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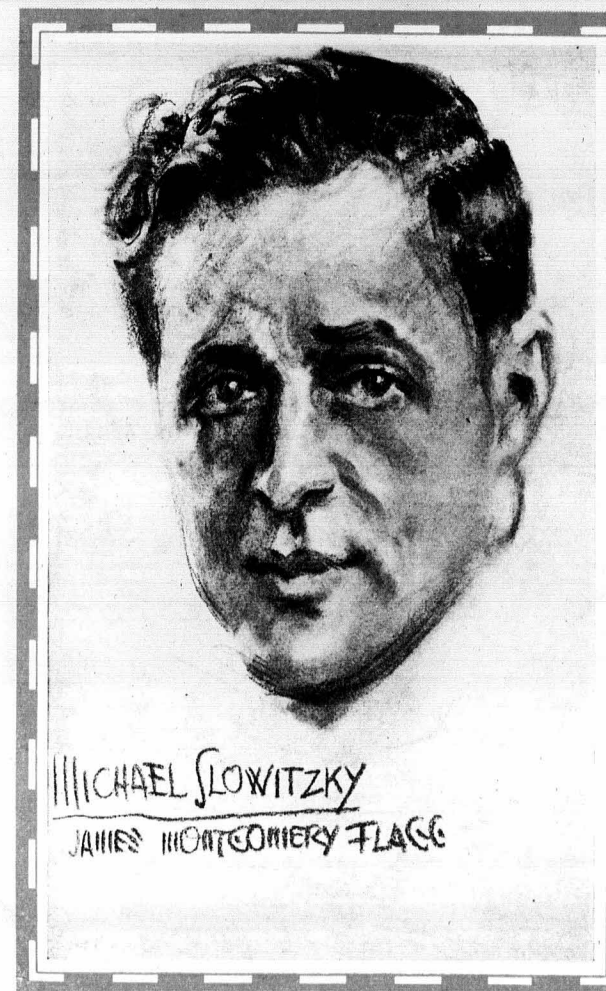
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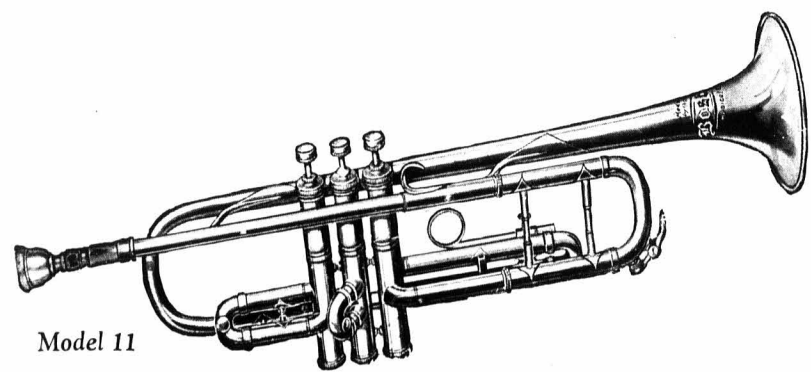
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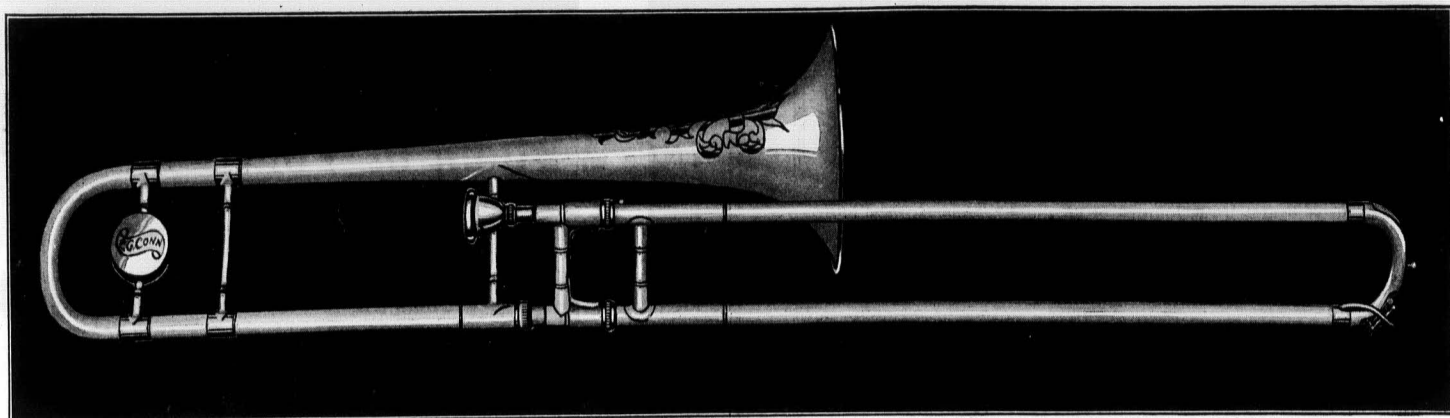
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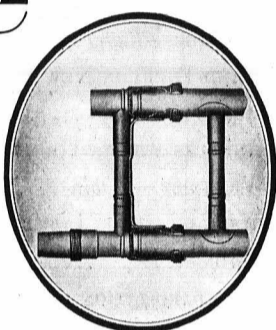
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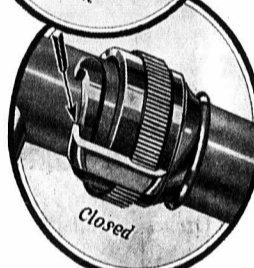
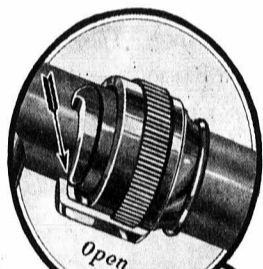
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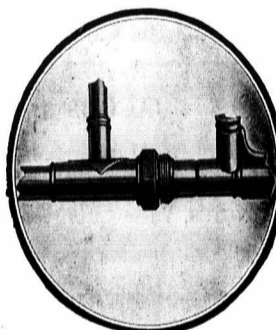
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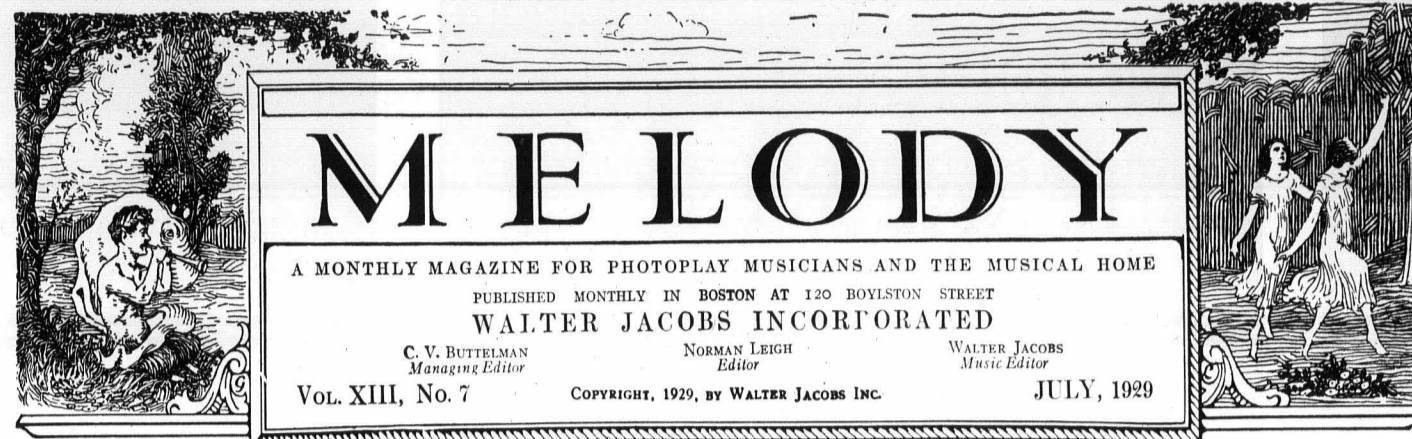
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Editor

WALTER JACOBS
Music Editor

Vol. XIII, No. 7

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JULY, 1929

This and That

Festival—Convention—Anniversary 1869-1929

BOSTON will long remember the convention which marked the sixtieth anniversary of the Peace Jubilee.

From every section of the continent and from foreign countries there assembled here, June 8 to 17, a host of music lovers, of world-renowned artists, young artists and artists in the making, of elected delegates and "singing delegates," representing over four thousand Federated Music Clubs. Such a busy convention—all in the name of music! Sessions, departmental meetings, reports of progress, plans for greater achievement, banquets extraordinary, and all the various matters and doings common to the conventional convention program—not excluding signs and rumors of political machinations.

But the affairs of convention and organization routine, interesting as they were, and momentous as some of them may have seemed to be to voters and *rotarians*, at least, were overshadowed by the magnificent music festival which began with the opening day of the convention, and lasted for more than a week, ending with a "Pilgrimage" by sea to Plymouth. Never before, to our knowledge, has there been presented such a program, involving so much good music, so many worthy organizations and artists, or such a diversity of events. The participants in a single day numbered well into the thousands; famous choruses travelled from the Pacific Coast, from the South, and from nearer points none the less prohibitively distant except under the urge of such an enterprise. A truly stupendous National Festival of Music!

This magazine goes to press too soon following the Festival to more than pay brief but sincere tribute at this time. Indeed, to do it full justice, every page of the issue would be required. Therefore, we must be content to doff our editorial hat to the National Federation of Music Clubs, to its officers, to the participating individuals and groups, to the "folks back home" who provided the half million dollars required to transport these artists to Boston, and to Mrs. William Arms Fisher, the Convention Chairman, who was responsible for the conception and carrying out of the great Festival program.

