

Possibly the explanation has a parallel in the field of summer band concerts. For example, you will hear a concert one week by X's band, next week by Y's organization, and later by Z's aggregation. On close inspection, a person well acquainted with bandsmen will see that many of the players in all three bands are the same, but that they wear different hats, according to the name under which they happen to be playing. Possibly something similar happens at Symphony Hall. The Pop programs may be made out according to type for some time ahead, then when it is decided to have, say, a Harvard Night, the printer merely inserts that title under whatever date is chosen.

Of course, the touch of local color was added, in appearance, by the Glee Club, though their selections were no more representative of Harvard than those of the orchestra. It might be supposed that music at Harvard consists merely in going over and over the things of the past, and that original composition is not encouraged, but such, we are glad to say, is far from the case. In fact, the music faculty includes at least three composers of noted ability, and the head of the department, Prof. Walter R. Spalding, is a man of catholic taste, and one who has taken a cordial attitude toward all forms of musical activity. — R. Z.

Metropolitan Review

AT the Metropolitan: *Gentlemen of the Press*, a one hundred per cent talkie, and by all standards of the breed, good. To be sure there is, at times, the same old haphazard synchronizing of lip and voice; nose blowings still have analogy with the blasts which leveled Jericho; and often the voices have a curious effect of proceeding anywhere except from the throats of the actors to whom the lines are given. Granted all these things, there are signs of improvement. The characters in this opus did not hiss their way through their parts, and the words given them, while not always of a nature to delight the agents of Purity Leagues and such, were, nevertheless,

conceivably written by and for persons of reasonable intelligence.

The story is essentially tragic, with the highlights of humor arising naturally from consistent character drawing, rather than being their own excuse, as is so often, and regrettably, the case. Walter Huston, as the newspaper man whose passion for his profession has made him desert his dearly loved daughter in every crisis which life has forced on her, even that of her entrance into the Great Unknown; Katherine Frances, who is given the part of a one-thousand-watt vamp, voltage unknown, but certainly considerable; Charles Ruggles, the constant inebriate; and Betty Lawford, the sweet, — though praise be to Allah, far from sugary daughter — all are of exceeding excellence in their respective rôles, as indeed can be said of the entire cast. The character types are well chosen, and the newspaper atmosphere is authentic, so I am told by those unfortunately in a position to know.

The picture well exemplifies the fact that dialogue, when well written, is an unquestioned asset to films which depend upon their dramatic quality to put them over. On the other hand, those persons who, like the writer, found in certain exceptional silent pictures pabulum for their aesthetic yearnings, are doomed to search vainly in the vocal type for anything of the sort. In short, while the talking picture is interesting and capable of holding the attention, it is not — and I am under the impression, never will be — a thing of beauty. The intolerably raucous quality of the voices would effectually dispose of any such eventuality, even if other considerations, such as the passing of soft-focus photography, did not enter into the matter.

That there is still much for impressarios of these synthetic dramas to learn about the medium with which they are now experimenting, is quite in evidence. For instance, there were certain group scenes, exposed to my eyes and flung at my ears during this picture, in which close-ups had been made of one or two of the principal characters, but with an additional character in the background, badly out of focus, to whom was given a word or two to say. The effect of these misty personages spouting lines with massive vitaphonic diction was a bit more than disconcerting.

Whether my digestion is improving, or the stage shows at the Met are getting better, I am not prepared to state. Whatever the cause, I must admit enjoying quite thoroughly the last two productions witnessed at this house. Possibly, this week I was put in an unusually good humor by the fact that the stage was entirely bare of jazz-band and leader. I am more firmly than ever convinced, by this fact, that a long cherished tenet of mine is sound — "Jazz bands should be heard and not seen." The stage offering, quite gorgeous, was yclept *Fifth Avenue*, and the acts which comprised it were given under captions such as "Toys," "Perfumes," "The Pet Shop," et cetera, et cetera; the whole a well-balanced bill of dancing, singing, dog-training, comedy, and acrobatics. Good stuff throughout.

The Metropolitan "Grand Orchestra" (I suppose I should drop the supercilious quotation marks on the principle that any orchestra is "grand" in these benighted days) was shepherded through a selection, *Chanson Russe*, which carried such diverse elements as Tchaikovsky's *1812* and the much-broadcast *Black Eyes*, of Gypsy origin. Mr. Guy Harrison, the guest conductor, led the metamorphosed jazz band in the grand manner, stern of mien, and with lordly sweep of baton. Of course, gentle reader, this is what is termed, in knowing circles, "showmanship." Exterior to his flamboyant style, I have nothing against the gentleman — who, as a matter of fact, quite successfully put over his stuff with the pop-eyed audience. Neither do I seriously object to floridity of baton technic in motion picture houses — not when this fulsome is backed up by a reasonable number of players; in the pres-

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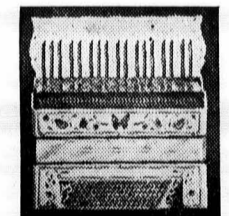
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Continued on page 56

You Can Take It or Leave It

By ALFRED SPRISLER

What I Do Not Like in the New Music

THE INSCRUTABLE COMMANDS OF JETBLACK FATE
A tone poem for Russian horn band, pantaleone, kooos
and megaphone, by Boris Boleslav Pobjrakushka.

A hundred years ago today, back in 1924, a sports writer for the Dingus, Kentucky, Herald-Tribune-Morning Post, came out of the Grande Hotel Métropolitain in Leningrad, slipped on a dangling participle on the top step, slid and ricocheted into a waiting droschki. The driver, who later became Soviet Commissar of Education concerning Higher Explosives, at once drove the unfortunate man, alleged to be Engelbert Fleep, a big maple sugar man from Meddy-bemps, Maine, to Angougouppous' American Bar. This chain of events led to Fleep's meeting, in a small French drycleaning establishment on Elm street, Vixen, N. C., with Boris Boleslav Pobjrakushka, who, while Fleep waited to have the fifteenth line in a sonnet to Spring polished, was engaged in stuffing a horned toad and two white dodo birds.

By a few pertinent queries Fleep learned that Pobjrakushka was a composer who had taken up taxidermy in order to make an adequate living. Thrust into a confidential intimacy by a mutual taste in paleontology and comic sections, the Russian told Fleep of this tone poem. Fleep enlisted the aid of the local Cigarmakers' Union, which that following year gave a gala performance of the work with Pobjrakushka acting as chief usher.

The *Inscrutable Commands of Jetblack Fate* is emphatically Russian. It causes one to think of tiny samovars, gaily bedecked in their variegated pogroms, cheerfully dancing and singing to the dulcet tones of a quaint mujik. It has in it the Weltschmerz of the Russian expatriate longing for his little, ivy-covered vodka on the banks of some river or other. It is indeed the soul of Russia, gay, sad, melancholy, sanguine, phlegmatic and obnoxious.

One wonders indeed how a tone poem, even one that takes four hours and sixteen centimetres in its periphery, could contain so many conflicting and discrete elements. Pobjrakushka himself wondered this very thing; but he had written the notes, and they simply had to be played somehow.

Then he remembered that in his youth he had once heard a Russian horn band. It had made such an impression upon him that he never wished to hear another. Yet it was in the horn band that Pobjrakushka, whom we shall hereafter call Stotoszczewski to save the proofreader's eyes, found the ultimate solution to his problem.

The Russian horn band is peculiar in that each horn is capable of playing only one note, and at times that is too much. The player merely waits until his particular note fits into the harmony, and then he blows that note lustily and with much gusto. Stotoszczewski computed the number of different notes in his composition with a slide rule, a theodolite and an adding machine, and came to the conclusion he would need a band of eighty-three pieces. He applied to the governor of the prison in his native town of Plokhograd, in the government of Plutostvo, Siberia, for the necessary men. This prison was used for political criminals guilty of being soap-box orators, and Pobjrakushka, or, Stotoszczewski, as he was called for short, thought they would all be able to blow their own horns. But the governor was moved by the supplications of the unfortunate victims, and granted clemency to some of the less vicious, so that the composer had only forty men for his band. He was, wallowing momentarily in the vernacular, stumped.

But while poring through the pages of the St. Petersburg Sanskrit Lexicon he discovered that the pantaleone would fill the bill admirably. This instrument was invented for no good reason in the eighteenth century by Pantaleon Hebenstreit, was nine feet long, four feet wide, and had 186 gut strings on which the performer played with two small sticks. But in spite of the pantaleone and the horn band Pobjrakushka lacked one note, which he represented in the score as Bx, which may be solved by using the formula $2(b+B'-x)$, x naturally equalling 186 vibrations per second. For a time the problem seemed too much for even Pobjrakushka's astuteness. At last he found that the Persian kooos, if struck with a sponge rubber mallet, yielded a note approximately $2(b+B'=x)$, but x he found to his infinite chagrin, equalled 187 vibrations. He found the solution while watching a football game between the robots and the balalaikas from the Propaganda Instructorium, when the cheerleader yelled through the large end of a megaphone. Pobjrakushka found, upon rushing to his laboratory, that the note yielded by the kooos filtered through the megaphone in this fashion gave the required note. But by this time there was a nationwide protest against using convict labor, the backing of the government

was withdrawn, and Pobjrakushka retired to Fireworks, Illinois, in despair.

Following the gala performance of *The Inscrutable Commands of Jetblack Fate* Pobjrakushka was recalled to Russia, where he at present is a crossing watchman on the Umsk-Omsk Railway, a position he owes, according to his biographer, Mr. Fleep, to his reputation as a composer.

Obsolete Musical Instruments

2. THE ZZZJOANW

IN A very old book on musicology written by Izaak Smink (1867-1892) there is a reference, according to our valued correspondent, Miss Hazel Hitch, of Chloride, Iron County, Missouri, to an instrument called the zzzjoanw. Miss Hitch very properly wishes to know all about the zzzjoanw, which at first glance appears to be what printers call a pi-line. Pi-lines usually take the form of *etionshrdlu*, which, it is to be believed, every newspaper reader has seen at some time or other. However, in spite of the difficulties attending scientific investigation in an office in which the radiator obstinately refuses to rade, we are prepared to say we can explain everything about the zzzjoanw.

From its appearance one might believe the word related to that class of ancient stringed instruments of which the *cruth* is one, for *cruth*, like zzzjoanw, apparently doesn't spell anything. The idiotic use of the *w* caused that decision, which was reversed by the two *s*'s, plainly showing a Polish influence. But since there is no *z* in Polish all investigation came to an abrupt halt. Thomas W. Belk, the furnace man at the Hasty, Colorado, free library, suggested that zzzjoanw was the invention of a crossword puzzle engineer by the name of Englebert Liverhauser. From then on the problem was easy, and the word was finally found to be the Maori term for: 1. drum; 2. five; 3. conclusion. It is pronounced *shaar*, as in George Bernard, although no one seems to know exactly why.

The zzzjoanw was used principally in the martial music of the Kirghises and Tartars, as the August Wellner Söhne Aktiengesellschaft, Aue i. Sa. V., manufacturers of table silver, swords and breadknives, wrote in their stirring poem beginning:

Von den Tataren und Kirghisen,
Historisch sicher ist bewiesen . . .

leading into the majestic closing figure:

. . . Wellner nahm es wahr:
Alpaka lernte er erliegen.

From this it can be easily seen that the early influence of the zzzjoanw on ecclesiastical music was so great that the Grand Lama of Tibet, in plenary session composed of the delegates of the Italian Restaurateurs Association of Conshohocken, Pa., gave forth his famous pronouncement *Asti Desikoddanagare Devasarna* in 412 A. D., which, although it allowed the use of the *zz*—pardon me—zzzjoanw when it meant *drum*, permitted the performance of the zzzjoanw when it meant *five* by a duly licensed hydraulic engineer. There is no record of the zzzjoanw when it meant *conclusion*.

Undismayed by this, the younger composers who loved the zzzjoanw's peculiar nasal timbre began to use it in secular music. This gave rise to a series, interminable as it seemed, of what were called roughly the *Rheinweinwahn-simmigerückelantasten*. In these remarkable compositions for zzzjoanw, meaning drum and five alternately, the quarter tone scale was discovered. But what with the coming of the Bohemian accordion and the decadence of the zwerchpfeiff, the popularity of the zzzjoanw has suffered. The claim of Asbestos Byrnes, of Birmingham, Ala., that he heard a zzzjoanw broadcast from Station SAPP is fortunately untrue. What Mr. Byrnes heard was static, mixed with the tibia, sixty-four foot diapason, cowbells and nux vomica.

Zzzjoanw (meaning "conclusion").
(Editor's Note:—There is such a word as zzzjoanw. It appears at the foot of page 307 of *The Music Lover's Cyclopaedia*, edited by Rupert Hughes, and published by the indefatigable Doubleday, Page & Company.)

There was a young fellow named Summer
Who in his spare time was a drummer,
But to practice he'd come
Without his bass drum,
For Summer by trade was a plumber.

"Hello, Yourself" Sez Fred



FRED WARING

ABOVE we present the talented leader of Waring's Pennsylvanians who, with his orchestra, is now being featured in *Hello Yourself*. Fred's aggregation of stellar luminaries (we like that phrase, don't you?) is of a rhythmic calibre calculated to make even the Sphinx twitch an eager paw. However, the gentleman does not confine himself to the jazz motif in its primal innocence unadorned, and he has announced, recently, his intention of presenting to his public fresh-laid and water-glassed performances of Arthur Schwartz's *Song of the Riveter*, the preservative to be applied by the Victor Talking Machine Co. *The Rhapsody in Blue* had its Paul Whiteman, the *Song of the Riveter* is to have its Fred Waring. "C'est juste," as they say on the Rhine.