Whither Are We Drifting?

PROFESSOR W. DYKEMA, head of the department of music at Teachers' College, Columbia University, forecasts the obliteration of the concert hall by radio, during a recent interview in which he said:

"Radio makes for purer listening than can be obtained among the distractions that come up in the concert hall. Of course, it all depends on whether we are interested in watching the orchestra leader, but I think that the new mechanical devices will make an end of orchestras in the concert hall. The trend seems to be that way. It depends, too, on the idea whether we become less and less concerned with how the music is produced. This new development has the danger of producing flabbiness. . . ."

"I feel that we have now is only a foretaste. I look for a greater mechanism of producing music. I look forward to the time when a few good musicians will be supplying all the music. The effect of this will be to raise still higher the standards of perfection through the culling out of players until the residue have a perfection never equalled in music. So, on the side of listening, people will get the type of music which will make them judges of the best things."

In commenting on the present situation of unemployment amongst theatre musicians, Professor Dykema goes on to say that, "This is not necessarily a loss for the public,

although it is hard on the individual. In process of time, there will be an adjustment. Either these people will go into other fields, or take up different sides of music, such as teaching. Then we will have a much better performing of music in the schools."

This rosate vista of mechanized music does, however, present angles of view from which the prospect takes on a somewhat greyish cast. Professor Dykema points, and with reason, to the danger of our becoming a nation of listeners (not an original alarm, to be sure, but losing no pertinency from the fact), and remarks in this connection: "If, in the public schools, the pupils listen to the radio instead of singing and playing, their sensibilities and reactions to music will become weaker, and we may be digging our own grave."

We are thoroughly in accord with the last sentence of the above, and to be quite honest about it, this constitutes the only portion of the Professor's interview with which we find ourselves in complete sympathy. His statements, for instance, that "Radio makes for purer listening than

can be obtained among the distractions that come up in the concert hall," his evident belief in the beneficence of that time prognosticated by him when, "A few good musicians will be supplying all the music," and his attitude towards the unemployment of theatre musicians when he says "This is not necessarily a loss for the public"—all these things we disagree with, lock, stock and barrel.

In all such matters there is an evident belief on the part of Professor Dykema that radio production and that of its attendant train of artificial music producers, such as talking machines, audible films, and the like are, or at least in the future will be, equal in quality to the original, and that therefore, the Boston Symphony Orchestra's rendition of a certain selection produced out of a box can conceivably be preferable, for instance, to the Roxy orchestra in the same selection as heard in the Cathedral of the Motion Picture. This, of course, smacks strongly of the absurd. While we are not of those who discount the wonders achieved by modern science (although we cannot look upon them all as the unmixed blessings which their progenitors would have them accepted as), it can be safely said that never yet has an artificial product been achieved which was more than an inferior substitute for the thing it sought to replace, regardless of the claims made by the gentry who have seized upon it because of its commercial possibilities. Whether it be silk, leather, buttermilk or vanilla extract—the best that science has been able to achieve is a shoddy presentation of the imitated, and in some cases, reconstructed article. It is not to be expected that the learned gentleman engaged in such matters will be any more successful in the matter of music. That they have done much, even in the reproduction of this, cannot be gainsaid. We do not underestimate the marvels of radio—as a stepping-stone to the appreciation of better things, it has its place, and an important one. As an auxiliary to the concert hall it has equal value. But when

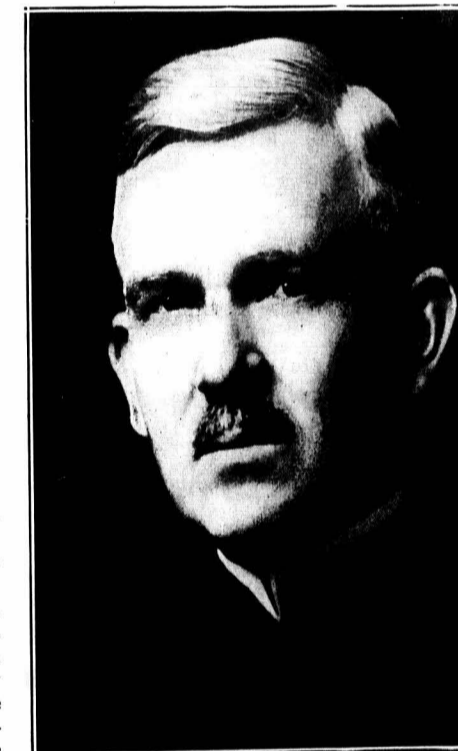
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The Enemy Repulsed

THE Iowa Band Law, fathered by Major George W. Landers and a model for similar legislation in twenty-seven states, by prompt action on the part of the Major and the Iowa Bandmasters' Association, was saved from amendment which would have quite thoroughly defeated its purpose: that of allowing communities of not over certain size to levy a special tax for the organizing and maintenance of municipal bands.

The amendment projected the substitution of the words "a fund for municipal musical purposes" for those in the present law: "a band for municipal purposes." This amendment was instigated by Sioux City which wished to use the funds forthcoming from the two-mill tax (the amount authorized by the law) for a symphony orchestra. As was pointed out, however, once a breach was hacked, there was no telling where the matter would end—the money conceivably could be used to support an organization of Jew's harps without straining the letter of the law.

The Iowa Band Law is safe for at least two years more, but the above should prove a warning to other states which have adopted similar measures. It is not enough to get a law on the statute books—one must continually stand by with a club to defend it from the, many times, well-intentioned tinkering of folks with speciously bright ideas. As far as the present instance is concerned, no one can deny that the ambition of Sioux City to have a symphony orchestra is worthy, but it is questionable whether there existed the right to further this ambition at the expense of the band law, by blowing up its main bulwark.



PATRICK CONWAY
1865-1929

TO MANY readers this item will bring the first news of Patrick Conway's death on June 11th, following an operation. One of America's most beloved Bandmasters, Dean of the Conway Military Band School of Ithaca, friend of musicians and music lovers everywhere, his life and his works are as an enduring monument—a monument which, we are glad to say, there already is a movement projected to symbolize in suitable form at Ithaca. Readers who wish to participate in the raising of such a memorial may send contributions direct to this magazine, or to George C. Williams, president of the Ithaca Conservatory and affiliated schools, DeWitt Park, Ithaca, N.Y.

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THE MODERN TREND IN CHORAL WORK

By
HARPER C. MAYBEE

Head of Music Department
Western State Teachers College, Kalamazoo, Michigan



EDUCATION in its broader aspect has absorbed many of the arts, and among them is to be found music. The public schools, colleges, and universities, are making remarkable strides in the development of a musical life among the younger generation of this country. This, along with other forces, such as concerts, church choirs, private teachers, radios, reproducing instruments, and so forth, is rapidly making and creating higher ideals for the appreciation of the best in music. All of this goes along hand in hand with the progress of the great industrial age in which we are now living. Inventions and refinements in the work of industry are giving many suggestions to the world of music. A new era in the development of choral music is dawning. The "singing school," and, later, the "musical convention" have served their purpose. The day of the unbalanced chorus is fading into oblivion along with the wave of "community singing," so popular during the war. What was formerly accepted as worth-while in choral music has gone the way of the early models of the automobile, and will be found only in out of the way places where civilization has as yet failed to make inroads in its march of progress.

Choruses Much Finer Today

In place of the crude, unbalanced chorus, formerly so common, we find the highest quality of work being presented by many of our high schools and colleges in the form of well-trained men's, women's, and mixed glee clubs or choruses. In these organizations are to be found young people serious to attain and establish higher ideals of vocal music and musicianship. There is being sought a development of technique that will make possible the intelligent and artistic singing of some of the world's greatest music.

Singers must be schooled in ensemble singing, so as to attain firmness of attack, elegance of release, accuracy of intonation, balance of parts, refinement of diction, beauty of tonal-quality, and elasticity of rhythm; all of which must be knitted and woven together by an intensity of motion and sweep of phrase. When this is accomplished, choral organizations will sing with a unity of tone and a melodic and harmonic blending of voices that will result in an artistic and intelligent interpretation of music.

The attack and release of a phrase should always be sung firmly, exactly together, and in

keeping with the poetical and musical ideas embodied. Singers should seek accuracy of intonation by listening to the tone, speaking the word on the pitch, and blending with the other voices in unison, harmony, and rhythm. In order to secure musical effect, the parts must be evenly balanced. A voice or part that stands out in an obvious manner ruins the balance. A weak part has a similar effect. The tonal effect should correspond to a well-played piano or pipe organ. There must be correct pronunciation, distinct articulation, and clear enunciation, in order to secure a refinement of diction in singing.

The vowel — the invariable medium for forming and sustaining vocal tone — should be established in pure form, and not changed until time for the next vowel or consonant. Beauty of tonal-quality is one of the fundamental things to be sought. A continued seeking for freedom of tone and elegance of diction, and a sincerity in singing, always tend towards greater beauty of tone.

Rhythm the Vitalizer

The matter of rhythm is one sadly neglected, but its development from the kindergarten band to the symphony orchestra is a long and interesting road, and one well worth traveling and observing. In its more restricted meaning, rhythm has to do with the length of notes, accents, and the absolute accuracy with which a group sings together. Singers singing "out of time" will be "out of tune." Rhythm in its broader sense means momentum, or "sweep of the phrase." It embodies animated motion, impulsive power, and intensity of energy, generating life and animation into the entire structure of music. It is this latter vitalizing function of rhythm that to so many is a closed book. To many, but not to all, as witness:

Some years ago while spending the season in Paris, the writer heard Vincent D'Indy conduct one of the great Symphony Orchestras in interpretations of a number of his own compositions. Although Mr. D'Indy is not adjudged by the musical world as a virtuoso conductor, one passage played on that program reached great heights, or at least made a most vivid impression upon my mind. It was a melody played in unison and octaves by the cellos and upper strings, and accompanied by the woodwinds. This melody seemed to be filled with a depth of motion and momentum, vivacity, and virility, which seemed to sweep along with endless animation and abandon,

finally to be lost in the sea of harmony of the entire orchestra. At the completion of the number, I turned to a friend, who was with me, and said, "That was a marvellous bit of melody." And so it was, but Mr. D'Indy, by an exquisite sense of rhythmic balance, had infused into it qualities that the printed page would never have disclosed.