Whoopie Amongst the Ancients

IT recently was reported in the press that certain ancient musical instruments, bearing a strong resemblance to some of the modern, had been unearthed in mysterious old Mexico by an archaeologist. The excavated instruments are said to be constructed closely along the lines of the modern saxophone and clarinet; in fact, Shades of Sax and Boehm! practically identical with them. There also was a well-preserved drum that closely resembled the drums of today. And thus does a shadowy hand from the prehistoric past reach out to the present as a reminder. Drum, saxophone and clarinet! It raises the thought that perhaps the young men and maidens of times too remotely distant even for record, may have danced to their own jazz orchestras. Nor is this altogether strange, when we consider the number of primitive tribes of savage peoples living in the seclusion of isolated jungles, that today hold their tribal dances to a barbaric, broken rhythm—practically jazz.

Possibly one significance of the resurrection of these ancient instruments, which so resemble those of today, is that they existed thousands of years before ever being known or thought of by moderns; held music sway through their little day, only to be buried at last in centuries upon centuries of oblivion. Another significant point is the indubitable knowledge brought by their finding that, after all, the human race lives and moves in circles. Perhaps the many people of today who dislike and even abhor jazz bands, jazz dances, jazz music, may rejoice in the thought that it is possible for what has occurred before to occur again.

Life and Death of a Great Composer

"... poor César Franck, who scurried to his organ loft, scurried home to add ten measures to the symphony in progress, was scurrying to an appointment on the day he scurried under the wheel of a horse-cab and, being very old and worn by much scurrying, lay down and died."

—James Whitaker, in *Musical America*.

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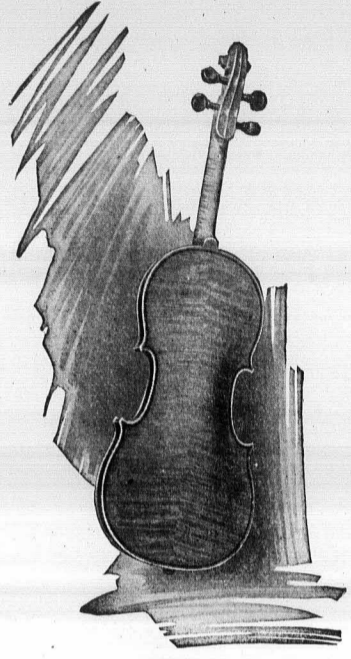
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HAVING considered, in last month's article, playing as a practical preparation for quartet or other type of ensemble playing, which latter, in detail, includes the essentials of orchestral requirements, let me say something to that young violinist who, having done well with duets, sits himself down with three others for his first quartet practice. Illogically, this is often undertaken without a teacher; the more advanced student playing first violin, the less schooled player, second, with the viola player and 'cellist responsible for seemingly less difficult parts.

They start in. They have all been duet players; they have played more complicated music in duets than that now being attempted, but the duets have been more successful. Why should similar passages be more difficult to play well in quartet work than in a duet recently played with one's teacher? The answer is not hard to arrive at. It is because the teacher, presumably an excellent violinist, led his pupil through, let us say, an *Allegro* made up of melodies and passage work, his own playing serving constantly as a model which the pupil instinctively imitated, and to which he could safely cling.

Through this practice the pupil had acquired a fairly good hearing of music in two parts, or, at least, music as made by another and himself, whether actually in two parts or not. (There are double stops in duets, now and then.) Even if he had not heard all that his teacher was doing, he had become accustomed to the latter's entrances, and learned by some little musical understanding, as well as by counting his time, how to come in correctly with his own part. Do these helpful conditions prevail when four, quite likely, poorly-matched players start quartet rehearsals?

This question is easily answered by a decided negative. One of the governing unfavorable conditions may be that the players, as hinted at above, are poorly matched, and this fact may not be discovered until the attempt is made to play the first movement of a quartet. The steady, reliable playing of the teacher, which was vouchsafed these players in their duet work, is absent. They must paddle their own canoe. Everything went so smoothly with the teacher at the stern and the pupil at the bow, both dipping their paddles rhythmically and evenly, but the teacher has landed, and three others have clambered aboard. What a change! They are strong; they are individually eager to paddle that canoe successfully. Because of this desire of the three new ones to get the craft ahead, they work hard, antagonize each other, and cause the paddler in the bow to lose that rhythmic stroke on which he had prided himself. Finally, after working against each other for a while, they somehow manage to get ahead until they stick on a snag, and in the struggle to free their craft, they all tip over and have to swim ashore. Having righted the canoe, they start out again, and eventually get so that they can paddle without capsizing; nevertheless, they should have had a coach in the first place.

Whether beginners in quartet playing have a teacher or not, it will be best to select easy student quartets for the first trials. The players should not allow themselves to become so absorbed in their individual parts that they fail to listen to each other. Ensemble playing should not only help to better performance, but should advance the musicianship of the players. In quartet playing there is, of course, more to listen to than in duet playing. There is nothing more important for progress and real satisfaction in music than the habit of listening, concentrating, hearing as much as you can of the other parts while playing your own. If you begin this early, and persistently try to hear more and more of what the other players are doing, you will derive an increasing benefit from quartet playing. Incidentally, you will hear more clearly how the others are playing their parts, and, for that matter, how you are playing your own part. While this may not be wholly gratifying, it is quite likely to lead to mutual confessions, and you may start again, this time at a slower, less reckless tempo.

The habit of concentration, as I have said, may be, and should be, cultivated. Many excellent performers are not good listeners except to what they are themselves playing. If their interest in violin playing has been mainly in the technical side, which we admit is alluring in itself, the musician demands of good quartet playing will open up something new to them. The teacher of a quartet of fairly good technical players will be in a position to tell them many things which they should know. This information may lead to a change in their habits of practice. They may, for instance, learn that a finished performance of certain measures, hitherto considered perfectly easy, will require a new conception and more careful and artistic

practice if they expect to please a knowing and critical teacher. A great many of us, from a musical point of view, have not been brought up fairly and consistently, anyway. In this country, at least, we have not as a rule been led to begin ensemble playing early enough. Many of us know that if the opportunity had presented itself, and we had known enough to grasp it, our plans for development would have been changed very much for the better.

One of the most talented pupils I have had, from the viewpoint of technic (he came to me quite advanced in this line) could not play a Pleyel duet musically. His intonation was uncertain and his rhythm very hard to locate. In the fearful complexity of a duet he lost both place and peace of mind. By much patience I restored him to proper balance, so that in a few months he became aware of the musical detail of his own part, and was delighted with the fact that it fitted his teacher's. In doing this, I gave him a realization that, while his playing had formerly been wild and chaotic, it had now become controlled and orderly.

In my own early lessons my teacher devoted a large part of the hour to duet playing. In fact, the Spohr method, from which, at that time, my musical nourishment was drawn, is made up largely of excellent duets too difficult for the average beginner. To these, other duets in a more concerted form were added. I got through them all fairly well, considering I did not know how to play. At no time during this period did I have a conception of the possibilities of either tone or expression in violin playing. My teacher, who was most conscientious in every way, finding that it had been decided I should make music my vocation, refused to take further responsibility in the fear that, somehow, he might misguide me. This led to a ten-week period of study in Boston, where I had my first hearing of pupils who had been through quite a different course from my own.

There were four girls in the class to which I was admitted. They were all studying the *Andante* of De Bériot's Seventh Concerto. It has a plaintive melody. Two of the girls had played it with, to me, a beautiful, songful tone, a second violin being improvised by our teacher, Julius Eichberg. I had not supposed that any but great artists could make such music. A third girl had her turn at it. Then Mr. Eichberg wheeled around in his chair and glared with mock severity at a harmless-looking child whom I had hardly noticed, and said, "Lilly, you may play now." The child played better than any of the others. I was thrown in such a panic by what seemed to me almost impossible effects from only two violins, that my own playing, when I was called on, was very much worse than usual.

However, I overcame an inclination to return to my native health by the next train, and during the next ten weeks I became gradually less awe-stricken and measurably well established in the class. As I remember our relative qualities, the girls had better tones, and did not work as hard in playing as I did. To my own credit, if it were a credit, I had more speed, which they greatly admired. I was rather better in reading, due to the early duets and orchestra playing, mostly for dancing, which latter was conducive to speed, reading, and endurance. It may be gathered from failings in early experiences that playing ensemble, in whatever numbers, should be a summation in the musicianship of all that the players previously have learned. Under good teaching, unexpected weak spots come up for correction, and the way to strengthen them is pointed out.

In quartet or any string ensemble practice, especially, of course, among amateurs, it is most advisable to have a string player, preferably a well-schooled violin player, as a teacher or coach. There are very few amateur quartets which do well by themselves. Professional players who form quartets with the object of getting engagements, often go to someone whom they consider an authority, for instruction.

In studying quartet parts, the player should not neglect the effect of the solo tone. In general it may be more restrained, more circumscribed than in actual solo work, as the player must give way now and then to the others, but let the quartet player retain charm of tone if he has it; if not, let him cultivate it. We sometimes wonder if a player, professional or amateur, who half his life has been fed exclusively on different combinations of ensemble playing, may not (without being checked up) acquire a habit of counting time with such grim determination that a little phrasing from a fellow player appears a most incongruous presumption. On the other hand, we fear that there are, still at large, violin solo players who have never known the

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restraining influence of, let us say, the musicianly morale; the ensemble players who conform to law and order in music. Some of these wild soloists are said to be so averse to the company of established musical society that they refuse to be converted. They will concede nothing. They positively refuse to count or keep time under any circumstances.

Irene's Washington Letter

Hello Everybody:

Much seems to have happened of late, and my entire day was spoiled recently when I heard from Clark Fiers, who told me he had quit organing, temporarily, at least, and was enjoying life with his parents at Kankakee, Illinois. Hasn't made up his mind whether he will write love stories or enter the endurance test for flagpole "sitters." I think years on the organ bench would qualify him for the latter job. . . . Mirabel Lindsay took the musical world by the ears when she announced her immediate marriage to Earle Bekner of Chicago. But we all "riz" to the occasion and gave her a round of breakfasts, lunches, and midnight parties which kept her in such a whirl that she almost forgot to pack her wedding silver. Two outstanding events were a breakfast given by Mrs. Robertshaw, her associate organist and close friend, and a general Whoopee and Din by the Capitol City Theatre Organists' Club. The Club picked on Sylvia Kaplowitz as hostess, because she has a beautiful home which includes a ballroom and two reception rooms on the lower floor. These we immediately took over. The Club gave Mirabel a lovely beaded bag, and she promised to carry it with her on the last few fatal steps as Mirabel Lindsay. After the presentation, made by Harry Marvell and Dan Breeskin, Mirabel tried to say thank you, but cried instead, so everyone helped her open the box. Mirabel was popular in the Congressional set here, but she said our Club party meant more to her than any ever tendered her. . . . A most enjoyable concert was given by Sophocles T. Papas at Barker Hall on April 18th. The Columbia Club of String and Fretted Instruments, under the direction of Mr. Papas, gave its third annual concert followed by a dance. Mr. Papas, guitarist, and his talented wife, Eveline Monico, gave a joint recital at the exclusive Congressional Country Club a few Sundays ago. These engagements are considered the musical plums of the season. Mr. and Mrs. Papas also entertained at a musicale in honor of Madame Carlos de Davila. . . . Ruth and Grant Linn shook the dust of North Carolina from their feet, repacked their trunks and, after a short trip to St. Augustine, Fla., wended their way to Columbus, Ohio, their home town. They expect to go to the West Coast some time in June. . . . Viola Abrams, as one of the McQuarrie Harp Act, is with the New York show, *Pleasure Bound*. . . . Visited a slick little theatre this evening, the Sylvan, and found Mary T. Wells, one of my pupils, watching the picture with a satisfied grin on her face. Reason? She works three nights, and listens to the sound pictures the rest of the week. . . . Gene Stewart is still monarch of the music at the Staunton, and plays jazz or classic with equal ease, although he leans toward legitimate organ, having taken a couple of scholarships at Peabody Conservatory. He was one of my organ pupils last year. . . . Went over to play contract bridge with Arthur Thatcher and found they had put him to work. Two silent pictures in a week. Frances Higgins is also working harder these days. Although sound-equipped, the York has had a goodly share of silenters lately. . . . Glenn Ashley, one of Washington's pioneer organists, quit us cold, and already has a prosperous insurance business. Milton Davis is again at the Tivoli Wurlitzer. Sound inspection job has been turned over to one of the projectionists. . . . Wesley Eddy, our only claim to master of ceremonies, leaves the Palace after seventy-five weeks of popularity. . . . Captain Stannard and the United States Army Band left for a six-weeks' tour of Spain. Some inducement to join the army with a trip abroad like that. . . . Captain Taylor Branson will lead his Marine Band through a series of summer concerts, and, likewise, Lieutenant Charles Benter will give his summer concerts with the United States Navy Band. All will be on the air regularly. . . . The Royal Belgian Guard Band of eighty pieces was entertained by the United States Marine Band during their two-day stay here. They were taken to Mt. Vernon and played in front of the Washington home. They were received at the White House Friday afternoon, and Friday evening played at Poli's Theatre before a distinguished audience of Washington society and foreign diplomats, headed by the Belgian Ambassador and his Staff. . . . R. C. A. Sound Equipment is the best thing I have heard in the way of canned music, and the talkies at Takoma, "Home of the R. C. A." are bringing in splendid business, with no kicks about equipment, which

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is rumored to have cost twenty thousand. . . . The Keith Albee Building, closed since November, is up for sale, according to the rental agents. Unless I miss my guess, the new Wurlitzer is full of rats and ciphers by this time. . . . Adrienne Wells has returned to Washington after a visit to New York and Richmond. She was formerly organist at the York. Having a flair for art, she is now taking up commercial art as a study, and is doing relief work at one of the theatres. . . . Morton Floodas is still at the Fox as organist. Quite unusual for one organist to stay there so long, although the changes were all made by Jack Stebbins, and things quieted down after Stebbins went to Detroit. Floodas is very popular with the local crowd. He came here from Chicago. . . . Edwin Cruitt, not John, did the solo with Lindsay at the Ambassador Theatre. Cruitt has been playing associate organ with Margaret Libby at the Avenue Grand for the past few weeks. . . . Harlan Knapp went back to the Rialto when it opened. A new man named Jean Hoffman is associate. Carl Weyforth has the orchestra. *Show Boat* is said to have done twenty-six thousand dollars the first week. Some clean-up.

IRENE JUNO.

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The Saxophonist CONDUCTED BY **W. A. ERNST**

IN reading voice, violin, or piano parts on either the Eb alto, or the baritone saxophone, the notes must be transposed a line or a space lower, as the case may be. Every note on these instruments, to be in unison with the piano, voice, violin, or any C instrument, must sound a minor third lower (one tone and a half). Therefore, when playing the key of G on the piano (one sharp), a minor third lower will give the key of E (four sharps) on the saxophone.

Accidentals

You possibly know that from the third to the fourth, and from the seventh to the eighth tone of any scale is only a half-step. For instance, in the scale of C, the half-steps are from E to F and from B to C. On account of these half-steps there are three notes in all scales where one cannot use the same accidentals when transposing a third lower. These notes are E, A and B. Should you transpose these notes a line or space lower, they would be major thirds (two whole tones).

When B, E, or A are flatted by an accidental in your music, you must play the third lower as a natural note. Thus B would be played G# and Eb would become C#. When an accidental makes any of these three notes natural, in transposition, the corresponding notes are sharpened. Thus B would be played G#; A#; F#; and Eb, C#. On their being sharpened by an accidental, the transposition will call for a double sharp on the Eb saxophone. B# would be G double sharp, or A#. A# would be played F double sharp, or G#. E# would be played C double sharp, or D#.

As I have formerly said, these instruments do not offer great difficulties in transposition, but there are a few rules that one should remember, and it is better to bear them in mind than to be a "flop" on a good job. Do not forget the three notes, — B, E, and A. One good way to remember is to think of them as being the first three flats to be used in key signatures, B, E, and A.

Example No. 1.

Violin.

Saxophone

Violin

Saxophone

The study of chords—their construction and progressions—is now considered indispensable to almost every type of saxophone playing; they are played on the saxophone, of course, in broken form (arpeggios). In the dance orchestra, chords form the basis of most of the figurations. If the player is thoroughly familiar with the chords and their progressions, sight reading will be found much easier. As for the player who aspires to play hot—it is recognized that chords are the first steps to be mastered in the ultimate accomplishment of this trick; not only the chords themselves, but the chords as used in the various keys.

In all branches of music it is becoming a matter of the survival of the fittest, and in order to survive, one must be able to handle all types of playing. If nothing else is gained from chords, there is a "million dollars" worth of technique to be acquired by their use as one's musical "daily dozen."

Dance orchestra playing seems to be chosen by the majority as the most popular type, so I will give the chords generally used in dance orchestras.

Example No. 2.

Chord of C.

Chord of G.

Chord of D.

Chord of A.

Chord of E.

Chord of F.

The player should also know what chords to play in the various keys, especially if he expects to improvise a hot chorus or play around the melody. Hot playing may go out in the future, but it certainly is in full swing now. I have heard several big bands on Broadway within the past few weeks, and can see no lowering of temperature, as yet.

The following is a chart of chords to be used in the most popular dance keys.

Example No. 3.

Key of C

Key of G

Key of D

Key of A

Key of E

Key of F

Needless to say, these chords should be worked out from the lowest to the highest possible note on your saxophone, and be played fluently from memory.

I have been reading your article in the last issue of the JACOBS ORCHESTRA MONTHLY, and I have also looked over several previous articles on transposing, but cannot seem to find just what I want.

What I want to get at is how to read in thirds, with the Eb alto saxophone melody part, to be played just as if it were two altos playing a duet in thirds. I can grasp the idea of key transposing for Eb and Bb saxophones, but I cannot apply the principle to thirds. I have enclosed an example; will you please fill it in? I would be much obliged for the information.

—C. H. T., Lowell, Mass.

In order to play in thirds, as you mention, play one degree higher than the alto saxophone part, on your tenor saxophone in the required key. If the alto saxophone part is in the key of F, the tenor saxophone part would be in the key of Bb.

Now if you should care to play in sixths, your transposition would be a little easier, and I think you would like the effect better. In playing sixths, play a line or a space lower. If your alto note is F, play D on your tenor; if the alto note is G, play E on the tenor in the required key. Of course this is not a correct way of playing a duet, that is, note for note in sixths or thirds, but it is excellent practice, and you will get a lot of pleasure out of it.

Bb Alto Saxophone

Bb Tenor Saxophone

Lower notes in sixths upper notes in thirds

I have used the melody part you have enclosed to make the matter clear to you, and no doubt this will be tried by a lot of other saxophone students. All sorts of saxophone problems will be cheerfully answered in these columns.

Will you please inform me where I can get a good bass clef method for the saxophone? I have read your recent article in the JACOBS MUSIC MAGAZINES and am interested in putting the C tenor to the usage suggested by you. Thank you very much.

—O. B. B., North Dakota.

For learning the bass clef for C tenor saxophone, I suggest that you procure a copy of K. E. Thompson's Practical Studies in Bass Clef for Saxophone, or some easy 'cello method in bass clef, or practice any easy 'cello part.

Will you kindly let me know the easiest possible fingering for the following passage?

Musical notation for a passage.

I have always fingered it the following way: D and F#, in the usual manner; A#, the octave key open, first and second fingers of left hand, and then the side key, pressing it down with middle finger of right hand, then pressing down the high E key with first finger of the right hand and high D the usual way. If there is an easier way of executing this passage, will you kindly let me know?

—E. D., River Forest, Ill.

The best fingering for the passage you submitted is as follows: D, first three fingers of left hand and first three fingers of right hand. F#, first three fingers of right hand and second finger of right hand. A#, first finger of left hand and second finger of right hand. E, D, and D#, key open, and high E key operated with first finger of right hand on top side key.

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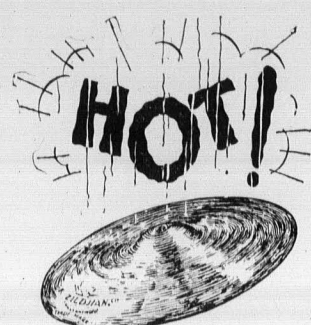
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The Drummer

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George L. Stone

LAST month we left Mr. Holt as the Sousa Special was hustling him from Minneapolis to Fargo, North Dakota, and just as the "Al" Smith Special was politely sidetracked to allow the "March King" and his band a clear right of way. This month we pick up the diary at Fargo.—[The Drummer.]

Frank Holt's Diary Continues

At Fargo, one of my 38's went bad, and as you cannot buy guns in No. Dakota without a license which is 24 hours old I got a fellow to carry me over into Minn., and there I got a new gun in Moorwood. Next morning our call was 6:00 A. M. so as to make a 7:15 train to Minot, but it was after 8:00 before our train was made up. That day they had our drum section up on a cement landing above the stage in the high school Auditorium, and my revolvers sounded like young cannons. They brought down a lot of dust and other things over the boys on the stage. Got a thrill about 3:00 A. M. when we heard someone trying to unlock our door. I remembered there had been a lot of hold-ups around town, so we asked questions, but didn't open any doors, as we had just been paid that night. After a three-hour ride we pulled into Williston, No. Dak., and I was lucky in getting into the hotel as many of the boys stopped at private homes. Struck a real eating place there called "Hogan's Place," so don't pass this up if you ever hit the town. Next day we played at the "largest garage" in Glendive, Mont. The whole town, pretty near, was at the station to greet us, and it looked like circus day. We only did an afternoon concert (had the night off), and maybe it wouldn't be stretching it to say "there was a hot time in the old town tonight."

Next morning we rode down through the "Bad Lands," passing "Hungry Joe" (a mountain). Passed very near to Teddy Roosevelt's ranch and his log cabin, now on the Capitol Grounds at Bismarck, N. Dak. After about three and one-half hours we reached Dickinson, N. Dak., where we did an afternoon concert at the State Normal School. Left on 5:00 P. M. Special, arriving in Bismarck at 8:00 P. M. and did our evening concert at 8:30 P. M. Had a sell-out in both towns. Next morning it seemed as if it was in the middle of the night when we got our 5:45 A. M. call from Patterson Hotel Clerk. Our special left at 6:30 A. M. and it was nearly 2:00 P. M. when we arrived in Aberdeen, So. Dak., so I had two oranges for dinner on my way to the Auditorium. Next came a five-hour run over to Brookings, So. Dak., due to a slow train. Rooms were at a premium there. We were off at 9:30 the next morning.

We had to lay over at Arlington and some of the boys played scrub football, and two or three of them came near being knocked cold. It sure was cold out through there that day. Saw many jack rabbits, pheasants, and wild ducks from our train windows, and the hunters of the band spent their time wishing for their guns. Arrived in Sioux Falls, So. Dak., about 1:00 P. M., and very shortly I heard the last of the opening game of the World Series, the "Yanks" winning 4-1, I believe.

Ia., Nebr., Kans., Okla., and Texas

Left on 7:30 A. M. train next day for Des Moines, Ia. Seemed good to be here again, as we spent a week here last year at the State Fair. It was 2:00 P. M. before we arrived in Des Moines, where we played at the Drake University. Had a three-hour ride to Cedar Rapids, Iowa, next day, and there I had to invest four dollars in a pair of McAn's, as I was afraid I would soon be on my feet again. Played in a fine Shrine Temple here. Hotels were alongside the railroad tracks, and I never knew there were so many engineers working all night. Next day we got to Davenport, Iowa, about one and a half hours' ride. Visited the Palmer Institute and Public Museum while there. Sure was a fine Masonic Temple where we did our afternoon concert. After our concert we got into a special at 5:15 P. M., and although I did not know it at the time, we had a thrill in store for us. I understand that at times we made nearly ninety miles an hour on a wild ride into Omaha, Nebr. I thought I had traveled fast before, but that ride sure takes the first prize. Was glad when we pulled into Omaha at 12:30 that night after a seven and three-quarter hours' ride. We sure were a tired lot, piling out of the day coaches that night. Met an old friend here at the High School, Jim Drummond, the high school football coach (formerly of Amesbury, Mass.).

Left town the next day on the fast mail train at 9:50 A. M. and arrived in Kearney, Nebr., at 12:30 P. M., where we played at the State Teachers' College. Left on sleepers that night at 11:30 P. M. and got into Manhattan, Kans., about 9:00 the next morning. It sure was hot there. The new Wareham Hotel had only been opened two weeks. Were on our way at 9:00 the next morning, and we had one of our dirtiest rides into Hutchinson, Kans., arriving about

1:30 P. M. Went out on the Santa Fé the next morning to Ponca City, Okla., arriving there about 12:30 P. M. This place looked Western, — cowboys, Indians, and everything. This is the home of the 101 outfit, and many of the boys got a ride out to the ranch. Saw many wealthy Indians here, riding around town in big cars. Understand they own large oil wells. The sheriff there could do a Tom Mix double any day, and he was a fine fellow. Left next day on 9:40 A. M. train for Tulsa, and passed through parts of the 101 Ranch. Saw many oil fields along the route, also a herd of Mr. Miller's buffaloes. Met a fellow from the Boverly here, and exchanged greetings. Tulsa looked like a coming city, with all kinds of fine buildings, and many more going up. After a three and one-half hour ride the next day, we arrived in Shawnee, Okla. Passed more oil fields today, and they were all in operation although it was Sunday. Have been seeing a few cotton fields, which is interesting and, of course, a new sight for me. Next morning, down by the Santa Fé Station, I went into a small cotton field and picked a few "samples," getting quite a thrill out of it. Later I was to see real big cotton fields, with the darkeys picking the cotton and dragging it along behind them in big long sacks, just as we see them in the movies, every so often. Things like that one never forgets, and it helps to make up for the hard knocks received by a traveling drummer.

Next was Enid, Okla., and in the hotel that night I exchanged greetings and experiences with a former New York man who now travels out in Denver, Colo. His brother runs an orchestra in New York City, so in a way we could easily understand each other. One of our saxophone players got a bad cut over the eye playing football at the station, next morning, while waiting for our train to Wichita Falls, Texas. Crossed the Red River, but couldn't see much water, as it was all dried up. At Ringgold we had to get out and walk across the town to the other railroad. We bought a couple of stores on this short walk across town. Honestly, I believe there were more people in our troupe (eighty) than in this whole town. We had the grocery boy make sandwiches from his loaves of bread and cheese, pressed ham, etc.

Still in the Lone Star State

The Shriners of Wichita Falls gave us a very fine dinner, and made Mr. Jay Sims (our personnel man) an honorary member of the local Shrine, an honor conferred on but few people. Today we had a touch of sorrow among us, due to the fact that our bass drummer, Gus Helmecke, had just lost his mother, and in consequence was the only member of the band not at this banquet. Ran into a Holt Hotel, which, of course, interested me, so I got some of their stationery and wrote a letter home to the wife, kidding her about my new line.

Left by sleeper at 12:30 A. M., for Abilene, Texas, and arrived about 9:00 A. M. Very shortly the boys congregated on the town park grounds to play football, and they got a number of the townspeople interested. Played at Simmons University here. People sure had the much-talked-of Southern hospitality. Train left at 8:30 the next morning, and it was 2:30 P. M. when we pulled into Denton, Texas. Went down town between concerts with Cliff Brown, from Iowa, and Noble Howard, from Indiana, and we came back with a couple of stalks of sugar cane and gave the boys a treat. We played at the C. I. A. College today, and wonder if it would be out of order to mention that they appear to have pretty girls down there. It seems as if they were all pretty. The school conducts a real cafeteria on the grounds, and a good share of the boys were in there between concerts.