On another occasion we heard the notable Rosé String Quartet of Vienna give a most remarkable concert. They had been playing together for years, and their ensemble was approaching the realm of perfection in intonation, balance of tone, and beauty of nuance. As a result, their harmonies were most exquisite. The rhythm moved along like the great waves in fields of grain on the rolling prairie. The Rosé quartet typifies the height of perfection among organizations of its kind.

The playing of the wonderful passage of D'Indy's composition by the Paris Orchestra, and the exquisite rarity and charm of the Rosé String Quartet were later to be found embodied in the playing of the Philadelphia Symphony Orchestra under the leadership of Leopold Stokowski. Here we found buoyancy and subtlety of rhythm, a balance of strings, wood-wind, and brass, climaxes that were thrilling to the extreme, and nuances that swept one on into an unknown musical atmosphere. The things embodied in these three examples have been attracting my attention and most earnest thought, and I have been hoping and striving to attain some of them in the vocal world.

A False Move

Singers are being trained in a vocal manner so that they are attaining a group consciousness in singing, and the vocal accomplishments of the clubs can be favorably compared with the standard symphony orchestra, not in character of tone, but in accuracy of pitch, rhythm, and phrasing. The singing group should have its own characteristic tone (this to be brought about by intelligent training), and should have an emotional appeal through the human voice in the interpretation of musical literature.

Influenced by the success of instrumental playing, as witnessed by the organization and development of many orchestras and bands in our educational institutions throughout the country, some of our best vocal directors have sought to create vocal orchestras. There seems to be little justification for this procedure. The human voice has its own individual-



HARPER C. MAYBEE

ity, its own quality, its own beauty of tone, and when calling upon it to imitate an instrument unlike the voice in character and quality of tone, we are creating an artificial background for vocal music. The blending of many tones from the great variety of instruments of the orchestra produces a very beautiful instru-

mental effect, but choral singing should be based upon thorough musicianship and a vocal-ensemble understanding, which gives to it an entirely characteristic tonal effect, and makes possible the interpretation of the masterpieces of choral vocal literature in a manner truly wonderful and beautiful.

A Bach *Chorale* that arouses in us aesthetic emotion does so by virtue of the fact that it represents or manifests the ideal object which we call beauty. So this golden age of choral singing, now dawning, is but another step towards refinement in the search for beauty through the medium of music.

More This and That

THE hidden tonal secret of the ages is announced as having been discovered! Or, as this is its second announcement in print, is it not a re-discovery? Possibly some dozen years ago the *JACOBS' ORCHESTRA MONTHLY* reprinted a newspaper story concerning Antonio Stradivarius, and his alleged posthumous telling of the secret as to how he imparted to and imprisoned within his wonder-violins their unsurpassable tones. The story was supposed to come from Stradivarius himself, or, that is, from his temporarily returned spirit through a purported psychic. A second story of like import now comes to the public, but this time through a much less uncanny means, as it is concerned only with such grossly material matter as wood and papers.

According to the current press, the writing bureau or desk of the old master violin maker was recently sent for repairs to a dealer in antiques in Bergamo, who, in overhauling the bureau, discovered a secret drawer containing letters of Stradivarius and his autobiography. It is claimed that in the latter document he discloses his method of making the violins which produced the marvelous tones which are associated with a genuine Strad. Truly a pretty story if there is aught of truth in it. As told in this second account, his method consisted mainly of a peculiar treatment of the wood used, and the application of a particular kind of varnish. The dealer in antiques in Bergamo who made the discovery endeavored to sell the papers to a dealer in musical instruments in Milan, and this coming to the knowledge of the municipal government resulted in the confiscation of the bureau and its contents.

We are neither credulous nor incredulous regarding the matter, but admit it would be of keen interest to know something more definite concerning it. We may be entirely wrong, but to our mind the "secret methods" of Antonio Stradivarius consisted wholly of the inherent genius of the great artizan himself, and such having been a personal characteristic born with and forming a component part of the Master Violin Maker of all generations, we do not believe it ever will be disclosed either through mediums or manuscripts. There may be something or nothing to the story, but we noted that the Milan article appeared under date of April first and was printed in the *Boston Traveler* of like date, and that also may mean something or nothing.

—M. V. F.

Looking For Trouble?

IT APPEARS that cigarette advertising, particularly its manifestations over radio, has become the object of solicited attention from the Methodist Board of Temperance, Prohibition and Public Morals. To those who have been following the course of events, this comes as no surprise. Cigarette advertising has become a thorn in the flesh of many persons; even the high priests of publicity have become somewhat alarmed over the situation. As the head of one prominent agency said to us, "Cigarette advertising is destroying the confidence of the public in all advertising." The Methodist Board believes, rightfully or wrongly, that the thing goes much deeper than the destruction of public confidence, and strikes at the root of public morals. The American Medical Association has taken the stand that there are features of recent publicity campaigns detrimental in their influence on public health. The average layman of intelligence is affronted at the utter absurdity of some of the claims advanced for certain widely touted brands.

All in all, the cigarette interests appear to have stirred up something of a hornet's nest. By an autocratic, and as it appears to many, ill advised flouting of the feelings of a large body of influential American citizenship, they find themselves, today, in somewhat the same position as did the liquor interests in the gladtime and carefree pre-prohibition era. These latter gentlemen rode roughshod over the sensibilities of the same influences which for some time have been casting a jaundiced eye at the bedeviling influence of the cigarette, and as a consequence the threat, long years the subject of ribald derision and boating, "A Saloonless Nation in 1920," became an actual fact, accom-

plished on schedule to the tick of a second, much to the consternation and astonishment of the manufacturers and consumers of ardent spirits.

Whatever one's private beliefs concerning the merits or demerits of Prohibition, it must be admitted that the egg was hatched in the saloon and tenderly brooded over, unconsciously enough, by the liquor interests themselves! While not a believer in the satanic origin of the cigarette, we still are able to grasp the viewpoint of the honorable Board. In addition if we were a manufacturer of these little white cylinders of sin we would pause in our unregarding course and consider carefully the risks we were running by a continuance of our present publicity method.

If greed is to be the sole controlling factor in cigarette advertising, and we can find no other explanation for the amazing lengths which have been resorted to in this field, and if the uncontrolled expression of this greed eventually results in a condition comparable to that which followed the greed of the liquor manufacturers, then, indeed, can the cigarette interests have only themselves to thank. We, ourselves, will be inclined to the opinion that they will have received only that for which they pleaded.—N. L.

Good Work in Mahanoy City

MICHAEL SLOWITZKY, whose picture appears on the covers of this month's *ORCHESTRA MONTHLY* and *MELODY*, is musical director at the Victoria Theatre, Mahanoy City, Pa. A brief sketch of his career appeared last year in the magazine. During National Music Week of this year, Local 170 of the American Federation of Musicians put on a concert with an orchestra of symphonic proportions directed by Mr. Slowitzky that was free to the general public. All expenses were met by the Local with the exception of that connected with the use of the beautiful Victoria Theatre, which was donated by the Chamberlain Amusement Enterprises, Inc.

Although, ordinarily, programs hold little interest for the average reader, an exception is to be expected in the present instance for the reason that Mr. Slowitzky's selection was based on the premise, "Why feed your audience with a serious program of classics when they are not prepared to digest it?" and it would appear that he had handled the matter with a nicety of judgment and breadth of musical outlook that might well be studied by many confronted with the same problem. Following is the program under discussion:

Coronation March from "The Prophet," G. Meyerbeer; *Pilgrims' Chorus* from "Tannhauser," Wagner; *Kammer-Ostrow* (A Symphonic Fox Trot arrangement by W. C. Polla); *Waltzes* from "The Student Prince," Sigmund Romberg; *Vocal Solo, The Lost Chord*, Sir Arthur Sullivan; *The Wedding of the Painted Doll*, Nacio Herb Brown; and *You Were Meant for Me*, Nacio Herb Brown (Hits from "The Broadway Melody"); *March, Master Councilor*, H. J. Woods; *Victor Herbert Favorites*, Victor Herbert; *Vocal Solo, Stride La Vampa* from "Il Trovatore," G. Verdi; *Selection from Show Boat*, Jerome Kern; *March, Stars and Stripes Forever*, John Philip Sousa.

Continued on page 50

Julius Peyster Witmark, Sr.

WITH a keen sense of personal loss we chronicle the passing of Julius P. Witmark, Sr., one of America's music publishing pioneers, who died at his home at 272 West 90th Street, New York, aged 50. Since boyhood Mr. Witmark has been a prominent figure in music circles, both as a singer and member of the house of M. Witmark & Sons. In 1900 he retired from professional work to devote his entire time to the firm, which his efforts helped to make one of the largest publishers of music in the country. He was active in the business up to almost the hour of his death. Our heartfelt sympathy is extended to the surviving widow and son, and to the brothers and associates.