Left here on sleepers at 11:30 P. M., and arrived at Houston where we had to wait one hour and a half for the train to Beaumont, Texas, so I had my first walk around Houston, where the Democratic Convention held the attention of all the U. S. A., only a short time before. Passed

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some rice fields today, and saw my first palm tree at the depot in Beaumont. One of the local hardware stores had a dead rattler with a large squirrel down its throat. Had seen many pictures along that line, but never saw the real thing before. A two-hour ride brought us into Houston the next day, Sunday, October 21st.

Was up at 5:30 A. M. Monday, in order to make the train at 6:30 A. M. for Corpus Christi. Struck a wet day there, but sure did like the town very much. Between concerts a committee of local men took us around and showed us the sights. Seemed to me as if it were more like the real Southern atmosphere than I had seen before. Passed many odd-looking trees while on the train, and saw many large cactus plants along the way. Came near freezing to death that night at the hotel, and was a wreck the next morning. Evans, one of our basses, and Wige, our second baritone, missed the train the next morning, and so very soon we saw them racing along beside our train in a bus they had chartered. As our train was a special, we pulled up and they got in along with a chorus of cheers. In three hours we were in Harlingen, Texas, which was our most southerly stop. Perhaps few of us realize how far south it is unless we are familiar with our geography. About thirty-five of us got together and chartered a big bus for a side trip over into Mexico between concerts.

The Boys Sidetrip to Mexico

As soon as our concert was ended, we were out and into the bus for a trip to Natamoros, Mexico. I understand it was about twenty miles, and so we made good speed, as our time was limited. I got quite a kick out of it, but I certainly would not want to live over there. Of course everything was wide open, and I should say that we Americans are a godsend to those people. We did not have any trouble in getting what we wanted, as they all seem to understand English. A man who was formerly with George White's Scandals runs a very fine café there, and about a dozen of us had dinner in his open-air café. A little girl was chasing a couple of ducks around under our tables, and overhead was the blue sky and stars.

We stayed on the border only about an hour. We left at 11:45 P. M., and arrived in San Antonio about 8:40 A. M. next morning. Had about a fifteen minute wait and then went on our way to Austin, arriving there about 11:00 A. M. Three of us took a walk up through the State House, and over in the old Land Office we came across the caretaker, who told us he was eighty-nine years old, and that he was born in New York City, but that he had not been back there for seventy-two years. He reckoned that the old place had changed a bit. He told us he enjoyed good health, and that he could put the palms of his hands on the floor without bending his knees. Maybe our facial expressions convinced him that we doubted his word, for he just bent over and showed us that he actually could do it. Next came San Antonio, the place we all hoped to see when we were children. It sure is some town, and I spent all my time exploring. Everyone seems to visit the Alamo where David Crockett, Boice Travis, and one hundred and seventy-six other heroic Texans died battling for liberty against the Mexicans under General Santa Anna. You can see the bullet holes around the old building and courtyard. The auditorium where we played is one of the finest, and we were shown through what they claim is the finest Scottish Rite Temple in the country, by a brother named Eric Johnson. A visit to Buckhorn Curio Store is well worth the time. It was originally named the Old Buckhorn Saloon, if that means anything to the boys.

Our sleeper left at 10:30 P. M. sharp that night for El Paso, and it was about 1:30 the next afternoon when we arrived. We were a happy lot when we heard that the afternoon was ours to do with as we pleased. Believe the Eastern Star Convention ended up that afternoon with a big parade, etc. Guess the boys all made a bee-line for Mexico. We got on a street car and rode across the border to spend the afternoon walking around Juarez. It was much more modern than down in Natamoros, although I saw it was a long way from the good old U. S. A. Some of the boys were real funny at the evening concert.

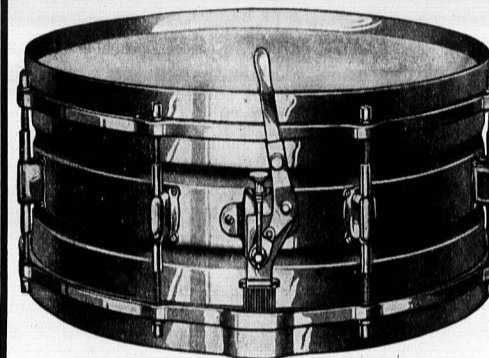
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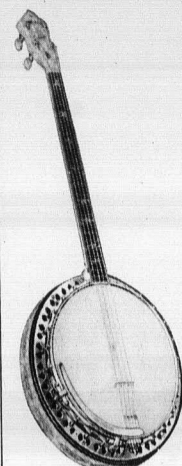
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AMONG THE PLECTRALISTS

THE twenty-eighth annual convention of the American Guild of Banjoists, Mandolinists, and Guitarists, was held May 5 to 8, inclusive, at the Lord Baltimore Hotel, Baltimore, Md. At this convention an important decision was reached in reference to a plan submitted by A. F. Johnson, Executive Secretary of the Guild, and worked out in conjunction with C. M. Tremaine and Kenneth S. Clark of the National Bureau for the Advancement of Music. The plan, on which favorable action was taken, is as follows: To promote the formation of groups in the plectrum field with the idea of holding an annual district contest or festival among the same, the winners to take part in a national contest, these contests to be conducted along the lines of the present school band affairs. From this plan it is hoped to develop a plectrum orchestra which will hold in its own particular field a position analogous to that held by the National High School Orchestra in school music. It is planned that the first yearly appearances of this orchestra will be at the ensuing National Guild Conventions. It is furthermore hoped to develop within the next three years a banjo ensemble of one thousand players to be present at the Chicago World's Fair of 1933; this at the suggestion of Mr. Arling Schaeffer. Plans were also put on foot to organize a fretted instrument orchestra to be directed by an eminent orchestral director, with the intention of giving a concert, probably in New York City, out of which an ensemble will be picked to go on tour. This orchestra is to be under Guild management.

The new officers of the Guild are as follows: President, George C. Krick, Philadelphia, Pa.; vice president, Walter Holt, Washington, D. C.; executive secretary, A. F. Johnson, Boston, Mass. The members of the board of directors have this year been given supervision over certain definite activities denoted by their titles. The list follows: Director of Professional Membership, James H. Johnstone, Kalamazoo, Mich.; Director of Associate Membership, Shirley Spaulding Devoe, West Cornwall, Conn.; Director of Trade Membership, Frank Campbell, Kalamazoo, Mich.; Director of Publicity, Walter Grover, New York City; Director of Foreign Relations, Giuseppe Pettine; and Director of Affiliations, Conrad Gebelein (manager of the convention just held).

It was voted to make an annual event the presentation of an honorary membership carrying with it a token such as was presented to Segovia, earlier this year. These memberships are to be in recognition of some outstanding service to the artistic advancement of plectrum music.



EDDIE CONNORS

ONE of the interesting musical developments of recent years is the tremendous increase in the popularity of the guitar and banjo. This wave of popularity has carried many on its crest, and to be counted amongst these is Eddie Connors, one of America's leading banjo virtuosos and teachers. Eddie has not only had an extremely successful career as a player, but, in addition, has made an enviable place for himself in the field of teaching. His studio was formerly located in Cleveland, Ohio, and while teaching there he had the satisfaction of seeing over three hundred of his pupils become professionals, with more than thirty of these, teachers of the instrument. His system, as is the case with many successful teachers, was developed by himself, as the result of a long experience in this type of work. Perhaps one reason for his marked success is the fact that he specializes on banjo only,

and does not teach the other plectrum instruments. There are, of course, many fine teachers who teach all instruments of this class, but Eddie prefers to be a specialist. His studio is located at Wurlitzer's, 120 West 42nd Street, and he extends a very cordial invitation to local and out-of-town players, when in New York, to visit him.

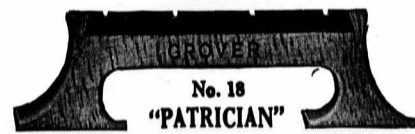


ROBERT "BOB" VAN

Well known Chicago banjoist and former pupil of Charles McNeil. Mr. Van is not only a prominent teacher, but in addition has won a place in the hearts of radio audiences.

DAVID BEREND, who heads the Berend School of Music, 33 East 60th Street, New York, is conducting tenor-banjo classes in the public schools of New York City. Lessons are given in classes of ten or more at a nominal charge per student, each of whom is loaned an instrument to take home for practice. Classes started about April first, with approximately one hundred pupils now enrolled, and these from one high school only, although it is intended to extend activities next season to all high schools and, possibly, the higher grades of elementary schools. A special set of lessons, written by Mr. Berend himself, is used, and all teachers enrolling this summer for the Master classes at the Berend School, are to have explained to them details of the plan in order that, with the proper co-operation of Mr. Berend, they will be in a position to start similar classes in their own cities and towns.

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KEEPING POSTED

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

Additional Keeping Posted on Page 67

WE ARE in receipt of a circular from Soprani, Inc., 2208 Fourth Avenue, Seattle, Washington, on which is pictured what appears to us as an extremely useful article—an accordion stand. In reference to this stand, Soprani says: "There is something new under the sun! Soprani has it!" We take it from this that the article in question is of quite recent origin, and its sponsors admit this, adding, however, that it has already proven a necessity, "Indispensable to the professional, useful to the student or teacher." Also advertised in this circular is the Soprani course, in ten lessons, on piano accordion playing. Of this course it is claimed that it is most comprehensive "with plain and ample scale charts" and "carefully illustrated fingering," preparing the student for all practical uses of the accordion whether on the stage, or in the church, home, or at school. This course is published in two separate editions—in ten separate volumes, or complete in one.

TO BE possessed of both musical talent and business ability at one and the same time is a fortunate circumstance for the person exhibiting these none too often paired qualities. For this reason, Henry Fillmore, who heads the Fillmore Music House, 528 Elm St., Cincinnati, Ohio, is doubly blessed. Not only has he made his mark as a band leader and composer, but, in addition, he has built up a flourishing general music and publishing business, known the country over. The Fillmore Music House has just recently released a new march by Mr. Fillmore titled *Americans We* written in that characteristic style which has made his compositions so popular. It is issued for band, small orchestra, and full orchestra.

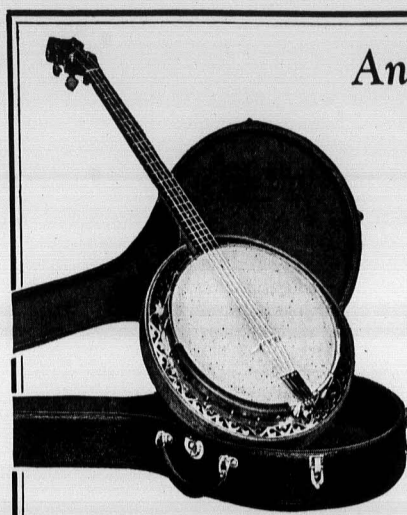
WHEN one has finished one's musical education, or better said, when one has reached a certain point in this matter which, really, is never finished, one naturally turns to making the painfully acquired knowledge pay dividends in the coin of the realm. It is at such a time that the Clark-Brewer Teachers' Agency, Room 400, Lyon & Healy Bldg., Chicago, is able to step into the breach and offer its service in securing positions for those who are qualified to fill them. We are told that at present this agency has many calls for music instructors for schools and colleges, and that the positions pay well. Anyone with the necessary qualifications would do well to write to the agency requesting information, addressing their letter to C. E. Lutten, Manager Music Department.

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WE are in receipt of a folder from H. A. Weymann & Sons, Inc., 1108 Chestnut Street, Philadelphia, Pa., in which is listed their line of Keystone State trumpets, saxophones, and metal clarinets. There are also pictures of a number of school organizations using these instruments, including that of the Simon Gratz High School Band, Alec Washco, Jr., director, which is one hundred per cent Weymann equipped.

SIMPSON & FREY, INC., 257 Fourth Avenue, New York, American agents for Couesson & Cie., Paris, manufacturers of Couesson & Cie. and Triebert band instruments, announce that M. Jean Couesson, managing director of the French company, will be in America in time to attend the Convention of the Musical Industries Chamber of Commerce in Chicago. Couesson & Cie. are sole distributors in France and other European countries of the Columbia and Sonora products.

THE Special Spring Edition, June, 1929, of *The Ludwig Drummer*, contains an article by William Ludwig, president of Ludwig & Ludwig, *The Personal Element in Music*, dealing with the new situations which have arisen in the music-playing field, and the increased demands made upon both musicians and their instruments result-



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THE CLARINETIST

Conducted by RUDOLPH TOLL

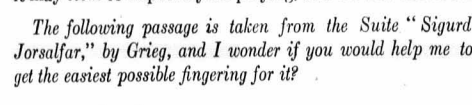
I have read instructions, given by some of the best critics, that a clarinetist should always cover both upper and lower teeth; that is, draw the lips over the teeth. I should like to know if a small piece of tape placed over the top of the mouth-piece would work just as well? Would it change the pitch of the instrument, especially, make it flat? Your opinion on this matter will be greatly appreciated. — K. V. B. Groton, S. D.

There are entirely too many silly ideas given out by numerous so-called "best critics" or players, that are not convincing. As a player and teacher of wide experience, I have studied all the different methods of playing, and I must say that I care not whether you play with one or two lips, or with tape on top of the mouthpiece, just so long as you produce results. However, I always have, and still maintain, that I can show greater endurance in playing with one lip than the fellow who plays with two lips drawn over the teeth. There are those who argue that the tone is smoother and better when playing with two lips. The two-lip method is according to the French school, and the one-lip method according to the Belgian School. Both are closely related, and both have produced wonderful artists. And last but not least, the Germans also can boast of wonderful clarinet artists, such as Carl Baerman, Robert Starck, and many others, too numerous to mention. These play with the one-lip method, and it is impossible to say which is the better player. The great Baerman says of the two-lip method that "it is only deception on the part of the player." The objection I have against the use of tape or a piece of rubber on the top of the mouthpiece is that it does not seem sanitary because of the saliva which settles around it. It is not necessary to put anything on the top of the mouthpiece if you understand the correct method of tone production. I advise you to try out the idea of the "best critics" and settle the matter yourself.

Will you kindly let me know if the use of a cord around the reed instead of a ligature has any advantage, or is it just an old method? Some say that it improves the tone and makes the low tones more flexible. — C. R. N., Calumet, Mich.

This question was thoroughly discussed in the clarinet column about a year ago, so that I had hoped that it would never be brought up again. You answered it when you asked, "Is it just an old method?" That is exactly what it is, "an old method" with no more convincing argument than the question from Groton, S. D., concerning the use of two lips, or the use of tape on the top of the mouthpiece. There is no advantage in either, but in order to be convinced, I advise you, like my reader above, to try it out for yourself. There are too many in the field who will buy any instrument, any mouthpiece, any reed, if it is claimed that it will improve the tone, the playing, and a lot of other things. I feel sorry for the many poor, aspiring clarinet players who think that in buying a certain make of instrument or mouthpiece, or reed, they will get a beautiful tone, a big tone; in fact, that the instrument will play without effort, that it will phrase without knowledge, and even exceed rapid and difficult passages without the necessity of practice on the part of the player. Just blow into it, or, as we often say, "step on it." The clarinet is not an automobile. Anybody can drive a car in five lessons and speed it up to the limit, but in order to get speed and volume on the clarinet, one must study for years with an experienced and competent teacher. Wake up! aspiring clarinetists. Believe it or not, but there is no clarinet, mouthpiece, or reed which will give a big tone, a good tone, or perfect intonation, unless the man behind it understands how to produce these things. Tape on top of the mouthpiece and cord around the reed will not improve matters. You may like it, and it may seem to improve your playing, but be not deceived!

The following passage is taken from the Suite "Sigurd Jorsalfar," by Grieg, and I wonder if you would help me to get the easiest possible fingering for it?



I find it very difficult to change from E to Bb in the first two measures, and in the third measure my partner has similar difficulty in changing from D to Bb. The piece is taken rather fast, and that makes it doubly hard for us to produce these intervals smoothly. — E. D., River Forest, Ill.

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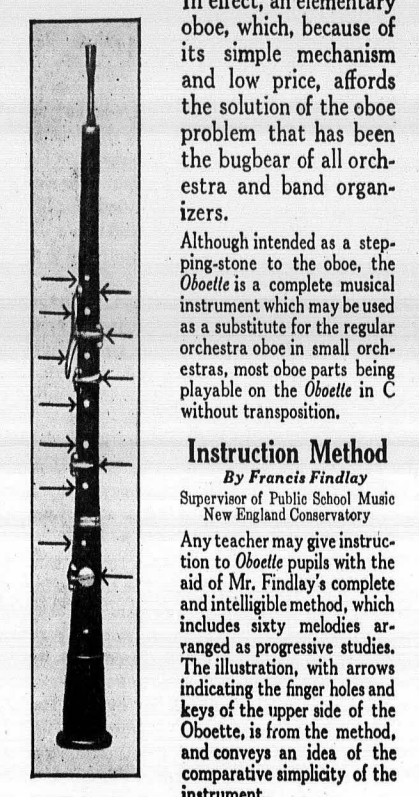
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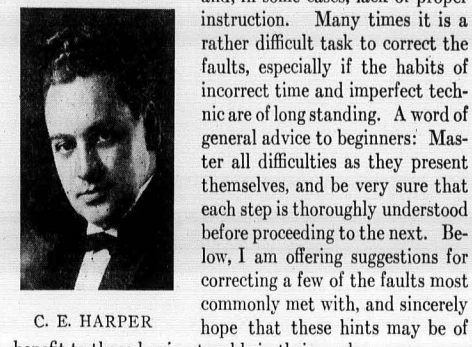
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THE PIANO ACCORDION

By CHARLES EDGAR HARPER

THE beginner, and, in some instances, the more advanced player on the piano accordion, seems to have particular difficulty in the matters of Time and Tone Production, two very important factors in playing. I find that the majority of pupils require more instruction in these subjects than in any other. There are numerous reasons for this: careless practice, negligence in counting, and, in some cases, lack of proper instruction. Many times it is a rather difficult task to correct the faults, especially if the habits of incorrect time and imperfect technique are of long standing. A word of general advice to beginners: Master all difficulties as they present themselves, and be very sure that each step is thoroughly understood before proceeding to the next. Below, I am offering suggestions for correcting a few of the faults most commonly met with, and sincerely hope that these hints may be of benefit to those having trouble in their work.



In correcting faulty time and rhythm, a thorough knowledge of note values, together with the various methods of counting, is absolutely necessary. I advise the student to count aloud while playing, and under no circumstances attempt this by stamping the foot. Start with the simple counting of whole, half, and quarter notes, and when these have been mastered, proceed to the counting of eighth and sixteenth notes. Counting aloud may offer certain difficulties at first, but I know from experience that careful and persistent practice will give results well worth all the effort expended.

Regarding Tone Production: First take your accordion to an expert for a complete inspection of reed-combs, valves and bellows. Leakage of air is one of the main causes of a weak tone.

The bellows supply air for both the treble and bass reeds, and naturally if the basses are held down they will take away much of the air pressure from the treble. Therefore, do not play sustained basses unless the music is so written. Striking the bass buttons instead of pushing them allows the valves to close as quickly as possible, and conserves air pressure for the melody which should, of course, be predominant. In the case of bass melody, a staccato touch should be used with the right hand unless the printed music calls for a sustained accompaniment.

Do not press the keys or bass buttons before there is some air pressure in the instrument. Do not force the bellows; it is unnecessary, and not only distorts the tone but is harmful to the reeds. Learn, first of all, to keep a steady pressure of air in the bellows, and then obtain the accents and necessary tonal effects either by added pressure or a quick release of the valves. I cannot go into the details of this subject as it would take much more space than is available. However, if you are having trouble with your playing, just write to me in care of this magazine and I will do my best to help you.

It is very interesting to note the number of orchestras that have added the accordion to their instrumentation. Orchestra leaders are realizing the possibilities of the instrument, and the results they are getting must be pleasing to them. The players I have heard on the radio recently are certainly doing great work, and it has been a real pleasure to listen to them. — Charles Edgar Harper.

THE first concert of the United States Marine Band, under Captain Taylor Branson, was put on the air over the Columbia System, May 16th, at 8:30 P. M., Eastern Daylight Saving Time. Originally scheduled for two weeks earlier, the vagaries of spring weather forced a postponement of the program until the above date, due to the fact that these concerts are an open-air feature. Robert E. Clark, trombonist, was soloist, playing the *Aero Polka*, by Zimmerman. The band came over with good quality in a selection of numbers well varied and of intrinsic interest.

Bangor, Me. — On April 17th, the Bangor High School Band, Alton L. Robinson, conductor, gave its thirtieth annual concert and dance. The soloist of the evening was Carl S. Baumann, '29, xylophonist. A march, *On to Denver*, by Nelson K. Ordway, '29, assistant conductor of the band, was featured on the program.

Confucius, the Chinese Philosopher who was born 478 B.C., wrote: "Wouldst' know if a people be well governed, if its laws be good or bad? Examine the music it practices."

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LEFT TO RIGHT
Glen Rountree, Lida P. Lisenby, Helen Bailey, Alfred Atwood,
all of Tamaroa, Illinois

The Younger Set Department has been promised more space by the wise people who each month regulate such matters, so here we are, not only with more room in which to tell about ourselves, but some entirely new features in addition. For instance, how do you like having little articles interspersed with letters? We think it is rather a good idea—something like the planting of pansies in a tulip bed—giving variety and contrast. And another innovation is the new section especially for small bits of news, which will help us all keep in touch with those who have already written letters to the Younger Set, and which will give notice to newcomers who do not write regular letters. Here, also, can be included mention of various small items of general interest, such as *NaJuBa*, about which you can read this month. Send in your bits of news as well as letters!

A Young Musical Foursome

Dear Younger Set:

The picture I am sending is of four members of our school band. We call ourselves the School Instrumental Quartet. We surely do enjoy playing our horns, and are glad that Rev. Armstrong, pastor of the Community Church, takes so much interest in us. He has been giving lessons to us since last fall, when we first got the instruments.

When we started to learn to play, the music we bought was too hard for us, so he arranged it differently. Helen Bailey and Alfred Atwood play the cornets, Glen Rountree and I play the baritones. Our names from left to right in the picture are Glen Rountree, Lida Pearl Lisenby (myself), Helen Bailey and Alfred Atwood.

At the April meeting of the Parent-Teachers' Association, we played *Old Folks at Home*, and *How Can I Leave Thee*.

We enjoy the page for the Younger Set because we like to hear what other music students are doing.

LIDA PEARL LISENBY

Tamaroa, Illinois.

A Music Career in the Making

Dear Younger Set:

Recently I have read many letters in the Younger Set Department, and I should like, also, to contribute one.

Music is one of the vital things in the world for me. Nine or ten years ago I began to think that music was very important, but not until last fall did I gain the right conception of it. Even now my new ideas about music are vague and misty. I used to say, when asked about it, "Oh, yes, I love music." Then I did not know how great, how soul-satisfying music really is, nor did I realize the labor and the patience necessary for good musicianship.

I have played the piano ever since I can remember, and it is my favorite instrument. Over three years ago, I took up the banjo-mandolin and joined our high school orchestra during my first year in high school. About two years ago, when I began to study the flute, I found that the previous instruction in music helped me very much in learning the new instrument. After less than ten lessons on the flute, I abandoned the banjo-mandolin, and used only my flute in orchestra work.

This spring when our High School Orchestra and Glee Club gave the annual concert, I played a flute solo, much against my will, however, for I felt that I was not capable of doing it. For several months before the concert, my accompanist and I practised constantly. The more we practised, the worse the solo seemed to sound. We became very much discouraged. The evening of the fateful day, I was too nervous to eat, to practise, or to do anything but wander aimlessly about the house and, later, about the school. At last we went onto the stage. There were several numbers before mine. Needless to say, I did not enjoy them. Then came the great moment. I can never describe the inward quakings and outward shakings as I began to play. It would have been so easy to fail! As I played on, although I could still feel myself shaking, my

OUR YOUNGER SET

nerves were quieted, and I became confident and self-assured. The solo went off without a mistake, as did the encore. Both numbers were well received by the audience. When I sat down, I was much elated. It had been a success, not a failure!

This spring I am going to play in the New England Festival Orchestra. Among many other fortunate young people, I was selected to play. I have been practising the music faithfully since it arrived, and I trust that I shall have all the pieces in hand by the time of the concert. I am looking forward eagerly to the rehearsals, for I expect to learn, to hear, and to see many things.

I am so glad that I am in music and learning music, that I wish I might tell all the world of my interest and joy, so that others might become inspired to study music and to reap its many benefits. If I had the pen of a Shakespeare or of a Keats, I should paint beautiful word pictures of music.

R. ELIZABETH HAIGIS
Fazboro, Mass.

We Hear from the South

Dear Younger Set:

I have been reading this department in the *JACOBS ORCHESTRA MONTHLY* for some time, and enjoy it as greatly as the rest of the magazine, but there seem to be very few letters from the South. I thought perhaps you would like to hear a little from this part of the country.

We have been backward in appreciating the value of music for young people, but things are moving fast now. Last year, Mississippi had its first state band contest. Most of the large schools and some of the smaller ones now have bands. I hope we will soon be having band and orchestra camps, which seem to be so successful in other parts of the country.

I play solo trumpet in our high school band (about twenty pieces), and trumpet in the high school orchestra. We have not yet managed to get school support of the band, but hope to do so in the near future.

I would like to hear from trumpet players in other parts of the country where bands have been established for a long time, and learn how they do it, and also from other readers of this page.

THOS. H. LIPSCOMB

West Point, Mississippi.

News and Notes

We have been presented with a *NaJuBa*! No, it is not a pet from the jungle, a new candy, or a musical instrument. It is the first edition of the organ of the National Juvenile Band of Vancouver, which is "published every little while by the members of the Band at Vancouver, Canada." The difficult task of having advertisements on mimeographed sheets was rather cleverly solved here: the advertisements consist of letters from the different firms on their own letterheads, and make interesting reading, too! A good deal of space is given to the "personals," which are always such fun to read, and excerpts from pertinent articles are included.

Joyful news comes from Junior Morey, of Quincy, Illinois, whose letter appeared on the April Y. S. page. Junior, who is both a flutist and violinist, recently won second place in the District Contest, including Champaign, Urbana, Peoria, Quincy, etc.

The Kalamazoo Central High School Band, whose picture decorates this month's *Band Monthly* cover, will have a short article all its own in the next Younger Set page.

The First Annual Rhode Island School Band Contest

By Albert E. Thornley, Pawtucket High School, '30

On Saturday, May 4, 1929, we held our first Annual Rhode Island School Band Contest in Pawtucket, R. I., on the Pawtucket High School Athletic Field. Seven Rhode Island Bands competed in the contest. Providence was represented by four bands, in the Junior High group by the Bridgman Junior High, and Laurel Hill Avenue Junior High; in the Senior High class by Technical and Hope High. East Providence had one entry—the East Providence High. Pawtucket entered a band in both classes, the Joseph Jenks Junior High in the first group, and the Pawtucket Senior High School Band in the second group.