Real Rotary Club Service

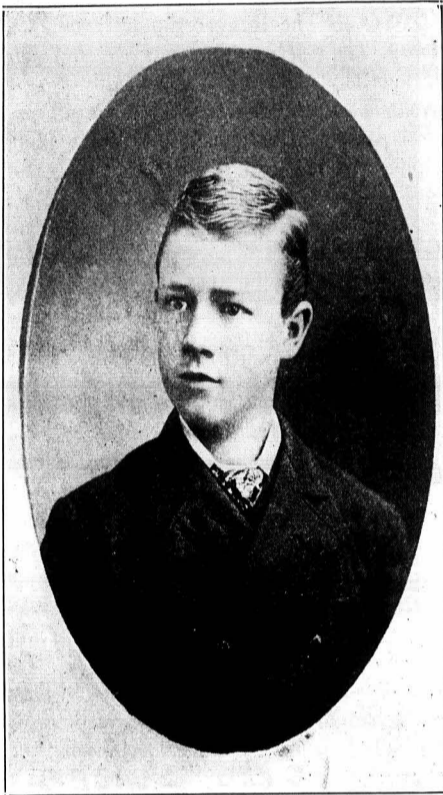
AN outstanding enterprise in music education is the Framingham Rotary Club Boys' Band, pictured on the cover of *JACOBS' BAND MONTHLY*. The picture shows the combined Senior and Junior units as they appeared in concert at Nevens Memorial Hall, Framingham, April 15, 1929, under the auspices of the Rotary Club of Framingham. George Cokell, Chairman of the Boys' Work Committee is manager, and Theron D. Perkins, instructor-director. The Junior unit is the "feeder" for the Senior unit, the ranks of which are depleted each year by the loss of members who pass the age limit. Beginners' classes are maintained to prepare players for vacancies in the Junior unit, made by such promotions. This most commendable work has been carried on by the Rotary Club of Framingham for several years, with the result that hundreds of boys have received excellent musical training, and invaluable practical experience, while Framingham has a first class concert band that is heard almost weekly by thousands of people, both in Framingham and in many other cities of the East.

Our Compliments

CARL ENGEL, as was released last month to the press, has left his post as Chief Clerk, Music Division, Library of Congress, to become president of G. Schirmer, Inc. Mr. Engel brings to bear on the problems that at present confront him, as well as all other firms engaged in like enterprises, one of the keenest intelligences in American music, and the directors of G. Schirmer, Inc., are to be congratulated on having secured him to act in his present capacity.

A Cornet Playing Pilgrim's Progress

Number Sixteen
HERBERT L. CLARKE



A BOYHOOD PORTRAIT OF THE AUTHOR

LAST month I was left wondering how on earth I could manage to exist on the amount of money that I was able to earn from my position at John Kay & Co. Summer had passed and with it the extra income from playing with the band on the Island. I managed to keep up my courage, however, awaiting developments.

A Sudden Change in the Music Tide

And then the totally unexpected happened! Just when I was at my wits' end, trying to figure out how to make both ends meet, I received a telegram from the orchestra leader at English's Opera in Indianapolis, Indiana, where my parents lived, offering me a season's job in that theatre at \$15 a week! Oh Joy! Perhaps I did not become mighty independent all of a sudden, going again to the firm and demanding an increase in salary with the alternative that I would leave the business! My demands were refused for a second time, so I gave notice of immediate leaving, and wired my acceptance of the theatre job, stating I would be on hand for rehearsal the following Monday.

I never shall forget the kind treatment I received from the firm when I was handed my pay envelope on the day I left the store. There was something like \$8.56 due me for the month, but when I opened the envelope and found that it contained \$25 I spoke to the treasurer about the mistake that had been made. He referred me to Mr. John Kay, who said that he did not want me to leave without enough money to pay my fare home, which amounted to quite a little, as the distance was some six hundred miles. This money from the firm, with what I had saved for the past six months, made it possible for me to travel home comfortably in a sleeper and with good meals en route, returning in proper style instead of buying a second-class ticket and sitting up all night in a day coach.

After resigning again from the Queen's Own Regiment and bidding all my friends "good-bye," I left Toronto for the second time. My career as a business man had proved a failure, so with greater determination than ever to make a success of the profession I loved, once more I started in the music life, under the firm decision to stick to it for all time and under all conditions. My business experience had taught me a good lesson.

It was mighty good to get home again, after trying to exist on almost nothing for six months, with very few comforts, no petting, or anyone to look after a boy the way a mother does. I had a splendid home with everything that I wanted, and never should have left it, if my father had not wanted me to follow business instead of music as a career. However, the experience in Toronto did not hurt me a bit, as I learned to appreciate the value of money. How I worked to earn it, learning to spend carefully only for bare necessities, and allowing myself no luxuries of any kind!

After my arrival in Indianapolis, I went to work in the theatre immediately, playing viola in the orchestra the entire season for fifteen dollars a week, instead of earning ten dollars a month working at the store of John Kay & Son. Brother Ed played violin and brother Ern the trombone in the same orchestra with me, so we

the "When Clothing Store" of Indianapolis, for which it was used as an advertising medium.

Rehearsals were called once a week for the Band, and nearly all the theatre orchestra members belonged to it. Joe Cameron was the leader, brother Ed was the solo cornet, and I played beside him. All the men were full of "ginger and pep," and possessing good teamwork, certainly played well together. As the summer approached, we booked many engagements. The theatre closed early for the season, and now we had to hustle for odd jobs to make a living. My parents moved to Rochester, New York, where Dad was engaged as organist in one of the largest of the churches. We three boys, who were left behind, took rooms in the "When Block" and lived together, practising, and studying hard to succeed.

Summer Brings Extra Work

There was a good deal of business for the Band that summer, and I had quite a few extra jobs, playing cornet in one church Sunday mornings, and in another afternoons, both of which paid me about five dollars each Sunday. Playing the hymn tunes and leading the congregation in singing gave me excellent opportunity for practice, and I began to develop endurance without straining. I was able to play four consecutive verses of the different hymns without stopping, keeping up a powerful tone all the time. It was difficult at first, but with practice it became quite easy. I would argue with myself to this effect while playing: "If I make work of it and struggle along, then cornet playing will become a torture instead of a pleasure." By playing easily and carefully for the first two verses, I could finish the other two without fatigue. The only feature of this church playing I did not like was sitting in the choir and facing the congregation all the time, because if I should make the least break in my playing, some one would "snicker," and this would "get my goat." To eliminate such unpleasantness, I used to practise in my room, trying to play these Gospel hymns ten times through without stopping; then it would become a joke to play only four verses in church. I always used a B \flat cornet, and transposed all the music, playing one tone higher, which was far more satisfactory than using a C cornet.

During this period my viola practice was being sadly neglected, as I had little use for a string instrument, except on a few jobs where we had to double for dancing at picnics, after parading to the grounds. Consequently, all my spare time was taken up with the cornet. I stuck to it like a leech, working hard at my practice, even in hot weather. Our band was also practising hard on one special program, getting in shape for the big State Band Competition that was held annually at Evansville, Indiana. There the principal bands throughout the State met to try out their musicianship and win money. This year there was also to be a cornet contest for the championship of the State, which I was secretly planning to enter. I wanted to try for the first prize, and also to see if I could control myself and not get nervous when standing up and playing alone before an audience. I certainly did practise and practise, striving to build up a proper embouchure in order to be able to finish a difficult solo with as much ease as I had started, and to be prepared for the encore.

three boys were together once more, all interested in music, and helping each other in our daily practice.

I Begin Seriously to Study the Viola

I began to practise the viola in a scholarly manner, devoting the entire mornings to technical studies, and my improvement within a few weeks was quite noticeable. My interest was spurred further when my playing of the exercises became more perfect. All this practice helped in acquiring a splendid tone, which is a necessity in viola parts, and especially in dramatic cue music.

My cornet was neglected some, I guess, although I did blow for a few moments each day to keep my lips in shape. There was no band business during the winter, and as there was a good cornet player in the orchestra (Joe Cameron), I was content to play viola and draw my fifteen-dollar weekly salary. There were some excellent shows that season, musical comedies, light operas, grand operas, and many dramatic companies of a high class, and in many ways I certainly gained much experience from playing in the theatre. Besides, I was growing older and meeting a better class of people all the time. Many good musicians accompanied some of the opera companies, and I became acquainted with a number who gave me a great many pointers. Naturally, I fell in with the cornet players, who showed me how to overcome my many faults in cornet playing, and this encouraged me very much.

All in all, I worked very hard that winter on both "string and brass." Toward spring the "band fever" took hold of me once more, especially when I was asked to play cornet with the then celebrated "When Band," as it was called. The band was connected with

There was one member of the Band who was always finding fault with my playing. He often used to listen while I practised, and afterwards would tell me how "rotten" I played. After he had kept this up for a few weeks I became angry, and told him to go away and not bother me. He paid no attention to what I said, but persisted in telling me the same thing, until one day I asked him just why he thought I was a "rotten player." After he had listened to me play a few exercises, mighty difficult ones too, I looked up at him and said, "Well, how did I play them?" He looked me squarely in the eye and calmly answered, "Why don't you play those exercises correctly? You made many slips and mistakes in each one, even if you did finish without becoming fatigued." Naturally, I had wanted him to compliment me. However, although I really thought I had played them fairly well, 'way down in the bottom of my heart I did realize that he spoke the truth. I had never given much attention to correcting the little slips that occurred so often in my practice, as my idea then was to play twenty-five or thirty pages daily, never considering whether mistakes were made, as long as I could play the desired number of pages without fatigue.

Then my friend-in-disguise left me all alone. I put down my cornet, and began to think. Yes, he was right! I did make a great many mistakes, most of them simple ones, but mistakes nevertheless. By not correcting these slips immediately, I was practising for hours to play imperfectly, instead of practising to play perfectly! I also found out that I was taking a breath whenever I felt like it, leaving out a note or two, and stopping the rhythm to breathe, which of course was quite unnecessary. This habit also made it impossible for me to use a metronome while playing.

A New Idea Is Born

Stopping short in my tracks to think gave me an entirely new idea of correct cornet playing. I started to play over those same exercises, and in counting my mistakes I found so many that I turned to the first exercises in the book. After playing the first one, I found, much to my chagrin, that I had made many mistakes even in this simple exercise.