The band leaders were as follows: East Providence Senior High, Mr. Harold A. Wiggins; Bridgman Junior

High, Miss May Hanley; Laurel Hill Avenue Junior High, Mr. Raymond W. Roberts, also of the Hope High School Band; Technical High, Mr. G. Richard Carpenter; and the Joseph Jenks Junior High and the Pawtucket Senior High under Mr. Paul E. Wiggins.

We opened the day about nine o'clock, when all seven bands assembled at the field. Some marched up, some came in buses. The bands with their different uniforms made a colorful sight. After being assigned to bleachers, we sat down to await our turn at playing. The weather in the morning was extremely cold and windy for May, and nearly everyone froze, or at least thought they did. We didn't know what a change in temperature was in store for us in the afternoon.

The Junior High group was heard first, while the rest of us stood (or sat, as the case was) around to listen while awaiting our turn. The Junior High group played three selections: a warming-up march (not judged), the required selection, *Marche Heroique*, by Franz Schubert, and an optional piece chosen from a selected list of twenty. After this, the Senior High Group was conducted in the same manner, our required selection being *Huldigungsmarsch*, by Grieg. I'll say it was some job playing with that wind blowing! You never knew when your music stand would blow over, or your music fly away!

When half past twelve came it was time to eat. Each bandsman received a ticket entitling him to a box lunch and ice cream cone. Perhaps the ice cream was to make us think the weather should have been warm. We ate our sandwiches, cup cake, fruit, and drank our soda, wherever there was room to sit down.

At two o'clock the massed band led by Mr. Theron D. Perkins—a very able bandmaster, as we soon discovered—played a number of marches. It was certainly a pretty sight to see all the different-colored uniforms in one huge band, for, you see, we were grouped according to sections, and not by bands—that is, all the clarinets together, all drums, etc.

This was followed by a marching drill. Each band, separately, marched down the field before the judges' stand,



Note the fascinating glimpse of Pennsylvania winter countryside near Juniata College which is the background for John Henry Kensinger, a student there, whose letter appeared in last month's Younger Set.

and went through several counter-marches, right and left turns, and so forth.

Then came the parade, when we marched through the streets of Pawtucket, seven bands strong. There it was quite warm—in fact, it was hot. Nearly everyone got sunburned. We finished this grand march at the Pawtucket High Auditorium where the awards were given out. I think it was the most exciting part of the whole day. In the absence of Mr. C. V. Buttelman, the Master of Ceremonies, who left after the contest to attend a rehearsal of the New England Orchestra at Boston, Mr. C. M. Tremaine gave out the awards.

Here are the results: The cup for the best marching band, donated by the Meiklejohn Co. of Pawtucket, went to the Pawtucket Senior High School; the "Most Attractive Uniform" cup, donated by Lou Pieri, Pawtucket Sporting Goods Co., went to the Joseph Jenks Junior High of Pawtucket; the cup for "Best Instrumentation," given by Mr. Albert E. S. Alers, of Providence, went to Technical

Continued on page 60

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*† See Explanation
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Symbol Letters
refer to Prices in
Panel Below

Angel's Serenade	Braga	C	*Prelude in C# Minor	Rachmaninoff	B
Angelus. From <i>Scenes Pittoresques</i>	.....	Massenet	A	*Pretorian Guard. Triumphal March	.....	Luscomb	D
Anitra's Dance. From <i>Peer Gynt Suite</i>	.....	Grieg	A	*Pure as Snow. Idyl	.....	Lange	D
Aubade Printaniere	.....	Lacombe	A	*Rakoczy March	.....	Berlioz-Liszt	D
*Amaryllis. Gavotte Louis XIII	.....	Ghys	D	*Romance in Eb	.....	Rubinstein	B
*Anvil Polka	.....	Parlow	D	Salut d'Amour. Morceau Mignon	.....	Elgar	A
Barcarole. From <i>Tales of Hoffmann</i>	.....	Offenbach	A	Scarf Dance and Air de Ballet	.....	Chaminade	A
Berceuse	.....	Schytte	A	Serenade Badine	.....	Gabriel-Marie	A
Berceuse. From <i>Jocelyn</i>	.....	Godard	A	Serenade d'Amour	.....	Von Blon	A
*Berceuse	.....	Gounod	B	Serenade	.....	Pierré	A
Blue Danube. Waltz	.....	Strauss	E	Serenade	.....	Drlla	A
Bridal Chorus. From <i>Lohengrin</i>	.....	Wagner	C	Serenade	.....	Titi	C
Butterfly and Erotic	.....	Grieg	A	Souvenir	.....	Drlla	A
*Bolero. From <i>Sicilian Vespers</i>	.....	Verdi	D	Swedish Fest March	.....	Teilmann	A
Carnaval Mignon (Columbine's Lament)	.....			To Spring	.....	Grieg	A
and Harlequin's Serenade	.....	Schuett	A	To a Star. Romance	.....	Leonard	A
*Chanson Triste	.....	Tschaikowsky	B	Traumerei and Romance	.....	Schumann	C
*Chinese Patrol	.....	Fliege	D	Triumphal March. From <i>Aida</i>	.....	Verdi	A
*Clock, The. Descriptive	.....	Welles	D	*Turkish March. From <i>The Ruins of Athens</i>	.....	Beethoven	B
Consolation. No. 6	.....	Liszt	A	*Unfinished Symphony. Excerpt from <i>First Movement</i>	.....	Schubert	B
*Coronation March. From <i>The Prophet</i>	.....	Meyerbeer	F	*Valse des Fleurs. From <i>Nutcracker Suite</i>	.....	Tschaikowsky	B
Crucifix	.....	J. Faure	A	Valse (Op. 64, No. 2)	.....	Chopin	A
*Czardas—Last Love	.....	Gungl	D	*Veil Dance. From <i>The Queen of Sheba</i>	.....	Goldmark	B
†Flirting Butterflies. Morceau Characteristic	.....	Aletter	A	Wedding March. From <i>Midsummer Night's Dream</i>	.....	Mendelssohn	C
Funeral March of a Marionette	.....	Gounod	A				
Funeral March	.....	Chopin	A				
*Gavotte. From the Opera <i>Mignon</i>	.....	Thomas	D				
*Heads Up. March	.....	Hersom	D				
Herd Girl's Dream	.....	Labitzky	A				
Humoreske	.....	Dvorak	A				
Hungarian Dance. No. 5	.....	Brahms	A				
*Jinrikisha. Scene Japanese	.....	Benkhart	D				
Kamennoi-Ostrow	.....	Rubinstein	A				
†Kiss of Spring. Waltz	.....	Rolfe	A				
La Castagnette. Caprice Espagnol	.....	Ketten	A				
La Fontaine. Idylle	.....	Lysberg	A				
La Paloma	.....	Yradier	B				
*Largo	.....	Handel	A				
Last Hope. Meditation	.....	Gottschalk	C				
Liebström (Nocturne No. 3)	.....	Liszt	A				
Lost Chord, The	.....	Sullivan	A				
*Marche Aux Flambeaux (Torchlight March)	.....	Scotson Clark	B				
Marche Militaire	.....	Schubert	A				
March of the Dwarfs	.....	Grieg	A				
*Marche Romaine (Marche Pontificale)	.....	Gounod	B				
Mazurka. No. 1	.....	Saint-Saëns	A				
Melody in F	.....	Rubinstein	A				
*Minuet in G	.....	Beethoven	B				
*Monastery Bells. Nocturne	.....	Lefebure-Wély	D				
Murmuring Zephyrs	.....	Jensen	A				
My Heart at Thy Sweet Voice. <i>Samson and Delilah</i>	.....	Saint-Saëns	A				
Nocturne. No. 2	.....	Chopin	A				
Norwegian Dance. No. 2	.....	Grieg	A				
*Over the Waves. Waltz	.....	Rosas	E				
Pas des Amphores. Air de Ballet	.....	Chaminade	D				
*Pasquinade. Caprice	.....	Gottschalk	D				
*Pilgrims' Chorus. From <i>Tannhauser</i>	.....	Wagner	B				
*Pilgrim's Song of Hope (Communion in G)	.....	Batiste	B				
Pizzicato Polka	.....	Strauss	A				
Polonaise Militaire	.....	Chopin	A				

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

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Music Reviews by Del Castillo

Orchestra Music

OUT OF THE MIST, by Roberts (Schirmer Dance 221). This is undoubtedly a theme song, or should be if it isn't. It has the nuance and sentimental swing with which the sound movies feed us in every feature nowadays. The arrangement, by Arthur Lange, is entirely what we expect of Arthur Lange arrangements—expert and deft and ingenious.

HIM AND HER, by Lake (Fischer G10). Easy; characteristic descriptive 3/4 Moderato in D minor. The piece represents an argument in which the species is represented by the clarinet, and the male by the trombone. Apparently the argument waxes in virulence and culminates in someone getting a bang on the bezer. In my humble opinion, the value of this sort of humorous number is impaired by setting the key in minor.

VALE JUANITA, by Hadley (Fischer C63). Medium; light 3/4 Allegro brillante in D major. A brilliant Spanish concert waltz by a foremost American composer. 'Nuff sed.

PRINCE CHARMING MARCH, by Sousa (Fischer Nat. School Orch. Ed. 7). Easy; 2/4 street march in B♭ major. This march by the king of our march composers is sure proof that his hand is as skillful as ever. A mighty good march which is not, as the title and edition might indicate, written down to inexperienced performers.

IN AN OLD GARDEN, by Bayly (Fischer). Medium; quiet atmospheric 4/4 Moderato in D major. An excellently written semi-pastoral sketch well worth being familiar with. It is in the French idiom, even to the language used in the notes and markings. Just what place it has in the Fischer catalogue is a mystery. It belongs to no edition, and the piano part is more of a condensed score than a straight piano accompaniment.

PHANTOM REVELS, by Brunelli (Schirmer Spec. 99). Medium; grotesque 3/4 Moderato in D minor. Subtitled Scherzo, Macabro, and apparently enough modeled more or less generally on Saint Saëns' "Danse Macabre," and yet with a character of its own.

THE ACROBATIC FLYVER, by Lake (Fischer G 9). Easy; light characteristic 2/4 Allegro in C major. A clever attempt to reproduce musically the spasmodic and unreliable activities of the trick flippers used in farce comedy.

SCENIC AGITATO, by Kelenyi-Frey (Robbins Cap. P100). Medium; light emotional 4/4 quasi agitato in G major. It appears from the sub-head that a "scenic agitato" is one for scenes of agitation in nature, whatever that may mean. Anyhow, as a sort of light pastoral, the number has a fresh vitality that is very deft and charming.

MAYFLOWERS, by Bergh (Robbins C44). Easy; light 3/4 Moderato in F major. A piquant little waltz of no outstanding character, but agreeable enough in line and rhythm.

THE CAT'S WHISKERS, by Frey (Robbins D19). Easy; light active 2/4 Allegro in C major. Another one-step by a composer who has apparently concentrated on this particular rhythm with striking success. This particular one is full of "me-ows" and provides an agreeable alternate for the older popular one-step of that title.

RHAPSODY IN E♭ by Brahms (Schirmer Gal. 351). Difficult; active 2/4 Allegro risoluto in E♭ major. This rhapsody, by a composer whose adherents believed him as great as Beethoven, is a little difficult of classification. Its rhythms suggest now Scandinavian character, now Hungarian. Actually, it could be used more or less generally for light, active scenes in Continental costume pictures.

O, WHILE I SLEEP, by Liszt (Schirmer Gal. 352). Easy; quiet 4/4 Andante in E major. This very beautiful song transcription exhibits all of Liszt's flair for the theatrical in its dramatic climax in the middle section. The remainder is pure delightful melody.

POEME D'AMOUR, by Carver (Schirmer Gal. 353). Medium; heavy, emotional 21/8 Moderato con moto in E♭ major. A surging, sweeping melody of sound and tensive development, mounting to a powerful agitated climax, and then dropping for the restatement to a quiet ending.

TWILIGHT VOICES, by English (Schirmer Gal. 355). Medium; quiet emotional 4/4 Andante con moto in A major. A broad sweeping melody develops through well-knit figures to an impassioned climax in the middle of the piece, which then dies down to the restatement. Granville English is, as his name implies, a British composer whose numbers, judging from this one, may well be looked forward to.

CORONATION MARCH, from "The Prophet," by Meyerbeer (Jacobs' Symphonia). A new and excellent arrangement of a popular classic, issued for band and orchestra in the same key.

POWER AND GLORY (Processional March), by Cobb (Jacobs' Symphonia). Easy; heavy martial 4/4 Maestoso in F major. In character like the above, this march has all of George Cobb's ability for brilliant and attractive melodic line. Also, like the above, one of the new Jacobs Symphonia series, with band and orchestra arrangements in the same key.

SIGNAL FIRES, by Kenney (Jacobs' Symphonia). Easy; American Indian 4/4 Moderato Marcato in C minor. The first number of an excellent suite entitled *In the Indian Country*, previously reviewed in these columns, but now appearing for the first time for band and orchestra; arranged, as the above, in the same key.

CHIEFS' COUNCIL, by Kenney (Jacobs' Symphonia). Easy; American Indian 4/4 Andante maestoso in F major. The second number of the same suite. Both are somewhat similar in their restrained, inexorable, *marcato* rhythm, but this one is the quieter of the two.

Piano Music

TWILIGHT VOICES, by English (Schirmer). The original of the orchestral transcription reviewed above.

Organ Music

DANCE OF THE BELLS, by Rebikov, arranged by Clough-Leighter (Schirmer). Medium; light 3/4 Allegretto leggiero in E♭ major. The Russians present a tempting field for the organ transcriber. Their felicity in straightforward melody and suaveness in nuance, make them what Tin Pan Alley calls "naturals." This is a musicianly transcription of a pleasing staccato waltz melody with a quieter and more sustained second strain, but Mr. Clough-Leighter needs a little more enlightenment on the theatre organ. In his footnote on registration, he says, after giving registration indications for Swell, Great, and Solo: "The registration is for theatre organs having a Solo manual in place of the Choir." The fact is that the Solo manual on a three-manual theatre organ doesn't take the place of the Choir, but of the Swell, the arrangement being, from the top down, Solo, Great, and Accompaniment. There is no true analogy between the three manuals of the two types, due to the basic difference in unit construction.

A SPRING MORNING SERENADE, by Schad (Schirmer Gal. 354). Easy; light 2/4 Allegro moderato in G major. A very pleasing intermezzo with a bright and cheerful lilt to the melody. A well-worth-while addition to your collection of numbers of this type.

TWILIGHT (No. 3 of Woodland Fancies Suite), by Herbert (Schirmer Miscel. 149). Difficult; quiet pastoral 3/4 Molto lento in G♭ major. The cross-cuing and the abundance of accidentals in a difficult key make this number a little stiff for small orchestras or lone players. This piece is effective, as is only natural in a composer of Victor Herbert's standing, but needs a sympathetic and skillful interpretation.

Concerning Charles Hector

Continued from page 41

clever manner of its presentation was well exemplified by the fact that during the performance, on all sides, the writer heard hummings and whistlings emanating from the blasé lips of various show mamas and papas who, in the wings, were waiting their turn to go on. Music does not enter the subconsciousness of these folk, unless it has winning ways.

Mr. Hector has just been made Musical Director of Stations WNAC and WEAN of Boston and Providence, respectively, and to his new position brings not only excellent musical taste and training, but, in addition, a sense of showmanship which will stand him in good stead.

KEEPING POSTED

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

LEW WHITE, director of the White Institute of Organ, 1680 Broadway, New York City, reports that he had planned on a trip abroad this summer in order to rest up from the strenuous season just past. Mr. White says that he had been very active in many fields—broadcasting, concert, recording, and teaching—and feels that he had earned an interim of leisure. However, so many inquiries have been forthcoming asking as to whether or not he was to hold, this year, a Summer Master Theatre Course similar to the one directed by him last summer, that he has decided to forego his trip and devote himself to a personal supervision of such a course. It is Mr. White's belief that next fall will see a reaction in favor of the spotlight organist in motion picture houses, and so his teaching plans, this year, are aimed at the development of organists for these anticipated solo positions.

THE General Catalog (No. 29A) of the H. N. White Company, 5205-13 Superior Avenue, Cleveland, Ohio, possesses a special point of merit on which we would like to comment. Of course, in the matter of printing and get-up, it is excellence itself, although this is not the element to which we refer—our compliment aiming a bit deeper than that. The thing that immediately strikes us, upon looking through the book, is the note of human interest which is evidenced in many of the pictures. One no sooner turns the cover than the atmosphere is set. Here is a picture that should serve as a model for musical instrument advertisers. A young chap is showing to two evidently very interested friends, his new trumpet which lies gleaming in its bed of scarlet velvet. There is a certain naive quality to his perfectly frank pride as he stands with thumbs in the armbolts of his vest, telling us as plainly as if a legend were streaming from his lips, that here is a long-cherished ambition finally achieved. The setting of the scene is his home, and the friends have apparently arrived to look over the newly acquired treasure, no doubt the recipients of an urgent invitation by telephone. Beneath are the following words in quotation marks, no more: "It's a King."

We consider this picture excellent publicity both from the viewpoint of the reader, to whose human qualities it appeals, and to whom subtly is brought home the truth (by the setting and the clean-cut character of the boys) that music is a good counteractive to many of the less desirable influences now at large, and from that of the manufacturer, who must recognize the fact that it is the class of customer thus addressed from whom will come in the future the larger portion of his bread and butter.

The entire King line of brasses is included and pictured in this catalog, and Catalog 28B shows the widely inclusive list of parts and accessories offered by the H. N. White Co., under the trade-mark "King," including cases, mouthpieces, and so forth, for all brass and wood-wind instruments.

THE Crawford Music Corporation, 145 West 45th Street, New York City, announces four new saxophone solos by Andy Sannella. *Mistiguetto*, *Valse Felice*, *Grins and Giggles*, and *Leap Frog*. These numbers are frequently featured over the air by the composer. Among other things recently released by this company is a hot trumpet solo, *Hot and Sweet*.

The Crawford Music Corporation also announces that they now possess the selling rights of DeSylva, Brown, and Henderson songs hits for saxophone with piano accompaniment, and tenor banjo with piano accompaniment. These are brought out in folio form.

IN THE May issue of *Printers' Ink* we discovered an insert devised to show what could be done in the matter of offset color printing when applied to musical instruments. Don't ask us as to what constitutes "offset" printing. We inquired from a printer about it once, and he mumbled something about a "rubber blanket." If you can get anything out of that, you are smarter than we were. However, we take it from the text which accompanied the insert we are referring to, that there has been a widely expressed opinion to the effect that the "offset" process when applied to musical instrument catalog printing was scarcely all "jake," to sweep a handy term from the gutter. The purpose of the insert was to prove that such aspersions were the children of base calumny. The examples chosen were from the catalog of the Leedy Manufacturing Co., Barth Avenue and Palmer Street, Indianapolis, Ind., manufacturers of drums and banjos, which was printed by Magill-Weinsheimer of Chicago, and appeared fully to bear out this

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contention. We remember the catalog from which these illustrations were taken, and can vouch for the attractiveness of the entire job. If you won't take our word for it, and in addition, want some interesting reading, send to the Leedy Manufacturing Co. for the booklet in question, and be convinced first hand. The cost is small. Two cents turns the trick!

N. E. Festival Orchestra, cont. from page 5 of this nature scarcely can be realized by those who have never become involved in such intricacies, and the labor performed for this accomplishment of an ideal is immeasurable in terms other than the unselfish interest displayed by the workers. New England is rightfully proud of its Music Festival Association and other people whose vision, faith, and perseverance have made possible the High School Festival Orchestra. —N. E.

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COLORADO — Class A: 1. Montrose Junior Band (Montrose), Loyde Hillyer. Class B: 1. Palisade H. S. Band (Palisade), Cleon E. Dalby. Class C: 1. Fruitvale H. S. Band (Fruitvale), Cleon E. Dalby; 2. Paonia School Band (Paonia), J. A. Graham.

FLORIDA — Class A: 1. Eustis Boys' Band (Eustis), Captain J. B. O'Neal; 2. Ocala H. S. Band (Ocala), Mrs. Browne Groaton Cole.

IDAHO — Class A: 1. Caldwell High School; 2. Pocatello High School. Class B: 1. Bliss High School; 2. Rockland High School.

ILLINOIS — Class A: 1. Nicholas Senn H. S. Band (Chicago), Capt. A. R. Gish; 2. Urbana H. S. Band (Urbana), Max T. Krone. Class B: 1. Belvidere H. S. Band (Belvidere), Clarence F. Gates; 2. Hinsdale Township H. S. Band (Hinsdale), James L. Buckborough. Class C: 1. St. Elmo Juvenile Band (St. Elmo), R. E. Brown; 2. Harvard Public School Band (Harvard), Carl H. Huffman.

INDIANA — Class A: 1. Marion High School, C. R. Tuttle; 2. Emerson High School (Gary), H. S. Warren. Class B: 1. Hobart High School, Wm. Revelli; 2. Roosevelt High School (East Chicago), Luther E. Borroughs. Class C: 1. Franklin Jr. High School (Hammond), H. D. Mason; 2. Rushville. Class D: 1. Emerson High School Second Band.

IOWA — Class A: 1. Mason City High School, G. R. Prescott; 2. Thomas Jefferson High School (Council Bluffs), Lee M. Lockhart. Class B: 1. Osage High School, A. R. Edgar; 2. Ida Grove High School, Harold Tallman. Class C: 1. Hartley High School, F. O. Griffen; 2. Hazelton High School, L. L. James.

KANSAS — Class A: Not available. Class B: 1. Decatur Comm. High School (Oberlin); 2. Minneapolis High School. Class C: 1. Russell High School; 2. Clafin High School.

KENTUCKY — Class A: 1. Lexington City School Band (Henry Clay High), Sydney R. Griffith; 2. (Tied) DuPont Manual H. S. Band (Louisville), W. W. Bruce; Ashland Senior H. S. Band, John Lewis. Class B: 1. Winchester City H. S. Band, John Lewis; 2. Frankfort H. S. Band, Howard Hall. Class C: 1. Georgetown H. S. Band, Penrose Ecton; 2. Shelbyville H. S. Band, Howard Hall.

MAINE — Class A: Bangor High School. Class B: 1. Waterville Senior High School; 2. Crosby High School. Class C: 1. Fort Fairfield High School; 2. Camden High School.

MASSACHUSETTS — Class A: 1. The House of the Angel Guardian, Letoy S. Kenfield; 2. Malden High School, John W. Crowley; 3. Quincy High School, Maude A. Howes; 4. Brockton High School, George S. Dunham. Class C: 1. Farm and Trade School, Frank L. Warren; 2. St. Peter's (Lowell). Class E: 1. Warren Jr. High School (West Newton), Peter C. Scarborough; 2. Parlin Junior High School (Everett), J. W. Crowley.

MICHIGAN — Class A: 1. Flint Central High School; 2. Grand Rapids South High School. Class B: 1. Lansing Vocational School Band (Lansing), King Stacy; 2. Mt. Clemens High School. Class C: 1. Watervliet High School; 2. Almont High School. Class D: 1. Longfellow (Flint); 2. Adrian.

MISSISSIPPI — Class A: 1. Clarksdale H. S. Band, S. Kooyman. Class B: 1. Lexington H. S. Band, J. G. Leonard; 2. Clarksdale Grammar School Band, S. Kooyman. Class C: 1. New Albany H. S. Band, C. F. Harrison; 2. McComb City Schools Band, Elmer Franz.

MISSOURI — Class A: 1. Springfield H. S. Band, James P. Robertson; 2. Joplin H. S. Band, T. F. Coulter. Class B: 1. Dixon H. S. Band, Mrs. M. L. Coleman; 2. Steelville H. S. Band, K. D. Norvell.

MONTANA — Anaconda H. S. Band, Chas. R. Cutta; 2. Gallatin Co. H. S. Band (Bozeman), Marguerite V. Hood.

NEW ENGLAND FINALS — Class A: 1. Bangor (Me.) High School, Alton Robinson; 2. House of the Angel Guardian (Boston), LeRoy Kenfield; 3. Pawtucket (R. I.) High School, Paul E. Wiggins. Class B: 1. Waterville (Me.) High School, Dorothy Marden; 2. East Providence (R. I.) High School, Harold Wiggins. Class C: 1. Boston Farm and Trade School, Frank E. Warren; 2. Hampton (N. H.) School Band, Howard L. Rowell. Class D: 1.

Laconia (N. H.) Boys' Band, J. E. A. Bilodeau; 2. Fort Fairfield (Me.) School, Leyland Whipple. Class E: 1. Warren Jr. High School (Newton, Mass.), Charles R. Spaulding.

NEW HAMPSHIRE — 1. Laconia Boys' Band (Laconia), J. E. A. Bilodeau; 2. Dover School Band, J. E. A. Bilodeau.

NEW JERSEY — Class A: 1. East Orange H. S. Band, C. Paul Herfurth; 2. Atlantic City High School, John H. Jaquish. Class B: 1. Lambertville H. S. Band, Mary G. Brown.

NEW YORK — Class A: 1. Jamestown High School, Arthur Goranson; 2. Hornell High School, J. Leo Lynch. Class B: 1. Cortland High School, Willard B. Green; 2. Salamanca High School, Edward John. Class C: 1. Newfane High School, Carl J. Hulshoff; 2. Waterloo High School, Myrnet Hemington.

NORTH CAROLINA — Class A: 1. Greensboro H. S. Band, Grady Miller; 2. Winston-Salem H. S. Band, C. D. Kutschinski. Class B: 1. Shelby H. S. Band, W. T. Sinclair; 2. Concord H. S. Band, Hobart Davis.

OHIO — Class A: 1. East High School, Cleveland; 2. Harbor Special Schools (Ashtabula Harbor), Class B: 1. Patrick Henry Jr. High School, Class C: 1. Felicity Franklin School (Felicity); 2. (Tied) Wickliffe High School, Bradford High School.

OKLAHOMA — Class A: Not available. Class B: 1. Cleveland H. S. Band, George W. Sadlow; 2. Bristow H. S. Band, Louis Calavan. Class C: 1. Stillwater Jr. H. S. Band, T. A. Patterson; 2. Penca City H. S. Band, L. D. Peters.

OREGON — Class A: 1. Jefferson High School (Portland), Class B: 1. Albany High School. Class C: 1. Klamath Falls High School.

PENNSYLVANIA — Class A: 1. Johnstown H. S. Band, Ralph W. Wright; 2. Academy H. S. Band (Erie), Class B: 1. Harding High School (Aliquippa), A. D. Davenport. Class C: 1. Mansfield High School; 2. Bessemer High School. Jr. High School: 1. St. Joseph Home (Erie).

RHODE ISLAND — Class A: 1. Pawtucket Senior High School; 2. Technical High School (Providence). Junior High School: 1. Laurel Hill Ave. Grammar School (Providence); 2. Joseph Jenks Jr. High School (Pawtucket).

SOUTH DAKOTA — Class A: 1. Canton High School, G. C. McClung; 2. Platte High School, Bryan Parks. Class B: 1. Parkston High School, A. J. Beck; 2. Arlington High School, A. C. Berdahl.

TEXAS — Class A: 1. Beaumont High School; 2. Highland Park High School (Dallas). Class B: 1. North Dallas High School; 2. San Marcos Baptist Academy. Class C: 1. Caldwell High School; 2. Waco Jr. High School.