Then I turned to the study I had been playing for my fault-finding friend. It was No. 1 of Arban's Characteristic Studies, in the back part of this Method, the playing of which requires an elastic lip and much endurance; the first twelve measures must be played in two breaths. I worked an hour on this particular study, and found I had made a hundred mistakes each time I played it. When my lips gave out, I realized this study was far too difficult to use as a means of conquering myself, and learning when and how to breathe. It seemed that the more I played it, the more mistakes I made. Then I lost my temper. But, instead of laying the blame on myself as I should have done, I vented my injured feelings on my defenceless cornet and wanted to smash it on the floor. How foolish we are to blame our deficiencies on something else, rather than shoulder them ourselves! And the world is full of individuals who act over and over again the little drama just recounted, and who never really succeed at anything.

I sat still a few moments after my anger had passed away, leaving me rather ashamed and sorry, and said to myself "Well, if I want to be a great cornet player, I must be perfect in the

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Here and There in New York

By ALANSON WELLER

AN INTERESTING concert towards the end of May was the performance of a band of 600 at Starlight Park in a program for the benefit of New York's many unemployed musicians. It was under the direction of A. Parisi with S. L. Rothapel ("Roxy") as guest conductor, together with Paul Henneberg. Several soloists appeared. This enormous aggregation recalled the days of Patrick S. Gilmore, dean of American bandmasters, whose bands sometimes numbered several hundred players. The Movietone News captured a reproduction of a similar massed band in Italy, numbering 3000 players, under the direction of Pietro Mascagni. It was one of the best Movietone reproductions we have heard to date. The program of the New York players included one of Mascagni's works, the prelude to *Iris*, a work little known in this country; the enormous popularity of *Cavalleria* having tended to obscure the effectiveness of this opera and the composer's *L'Amico Fritz*. Other numbers on this program included the *Tannhauser* and *La Gazza Ladra* overtures. In addition, several concerts were given by other organizations for the benefit of unemployed musicians.

The Associated Glee Clubs of America gave their annual concert at Madison Square Garden, with a chorus of 4000 voices under the direction of Mark Andrews.

A week of daily recitals in the Wanamaker Auditorium enlisted the services of a number of fine artists, including Hans Hanke, the Paramount's popular lobby pianist.

In his accompanying score for *The Village of Sin*, a Russian film at the Carnegie Playhouse, Alfredo Antonini used a number of pre-revolutionary and Soviet folk songs, most of them practically unknown in this country. The Stravinsky *Petrouchka* suite also served in this capacity. We readily admit the excellence of most of the Vitaphone scores, but we have yet to hear one which surpassed any of Antonini's gems, either in appropriateness or execution.

Rudy Vallée, radio idol, appeared with his orchestra at the Paramount for a few weeks, meeting with unusual success. His ensemble, though quite small, is effective.

So successful have the old Rialto and Lyric Theatres of our neighboring city of Hoboken been in reviving ancient melodramas, that a company has been formed in New York for the same purpose. Fay's People's Bowery Theatre is now showing *Under the Gaslight*, a "meller" of 1867, with great success. Gas lamps for footlights, a bar in the rear, a cardboard locomotive, and a piece of carpet to suggest water in the background, create the illusion, and the ludicrous lines of the plays, themselves, with perhaps the *Flower Song* as accompaniment, furnish the rest of the merriment. *The Black Crook*, labelled "the first leg show," and *After Dark*, are the Hoboken offerings. *The Octoroon*, another old-timer, is also on view in New York, though without the old-time accessories. Another play revived this season, though not for the purpose of fun, was Ben Jonson's *Volpone*, which was really well presented.

Novelties of interest to music lovers were recently presented via the air in a series entitled *Stories in Songs*. The familiar Indian legend of the *Waters of the Minnetonka* was presented in a short drama utilizing the song. *Reverie* also was treated in this manner, as were several other vocal favorites. The idea is interesting and novel.

Cesare Sodero, who has conducted so many of the radio performances of grand opera, conducted his own opera, *Russian Shadows*, with chorus and orchestra, over WEAF. The same week two late operas arrived in New York, Rubinstein's almost unknown *Demon*, given by the New York Opera Comique at the Manhattan Opera House, and Verdi's *La Forza del Destino*, at the Brooklyn Academy of Music, presented by a group that included some members of the San Carlo troupe. This is about the last of opera that we shall enjoy, until the summer performances in the open.

Billy Barnes, organist of Loew's State, is on an extended tour of England and the continent, studying and appearing as guest artist in some of the European film palaces. Spotlight organists and unit organs are not as numerous over there as in this country, and we are sure the foreign audiences will enjoy this young chap's performances as much as we have.

Those of our readers who had any interest in the movies fifteen years ago may recall the Italian production, *Cabiria*, the first screen spectacle. It was recently revived at the 5th Ave. Playhouse, and while crude to modern eyes accustomed to modern productions, it was in its day a stupendous work. *The Witch Woman*, a very quaint and interesting Swedish film with a seventeenth century background, was also shown at this house. Among recent sound offerings must be mentioned *The Hole in the Wall*, a really fine mys-

tery play, and a screen version of the Pulitzer prize novel, *The Bridge of San Luis Rey*.

The many friends and admirers of Paul A. Marquardt and his compositions will be pleased to know that he has just signed a new contract with M. G. M. for sound recording work. In company with Dr. William Axt of the Capitol, he is now in California at the M. G. M. studios. Mr. Marquardt was formerly an operatic conductor in Germany, and has a great many fine orchestral works to his credit, including his many incidental photoplay works, which are familiar to every progressive leader and organist. His abilities as conductor, composer, and arranger, will have full opportunity in the new field, and we look forward with pleasure to some splendid sound scores under his direction to be made in the near future.

Robert P. Elliot has severed his connection with Wurlitzer. Mr. Elliot is a familiar figure in the organ world, and has served with Austin, Welte, Kimball, Aeolian, and Wurlitzer. In each case his wide experience and artistic ideas have influenced the products of the companies with which he has been connected. This is a unique record in the organ industry.

Bells Around the World

THE enormous interest in bells and "singing towers" of late years has led me to investigate a little of their history, which in many ways has proven most interesting. Bells go back very far into antiquity, and from time immemorial have usually been associated with religion and churches. Many old churches in both the old and the new worlds had "sermon bells" which were rung a few moments before the sermon was begun. Inhabitants of the town who wished to attend church and derive the benefit of the pastor's words without the monotony of a long drawn out preliminary service were thus notified of the start of the discourse. Some of the earliest sets of bells were those at Dunkerque made in 1437, at Antwerp in 1540, and at Bruges in 1675. A set of bells numbering less than twenty-five is known in bell parlance as a "chime" of bells. A set having twenty-five or more bells, tuned in the notes of the scale and making at least two chromatic octaves, is a "carillon."

The Netherlands and Belgium have always been famous for their fine bells, and in recent years the British Empire has also produced some excellent sets. Possibly, the most famous of the Belgian sets are those at Bruges, Antwerp, Ghent, and Malines. At the last named town is the only carillon school in the world, where expert carilloneurs pass the secrets of their art along to the rising generation. The bell ringer's trade is one of the few remaining arts in this commercial world which has retained its medieval flavor. Since there are only comparatively few carillons in the world as compared with other musical instruments, the field is exceedingly limited, and is entered only by those who love the work and are determined to perfect themselves in its technique. It is an art comparable in its exclusiveness to the ancient arts of weaving and fine tapestry work for which the Netherlands and Belgium were also famous, and whose secrets were also passed on through many generations. The best Dutch carillons are those in Amsterdam, Rotterdam, and Utrecht.

The older sets had to be played by the ancient method of pulling ropes, but practically all the carillons of the present day are equipped with keyboards similar to the piano keyboard, only with larger keys. A pedal keyboard is also supplied. Some of the carillons require tremendous muscular activity as well as skill in playing, but the action, like that of the modern piano and organ, is being constantly improved and lightened. Carillon recitals are no novelty now, and in addition to transcriptions of standard works there is considerable literature written for the instrument. Automatic carillons are not new, as many of the old world sets had devices whereby certain tunes were played at certain hours of the day by means of a perforated revolving "drum," similar to those on "music boxes."

Recent carillons which must be included among the world's finest are those in the Park Avenue Baptist Church, the Parliament Building at Ottawa, Canada, and the set in the town of Bourneville, England. A phonograph record has been made of this last set.

The music of bells, so closely associated with religion, with Christmas, and with home and childhood scenes, has inspired many poets. Edgar Allan Poe wrote a remarkable poem, *The Bells*, which in its repetition of certain sounds and phrases gives a remarkable picture of the instruments, though not inspired particularly by carillons. While in Europe, Longfellow visited the lowlands, and was inspired to write *Carillon* and *The Belfry of Bruges*. The thoughts

expressed by him in the former poem are worthy of quotation:

"In the ancient town of Bruges,
In the quaint old Flemish city,
As the evening shades descended,
Low and loud and sweetly blended,
Low at times and loud at times,
And changing like a poet's rhymes,
Rang the beautiful wild chimes
From the Belfry in the market,
Of the ancient town of Bruges.

But amid my broken slumbers,
Still I heard those magic numbers,
As they loud proclaimed the flight,
And stolen marches of the night,
Till their chimes in sweet collision
Mingled with each wandering vision,
Mingled with the fortune-telling
Gypsy bands of dreams and fancies,
Which amid the waste expanses,
Of the silent land of trances
Have their solitary dwelling;
All else seemed asleep in Bruges,
In the quaint old Flemish city."

Boston Theatre Organists' Club

THE seventh meeting of the Theatre Organists' Club of Boston was held at the *Keith Albee Theatre*, Washington Street, on Tuesday, June 11th, at 11:30 P. M., through the courtesy of Manager Stephen A. Fitzgibbon, who made a short, but cordial, welcoming address, going so far as offering the organists the run of the theatre until the morning show at ten o'clock. There was a gratifying attendance of about eighty organists and guests, and an excellent and entertaining program was arranged by the house organists, Jack Hanley and Larry O'Connor. Jack opened the program with a brilliant performance of a Dubois *Toccata* and the *Chant du Mai* by Jongen, and was followed by Walter Mayo and George Livoti, accompanied by Sam Sivasta, playing a Bach *Concerto* for two violins. All three are members of the theatre orchestra, and gave a polished rendition, which was received enthusiastically by the Club. John Herrick, baritone, accompanied by Agnes Herrick, a member of the Club, scored in a group of songs, and the rich quality of his voice brought the members to demand an encore.

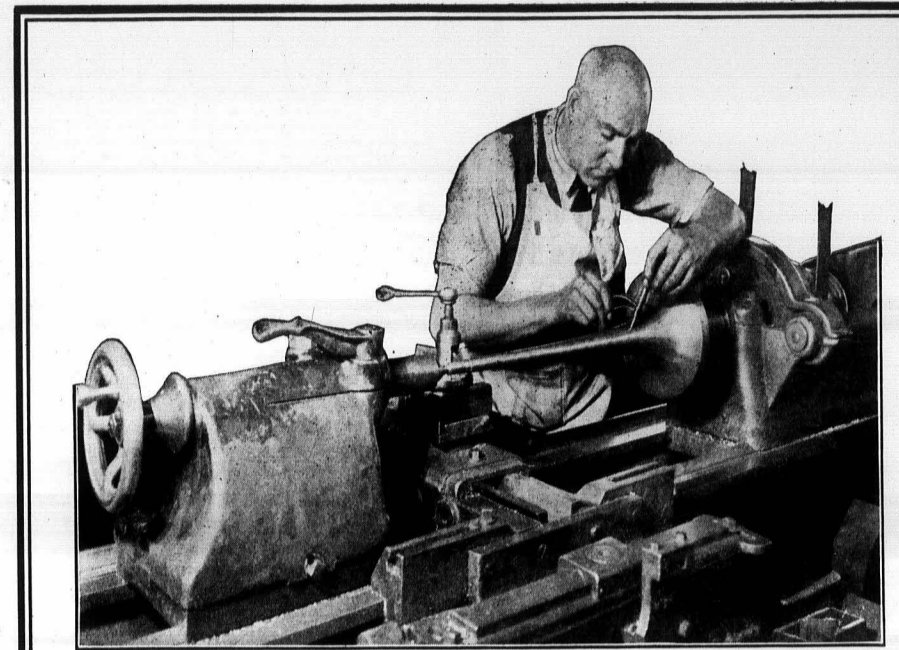
Larry O'Connor, after conditioning himself with calisthenics in the pit, climbed on the bench and played a *Postlude* by Whiting, announced by Del Castillo as the "Milkman's Serenade," and followed it up with some delightful foolery of his own invention called a *Rhapsody in Green*. The cymbal solo at the end was enthusiastically received. The formal program was then concluded with an expertly arranged and deftly played popular medley for piano and organ by Jack Hanley and Sam Sivasta. This would seem to have been abundant musical fare, but the crowd was in a mood for more, so Elfrida Orth and Sybil Morse, who had previously done their bit in the attractive program they arranged at their own theatre, the *University*, some months ago, were obliging enough to tickle the Club's musical palate with an infectious medley of popular numbers arranged for two pianos.

The meeting closed with a business session presided over by Del Castillo, at which time the decision was made to carry the meetings on throughout the summer. The Club adjourned at the astonishingly early hour of 2:30 A. M.

LHAWTHORNE of 1808 Rickson Ave., Scranton, Pa., has been a subscriber to the magazine for seventeen years. Mr. Hawthorne's instrument is the flute. In a recent letter he puts in a plea for an occasional article on this instrument [we have that thing in mind, Mr. Hawthorne—Ed.], and at the same time takes the opportunity to hand us a compliment, as follows: "Am glad to note a decided improvement in the quality of the music you are giving us lately, and hope you will keep it up."

Leo W. Mooley, Supervisor, Scottsbluff, Nebr.—I think your magazine fine. Have taken it for years and will continue to do so. If I were running it, I might make some changes, but they would reflect my own personal desires and not those of the public in general; for that reason I leave it up to you who know far more about running a magazine than I.

Wm. Windsor Ward, Ward School of Music, Burlington, Vt.—We enjoy Mr. Sabini's violin department very much, and hope you will continue his good work in your magazine.



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Refer to Our Advertisement, Page 19

IN BOSTON

JUST before we go to press, the 16th Biennial Convention of the National Federation of Music Clubs will begin its week of meetings, speeches, luncheons and dinners, miscellaneous excursions, and, of course, concerts galore. Thousands of visitors from points North, West, and South are expected for this musical event; many of them, very likely, along with the general musical Whoopee, getting their first impressions of our city, which once upon a time enjoyed the distinction of being the musical centre of this country.

Now as most of Boston's concert halls are in the Back Bay, and the hotels in which meetings will take place and at which delegates will put up are not far away, it is probable that many of the visitors will receive said first impressions of Boston as they make their way from the Back Bay Station. The fact that this station is in process of construction will naturally make New Yorkers feel at home immediately, for there is nothing that reminds one of New York so much as having to go up and down temporary, wooden steps or ramps, or around boarding, behind which builders or wreckers are busily at it.

When the plans for this new station were being drawn, after the fire of a year ago, there was considerable discussion as to whether it should be merely adequate to the needs of the somewhat limited traffic that passes through it, or whether a gorgeous and splendid edifice should be erected of a nature to overawe the traveler, and, incidentally, to give various realtors and business men the opportunity of working up a profitable promotion scheme.

One of the advocates of the big union station was reported to have maintained that anything less than a "grand" structure would give incoming travelers an erroneous impression of our metropolis. But if Boston still stands at all for the old Pilgrim virtues of honesty and sobriety, would it not have been the worst sort of four-flushing to try to impress visitors by a metropolitan station, when only a block away their unlucky feet must strike sidewalks that would be a disgrace to a backward village? For if these sidewalks are not really representative of Boston (and we'd hate to think they were completely representative) why have they been allowed to exist for so many years?

We refer, of course, to the execrable and out-of-date brick sidewalks in front of the Public Library and Trinity Church on Copley Square, which is one of the focal points of the city. And to these should be added the sidewalks on Huntington Avenue between Copley Square and Symphony Hall.

Curiously enough, the arrangement of the sidewalks around Copley Square is devoid of any plan or system that a mere layman can understand, though, of course, it may be perfectly clear to anyone who is up on the Einstein Theory. For example, on the St. James Avenue side of Trinity Church, where very few people ever walk, there is a nice concrete sidewalk, but on the Huntington Avenue front, there is a higgledy-piggledy brick walk that is an insult to the thousands of people who walk this way, day in and day out. Tiresome in dry weather, these uneven walks are treacherous on stormy days when they conceal many an uncharted lake, or miniature glacier. The road to Hell is proverbially well paved; surely, it is smoother going than the road to Trinity Church. Once in a while some of these sacred bricks are taken up, shuffled, and (to all appearances) relayed, and liberally covered with sand. By the time the long-suffering pedestrians have trodden part of it into the cracks, and carried the rest away in their shoes, the general effect is very much as it was before.

Then take the Public Library, on the other side of the square—one of the finest pieces of architecture in the city. Here we find the same lack of consistency. On each side of the building there is a concrete walk, but in front are old bricks. Complaints have been made about this walk, but the only action resulting was that the bricks, which had been laid rectangularly, were taken up and put down diagonally, or in what is called herringbone pattern. It was explained, we heard, that the Library authorities preferred bumpy old bricks to smooth new concrete, for supposedly aesthetic reasons.

But if it is a case of Art, then why not "red bricks growing all around, all around"? The building, itself, is not brick, nor even red, so why the passion for a red walk in front? If the white walks on each side do not cause aesthetic pain, why should a third one in front be more likely to do so? To an uninitiated layman, uniform color would be more harmonious to the eye, and uniform concrete would certainly be more agreeable to the feet.

And now leaving the Copley-Plaza Hotel on their left and the Public Library on their right, visiting delegates to the Music Biennial, who either wish to save car fare or get a bit of exercise after long oratorical sessions, and who have been told that Symphony Hall is but ten or fifteen minutes walk from Copley Square, will proceed innocently up Huntington Avenue. As they reel and sway up the street, their first thought may be that it is dangerous to eat the food at these convention banquets (you never know what you're getting, really) and that they are in for a sudden attack of indigestion or vertigo. But if they will catch hold of a fire-plug, or some other stationary object, they will find, after regaining their equilibrium, that all their alarming symptoms have been caused by an unpractised attempt to negotiate a pavement that would be out-of-date even in Tonnoverville.

Probably there is a branch of the Appalachian Mountain Club, composed of practised Huntington Avenue climbers, who, in their skill at leaping from brick to brick, make the agile mountain goat look like a mere amateur; but the average walker (even the driest teetotaler) cannot progress up this highway without unconsciously falling into the rolling and staggering gait of a tipsy sailor. Except for a few yards of modern pavement in front of newer buildings, this "hike" from the Library to Symphony Hall is just one damn brick after another.

Is it municipal inefficiency, or indifference on the part of the property owners, or a mixture of both? Who knows? Possibly they are all in league with the taxi companies, or with the gentlemen who minister to dislocated and sprained ankles. Whatever the cause, the resulting impression made on visitors to Boston must be very different from that which the organizers of the Biennial, or any self-respecting Bostonians, would wish to make.