UTAH — Class A: 1. West High School, (Salt Lake City), Kenneth Roylance; 2. East High School (Salt Lake City), A. R. Overlade. Class B: Not available. Class C: 1. Nephi High School, Wallace L. Martin.

Orchestra

ARIZONA — 1. Snowflake H. S. Orchestra; 2. Flagstaff H. S. Orchestra.

FLORIDA — 1. Hillsborough H. S. Orchestra (Tampa); 2. Manate County H. S. Orchestra, J. Jones Steward (Bradenton).

IDAHO — Class A: 1. Pocatello High School; 2. Boise High School. Class B: 1. Caldwell High School; 2. Soda Springs High School. Class C: 1. St. Teresa Academy; 2. Kinghill High School.

ILLINOIS — 1. Springfield High School; 2. Peoria Combined H. S. Orchestra.

INDIANA — Class A: 1. Hammond High School, Adam P. Lesinsky; 2. Bosse (Evansville), R. C. Sloane. Class B: 1. Michigan City, Palmer J. Myran; 2. Lew Wallace (Gary), Wayne F. Sherrard. Class C: 1. Flora High School, C. R. Young.

IOWA — Class A: 1. Abraham Lincoln High School (Council Bluffs), Lee M. Lockhart; 2. East High School (Waterloo), G. T. Bennett. Class B: 1. Audubon High School, Amy Robertson; 2. Sigourney High School, Paul Hultquist. Class C: 1. Stanhope High School, Ruth Rishoff; 2. Traer High School, E. A. Franklin.

KANSAS — 1. Russell High School, Carl Malmberg.

KENTUCKY — Class A: 1. Louisville Male H. S. Orchestra, A. F. Marzian; 2. Lexington City Schools (Henry Clay High), Miss Thelma Fox. Class B: 1. Highlands High School (Ft. Thomas), Emery T. Jones; 2. Glasgow High School, Mrs. K. E. Rapp. Class C: 1. Cynthia High School, H. D. Ingles; 2. Ashland High School, John Lewis.

MAINE — Class A: 1. Portland High School; 2. Deering High School. Class B: 1. Waterville Senior High

School; 2. Houlton High School. Class C: 1. Dixfield High School; 2. Coburn Classical Institute. Class D: 1. Lincoln Jr. High School; 2. Waterville Jr. High School.

MASSACHUSETTS — Class A: 1. Brockton High School; 2. Quincy High School; 3. Malden High School; 4. Haverhill High School. Class E: 1. North Junior High School (Quincy); 2. Western Junior High School (Somerville).

MICHIGAN — Class A: 1. Hamtramck High School; 2. Grand Rapids Union High School. Class B: 1. Mt. Clemens, Deatur.

MISSOURI — Class A: 1. Springfield H. S. Orchestra, R. R. Robertson; 2. Joplin H. S. Orchestra, T. F. Coulter. Class B: 1. Dixon H. S. Orchestra, Mrs. M. L. Coleman; 2. Keytesville H. S. Orchestra, Johannes Goetz.

MONTANA — 1. Great Falls H. S. Orchestra, Ruth Bishop; 2. Livingston H. S. Orchestra, Mr. Hotes.

NEW ENGLAND FINALS — Class A: 1. Brockton (Mass.) High School, George S. Dunham. Class B: 1. Waterville (Me.) High School, Dorothy Marden. Class C: 1. Hampton (N. H.) School Orchestra, Esther B. Coombs. Class E: 1. North Jr. High School (Quincy, Mass.), Marion Reinhardt; 2. Springfield (Vt.) Jr. High School, Jessie L. Brownell.

NEW HAMPSHIRE — 1. Hampton School Orchestra; 2. Lebanon High School.

NEW JERSEY — Class A: 1. East Orange H. S. Orchestra, C. Paul Herfurth; 2. Atlantic City H. S. Orchestra, John H. Jaquish. Class B: 1. Tenafly H. S. Orchestra, Clifford Demarest; 2. Ridgely Park H. S. Orchestra, Henry P. Cross.

NEW YORK — Class A: 1. Cortland High School, Manette March; 2. Corning High School, W. C. Dorege. Class B: 1. Silver Creek High School, Alinda H. Pugh; 2. Homer High School, Edyth Ring.

NORTH CAROLINA — Class A: 1. Greensboro High School, Earl Sloum; 2. Winston-Salem High School, C. D. Kutschinski. Class B: 1. Burlington High School, M. Z. Rhodes; 2. Roanoke Rapids High School, R. L. Martin.

OHIO — Class A: 1. Grand Trophy, Lincoln High School (Lincoln, Neb.), C. B. Righter, Jr.; 2. Hammond High School (Hammond, Ind.), Adam P. Lesinsky; 3. Flint Central High School (Flint, Mich.), Walter Bloch; 4. East High School (Waterloo, Ia.), G. T. Bennett. Class B: 1. Mt. Clemens High School (Mt. Clemens, Mich.), Paul H. Tammi; 2. Michigan City High (Michigan City, Ind.), Palmer H. Myran; 3. Decatur High School (Decatur, Mich.), Aileen Bennett.

BAND — Names of winners not available as we go to press.

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BAND — Names of winners not available as we go to press.

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(2) "FOR SALE" or "FOR EXCHANGE" and similar ads will be accepted for one free insertion ONLY, and must obviously refer to used or second-hand instruments or musical merchandise. This accommodation is exclusively for private individuals who are subscribers of record.

(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.

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

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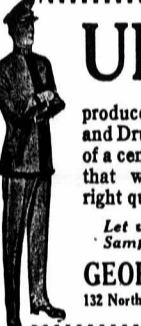


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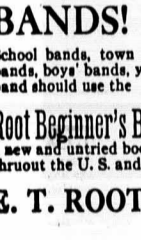


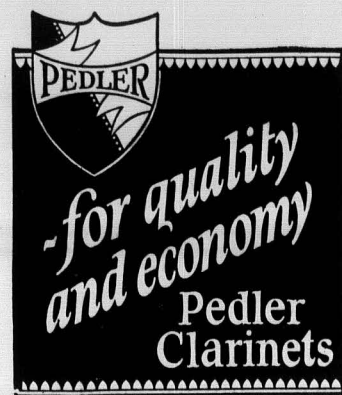
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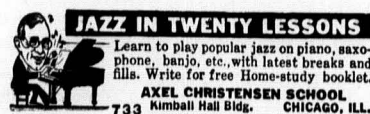
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Long Beach Municipal Band

By GEORGE L. STONE ("The Drummer")



In this issue *The Drummer* presents an interesting picture of an interesting organization, namely, that of the Long Beach Municipal Band, Herbert L. Clarke, director, Long Beach, California.

Although *The Drummer* is fully aware that he is using the word "interesting" rather freely, it is going to appear once again in this sentence, when he states that not the least interesting fact about this organization is that it is a civic institution, supported by a special small tax levy, authorized by city ordinance, which makes it possible for this band to have a fifty-two week job, with a vacation of two weeks each year. An engagement of this sort, gilt-edged, from a financial standpoint, possesses attractions that appeal to the highest class of musicians, and it goes without saying that the personnel of this band is in keeping with its reputation, as a glance at the names of its members will testify.

It might not be a bad idea for those interested in such engagements to get busy in their respective localities and endeavor to start things going. There is a possibility that the idea of a municipal band might meet with approval in other cities, and the musicians could surely take care of any additional playing which might come their way.

For particulars about the "Long Beach Band," *The Drummer* is indebted to its tympnist, Mr. O. F. Rominger, who gives the following information.

Long Beach, California, is an all-year-round resort, and its population, exclusive of tourists, is one hundred and fifty-five thousand. The band, which was organized March 14, 1909, is paid by a special tax levy as required by ordinance, and its members are given fifty-two weeks' pay with two weeks off for vacation. Two concerts are given daily (two-thirty to four in the afternoon, and seven-thirty to nine in the evening) excepting Sunday evenings and Monday afternoons and evenings. Requirements for membership are practically the same as for the Sousa Band. As it happens, there are a number of ex-Sousa men in the organization at the present time. It is a civil service job, with the players all registered voters, and as well may be imagined, there are few changes made in the personnel, several having been with this organization for as long as twenty years. The drummers' instruments in the band are valued at \$25,000, an item which appeals to the (more or less unfortunate) commercial instincts of *The Drummer*. The picture printed in this issue was taken at the celebration of the band's twentieth anniversary, which occurred March 15, 1929, at the Belmont Shore Clubhouse.

The personnel and number of years with the organization is as follows, reading from left to right:

Seated:	Leon E. Weir	Tenor Saxophonist	5 years
	W. W. Sweetland	Bass	6 years
	Herbert L. Clarke	Director	6 years
	E. H. Willey	Founder	—
	G. H. Tyler	Asst. Director, Manager, Cornet Soloist	20 years
	Almo D. McClellan	2nd Clarinet	7 years
	Henry Moore	Solo Clarinet	—
	Arthur O. Pilgrim	2nd Clarinet	12 years
Standing in first row:	Edward E. Elliott	Asst. Solo Clarinet	4 years
	Otis L. Spencer	2nd Trombone, Librarian	20 years
	Leon Conover	Oboe	6 years
	Emmett M. Guffin	Bass	20 years

John E. Wilson	3rd Clarinet	19 years
C. Merrill	3rd Clarinet	—
F. C. Greissing	Bassoon	20 years
Frank Gillum	Trombone Soloist	6 years
Lloyd Smith	1st Trumpet	2 years
Fred W. Dyerburg	Solo Horn and Harp	6 years
A. Neuman	Piccolo Soloist	20 years
Donald Ellis	Principal Baritone and Soloist	20 years

Harold B. Stephen
Standing in second row:
Charles E. Seelye

	Xylophone Soloist and Drummer	14 years
A. Gill	Bass Clarinet	5 years
Floyd R. Hoose	Asst. Solo Cornet	6 years
Vito Pinto	Baritone Soloist	15 years
Edward S. Grady	2nd Horn	17 years
Frank A. Snow	Bass Drummer	3 years
O. F. Rominger	Tympanist	4 years
Rollie O. Hall	E♭ Clarinet	12 years
W. W. Knowles	1st Clarinet	4 years
Robert Durand	Trumpet and 'Cello	4 years
James C. Kelsey	1st Horn	9 years
Robert B. Chisholm	2nd Cornet	8 years

Not shown in picture:
Oscar R. Cott 1st Bass and Soloist 5 years
J. B. Love 1st Trombone 3 years
Frank E. Judy Bass Trombone 4 years
H. J. Melhorn Flute Soloist 4 years

Our Younger Set

Continued from page 54

High School; also a large trophy, presented by the National School Band Association, went to Pawtucket High. This trophy must be won three years for any one band to keep it permanently. Pawtucket has one year now to its credit. These were the special awards; now for the regular ones.

In the Junior High group, the first prize, a trophy donated by the National School Band Association, went to the Laurel Hill Avenue Junior High; the second prize of this group, a cup given by the Campbell Music Company of Providence, went to the Joseph Jenks Junior High School of Pawtucket. In the Senior High group, the first prize, a trophy donated by the National School Band Association, went to Pawtucket High, and to Technical, a cup given by the Outlet Company of Providence, was presented as second prize for the Class A group.

There was great cheering as all of these awards were made, and all the bands showed a fine spirit of sportsmanship.

This presenting of prizes officially closed the day and the first Rhode Island Contest, and I am sure everyone is already looking forward to the second contest next year.

"There is no music in a rest, but there is a making of music in it. God sends a time of forced idleness, sickness or misfortune that interrupts the music of our lives, and we foolishly think that we have come to the end of the tune." The foregoing has been credited to John Ruskin, but whoever said it surely knew and loved music, besides embodying a beautiful truth in a phrase of beauty. —M. V. F.

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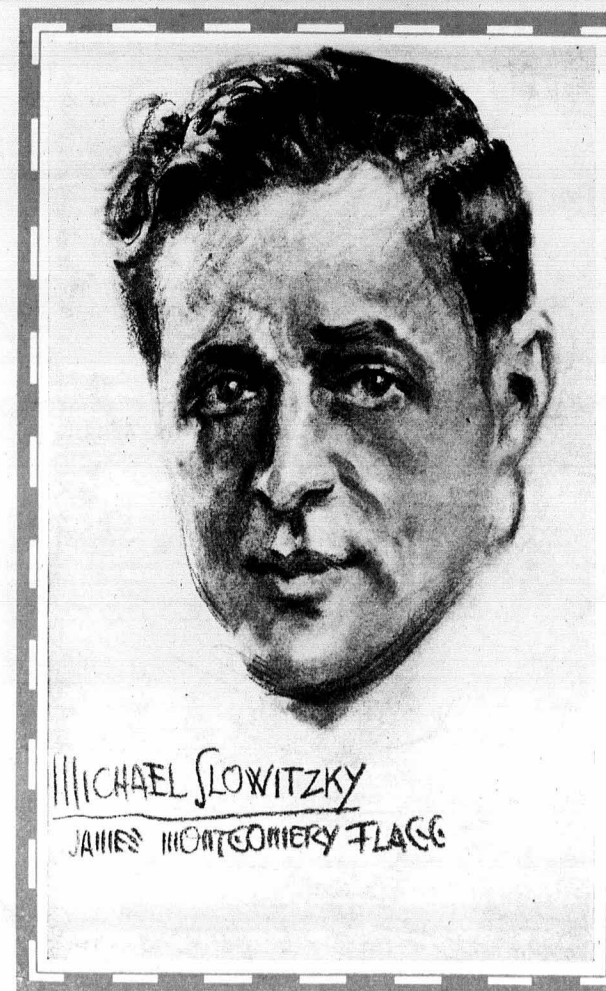
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