Tourists and convention delegates usually do a good bit of walking about town, and even if they don't wear spike heels, they become conscious of their feet sooner or later, and the poorer the pavements, the sooner. Now the majority of the Music Biennial visitors will be women, and the tyranny of fashion being what it is, the majority will wear high heels. During the week, a good many will doubtless walk back and forth from Copley Square to Symphony Hall and the New England Conservatory, just beyond. We miss our guess if some of these people do not go home with the impression that Boston may have a lot of *callehars*, of a kind, but that she has the sidewalks of illiteracy. — Charles Repper.

Cossack Dance

FOR PIANO
By Charles Repper

Charles Repper



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And trousers broad
As the Black Sea,
Their coats and jingling girdles
Swinging wide,
Cossacks are dancing."

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W. ALETTER

Moderato

PIANO

Più mosso

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25

MELODY

Tempo I

Andante
L.H.

MELODY

26

Continued on page 39

A toi et moi
DIALOGUE D'AMOUR

CHARLES FONTEYN MANNEY
Op. 25, No 2

PIANO

Andantino
ben cantando

con Pedale

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27

MELODY

a tempo
mf
espress.

cresc.

p poco a poco cresc. ed agitato

a tempo
f
ten.
ten.
dim.
poco rall.

a tempo
p dolce
p
espress.
rall. molto

MELODY

28

Continued on page 37

Jacobs' Piano Folio of
 COMMON-TIME MARCHES, Vol. 1

④
DOLORES
 March

PHOTOPLAY USAGE
 Parades, News Pictorial
 and Military Reviews

NEIL MORET
 Composer of "Hiawatha," "After Vespers," etc.

PIANO
f

mf

f
mf

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29

MELODY

Musical score for page 30, featuring piano accompaniment for 'Sur l'Eau'. The score consists of six systems of music, each with a treble and bass clef staff. The music is in 6/8 time and B-flat major. Dynamics include *f*, *ff*, and *mf*. The piece concludes with a *ff* dynamic.

Sur l'Eau. Barcarolle.

NORMAN TELLIER, Op. 28.

Musical score for page 31, featuring piano accompaniment for 'Sur l'Eau'. The score consists of four systems of music, each with a treble and bass clef staff. The music is in 6/8 time and B-flat major. The tempo is marked 'Moderato grazioso' and the dynamics include *mp* and *mf*. The piece concludes with a *rall.* marking. Fingerings and pedaling instructions are provided throughout.

Più mosso

f Ped.

p Ped. simile

f Ped.

p Ped.

p *cresc.* Ped.

MELODY

32

a tempo

mf *rall.* *mp* Ped.

mf Ped.

a tempo

mf *rall.* Ped.

mf Ped.

rall. al fine

dolce *mp* *p* Ped.

33

MELODY

No 2

Agitato

For Sudden Danger, Tumult, Struggle, Etc.

HARRY NORTON

Allegro

PIANO

MELODY

34

35

MELODY

La * una corda La * La La * una corda

No 3

Plaintive

Expressive of Wistful Sadness, Yearning, etc.

HARRY NORTON

Andante cantabile

PIANO

Musical score for page 38, measures 1-12. The score is in 3/4 time and B-flat major. It features a melody in the right hand and accompaniment in the left hand. The tempo is marked 'Andante cantabile'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'L.H.' and 'R.H.'. The piece concludes with a 'D.C. al' marking.

MELODY

38

Musical score for page 39, measures 1-12. The score continues from page 38. It includes a 'Melody marcato' section with a dynamic marking of 'f a tempo'. The tempo changes to 'Presto' for the final section, which is marked 'CODA' and 'ff'. The score concludes with a 'D.C. al' marking.

39

MELODY

No 4

Mysterioso

For Stealthy Action, Burglary, Etc.

HARRY NORTON

Moderato
PIANO *sempre staccato*

MELODY

40

IN BOSTON -- Continued from page 20

BOSTON has many points of contact with the old world; her government is practically Irish, and although you may forget your wedding anniversary, you are not allowed to overlook the day consecrated to St. Patrick. Then there is quite a bit of old England on Beacon Hill; picturesquely irregular streets with old brick houses, and squares with fenced-in grass and trees, all very reminiscent of parts of London or smaller English towns. And some musicians who have tried to sell their wares here feel that there is a decided dash of Scotch, too.

But all these flavors are of the British Isles. Our one continental touch has, for years, been Symphony Hall. Here, we have received the gospel of Bach, Beethoven, and Brahms; supplemented as time went on by the masters of France, Russia, Italy, Spain, and other countries; all interpreted for us by renowned European masters of the baton who, alone, were (and by some people still are) considered to have the key necessary to unlock these magic tonal treasure chests.

Then there were the "Pops." Another side of the Continental picture — the gayer and lighter side, — the nearest we could come in Boston to the popular concerts as we remembered them from our trips abroad, or imagined them from the accounts of returned travelers. Delightful concerts of light music, bright and sparkling, listened to either out-of-doors or under cover, but not in serried ranks of concert hall seats. Tables instead, at which listeners sat comfortably, and at intervals imbibed refreshments of various sorts.

Something of that, at least, we had. Tables over the floor of Symphony Hall, for those disposed to the foreign manner of combining an evening of music with less spiritual pleasures; seats in the balconies for those too aesthetic to eat and listen to music simultaneously, or where those who had not the price of a pitcher of punch could hear the music and look down, with presumably mixed emotions, on their more favored fellow citizens.

All went well, apparently, with the combination of light music and light refreshments, till the passage of the prohibition amendment. There was fear, then, that with nothing but non-alcoholic beverages, the public would find the "Pops" too tame to patronize. On the contrary, and, doubtless, to the relief of the management, the attendance kept up. People still liked music and eats, even if they had to stay perfectly sober.

Now, however, came what appeared to many people a new and altogether illogical development. To some of us it seemed that if any change at all was to be made in the character of the programs after prohibition, the fact that the drinks had less spice dictated that the music should, if possible, possess more. In other words, the less sparkling the punch, the more sparkling the music, if the total of the evening's entertainment were to remain the same.

The powers that be, on the other hand, must have reasoned quite otherwise. The idea seemed to be that if people are completely sober, they will want sober music. Surely nobody but an Anglo-Saxon could have thought that out.

This latter policy is being well carried out under the present conductor of the "Pops," Alfredo Casella, a distinguished musician, and, incidentally, not an Anglo-Saxon; but nevertheless very serious, not to say, highbrow, in his taste, and, apparently, appointed with authority to play whatever pleases him.

Where, in days gone by, we used to have foot-stirring marches, heart-warming waltzes and delectable confections from light operas, domestic and foreign, we now have Liszt tone-poems, Wagnerian excerpts, and

works of symphonic calibre, such as the *Unfinished* of Schubert. With the all-Wagner, or all-Tschaikowsky and Russian symphonic programs on *Sunday evenings*, we have no particular quarrel. They are first-rate serious concerts, and since the Boston blue laws forbid the Pop audiences to eat, drink, or smoke in Symphony Hall on Sunday (!) that is a fitting time for symphonic music.

But upon examining four consecutive weeks' Pop programs, what do we find to balance the standard repertory works of Wagner, Tchaikowsky, Schubert, Beethoven, Dvorak, Moussorgsky, and Ravel?

Well, to begin with, we find that in four weeks we have had the opportunity of hearing *thirteen overtures by Rossini*, four of the thirteen being performances of *William Tell*. We have had ten pieces by Verdi, mostly overtures to his older and seldom heard (Praise be!) operas; five performances of the *Dance of the Hours* by Ponchielli; four pieces by Mascagni, not all of these performances of *The Intermezzo*; nine compositions by Mr. Casella, himself (including five performances of his *Italia*), plus three more numbers arranged by him.

Now we frankly cannot but respect Mr. Casella highly as a musician and we enjoy many of his compositions — in fact, we prefer his pieces to most of these other Italian works of which he evidently thinks a great deal; but, after all, *what* are we celebrating? Are we supposed to be having concerts of serious or light music, and are they concerts for Italians or Americans? Or for the benefit of conductors?

The way in which European musicians come over here and high hat American music, is, of course, nothing at all new. But is it never to end? Can you imagine an American conductor getting a contract to conduct a series of concerts in Italy, and playing practically no Italian music, but instead a large number of American works; and can you imagine him being re-engaged? Huh?

As against the forty or more Italian pieces played on these four weeks' programs, close search discovers seven short American numbers: Skilton's *Indian Dance*, played twice, two pieces by MacDowell, two by Sousa, and one by Herbert. Not much of a showing for American music, and yet, even if we had no composers but these four, we personally, should much prefer thirteen overtures by Victor Herbert to thirteen overtures by Rossini, and we feel sure we are not alone in that choice.

We have no pronounced objection to Mr. Casella's playing much of his own music; his music is interesting, and his position gives him a chance that a composer doesn't often get. But being a composer with an opportunity for a hearing, why can he not give the other fellow, even the American composer, a chance, too? It would not be necessary to play less of his own things; at least twelve of the thirteen Rossini overtures could be spared — they never would be missed.

The assistant conductor of the "Pops" is Arthur Fiedler, who plays viola and celesta at the regular concerts. A few programs at the "Pops" have been entrusted to him, and with happy effect for those who want "Pops" to mean more light music. On his list we find, for example, the delightful musical of *Show Boat*.

No one need apologize for liking *Show Boat*; the best sort of modern light music, and certainly more appropriate while you are drinking punch on a warm June evening than is Handel's *Largo*, or Sibelius's *Finlandia*.

Contrary to what some people think (even musicians who ought to know better), light music can be just as good music as the

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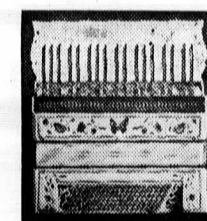
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TWO representatives of THE JACOBS MUSIC MAGAZINES attended the Sixteenth Annual Concert given by the Somerville High School Orchestra on May 28, in the spacious, remodeled auditorium of the Somerville High School. Here was a noteworthy demonstration of the Student-Leader System, which is in force throughout the Somerville Public Schools. Not only was the conductor a student (Thurston Summer, '29), but the assisting artists, Ruth Crow, soprano; Inez Arzillo, 'cello; Doris Yirovec, trumpet; Deran Dinjian, baritone; and Ruth Bean, xylophone — all were students. Mr. Harry E. Whittemore, Director of Music, whose handiwork was quite apparent in the playing of the orchestra, sat comfortably in the rear of the auditorium, making notes on a little pad of paper. This magazine will have more to say about the Student-Leader System in the near future, but meanwhile the foregoing is offered to supervisors as something worth thinking about.

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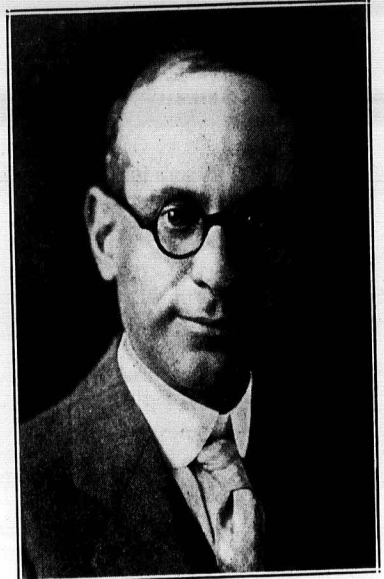
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Let's Get Acquainted

MR. FRANK BRIAR, director of the Gloucester School of Music, whose picture appears in conjunction with this article, is not only a capable pedagogue, but in addition has a platform experience that includes joint appearances with such musicians as Raymond Havens, and Philip Greely Clapp. He was a pupil on the violin of Jacques Hoffman of Boston and Adolphe Berger of New York City. The late George Lowell Tracy of Boston was his teacher in harmony.
Each year the Gloucester School of Music puts on a concert that is one of the season's local events. On the program are to be found vocal, violin, and piano solos, as well as orchestral works, the strings of the ensemble being composed of pupils of the school, reinforced by professional players who make up the other sections. In this manner the piano, violin, and vocal students are given practical



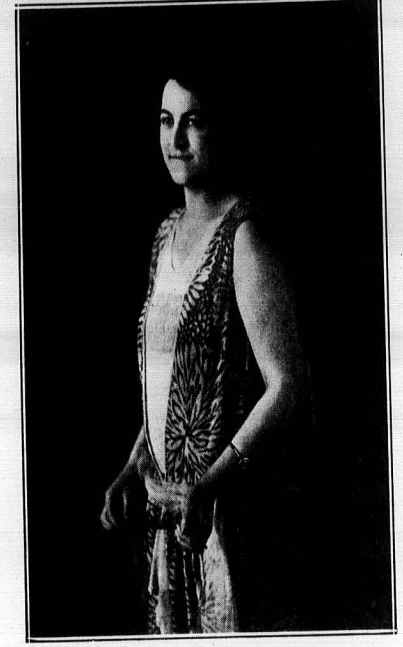
FRANK BRIAR

experience in and with orchestral performance, which otherwise would be difficult of attainment outside of professional engagements.

As a conductor, Mr. Briar shows a leaning towards the rubato style, this giving to his interpretations a flexibility too infrequently found in orchestral renditions of lyric music.

The faculty of the school includes Mr. Briar, himself (violin), Eva Caroline Gray (piano), Clarence E. Hay (vocal), and Charles H. Hillman (elocution and dramatic art).

IN December, 1924, a bright idea was born in the minds of a few Bostonians, and this magazine took it on its shoulders to feel out, by letter, the sentiments of the New England music supervisors as to the feasibility of holding a school band conclave in Boston the following May. This letter included, amongst other things, a question as to



DOROTHY MARDEN

whether or not the recipient would bring to the conclave his or her school band. Of the large number of persons addressed, and among the comparatively few who answered, and the still lesser number to write encouragingly, was Mrs. Dorothy Marden, Supervisor of Music in the Waterville (Me.) public schools.

In Mrs. Marden's answer to the letter of inquiry, she expressed herself as enthusiastic over the plan, but regretted that she would not be able to bring a band from Waterville. She could, however, bring an orchestra, a type of ensemble which had not entered into the plans. On receipt of Mrs. Marden's reply—the first to definitely offer attendance at the conclave—it was thought that surely others would respond likewise, and the New England School Music Festival was born, with orchestras included.

As New England was the first to hold a combined band and orchestra festival of any consequence in this country, composed of both types of ensembles, it can be said without much fear of contradiction that Mrs. Marden's suggestion was responsible for the idea which has now spread throughout the country.

THE accompanying picture is of Mr. Joseph Trainor, more familiarly known as "Doc" Trainor, and leader of the Olympia Theatre Orchestra at Lynn. His nickname has foundation in his penchant for medical knowledge. In personality it would be hard to find a man of more equable temperament and interesting address than he. Like most Englishmen, he seems to be possessed of unusually clear and farseeing judgment and he is broad-minded from long association with different types.

Before he thought a great deal about coming to the States, Mr. Trainor began to prepare himself for a musical life outside of that offered by Liverpool. There he had studied with Mr. John Ross, under the apprenticeship system then in practice, and had worked his way to a violinist's berth in a local orchestra of twenty-two men. At seventeen, he came to Michigan and began teaching, but though his success was splendid, he gave up teaching to play in a small theatre. His real work as a director began there, and he became a traveling leader, coming in at the very beginning of the motion-picture era.

Two medical colleges conferred degrees on him meanwhile, but he still kept to music study. Harmony and orchestral arrangement he studied with Mr. Mason of the New England Conservatory faculty, and he furthered his violin work under Mr. Theodore Dietch of the People's Symphony. For twenty-five years he has been in New England theatre positions, sometimes having his own team. The Empire Theatre of Salem, and the Strand and Olympia theatres of Lynn are his latest habitats. Often he uses his own compositions in his work.

One of the few musicians who can judge the synchronization of pictures impartially, Mr. Trainor is deeply interested in the progress of mechanical talking devices.

—Helen Harwood.



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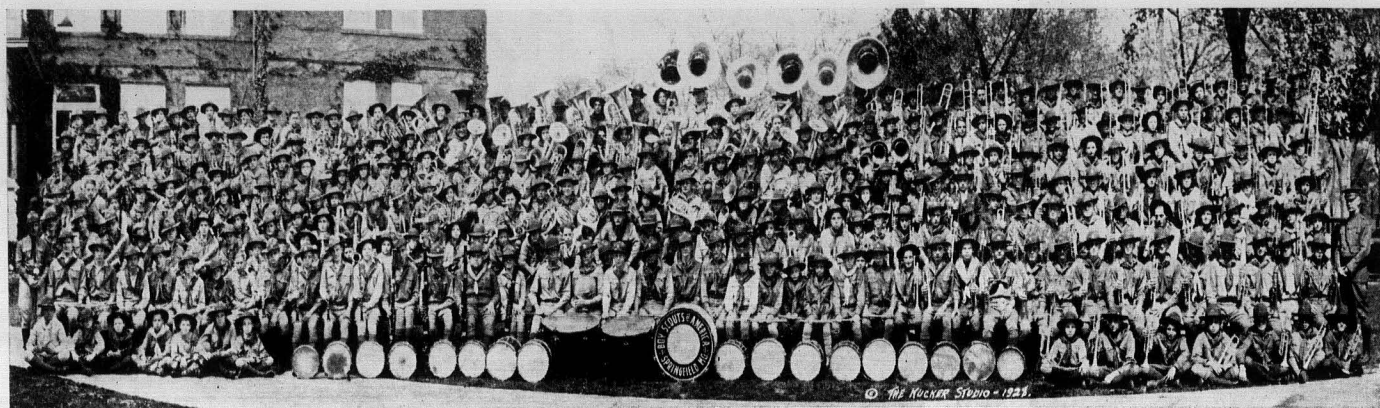
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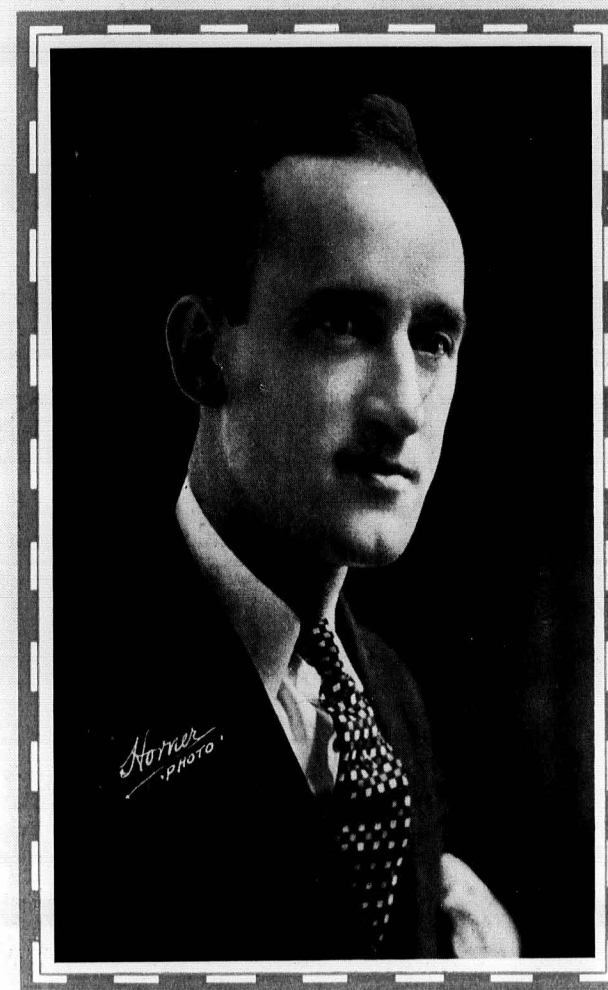
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