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In this Issue

The Modern Trend in Choral Work

Ah, My Public!

Here and There in New York

Chicagoana

In Boston

Music Reviews



MICHAEL SLOWITZKY
usical Director, Victoria Theatre, Mahanoy City, Pa

Music

FLIRTING BUTTERFLIES
Characteristic Morceau
By W. Aletter

DIALOGUE D'AMOUR
By Charles Fonteyn Manney

DOLORES

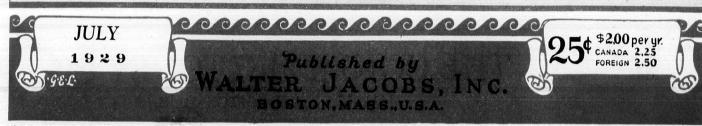
March

By Neil Moret

SUR L'EAU

Barcarolle

By Norman Tellier



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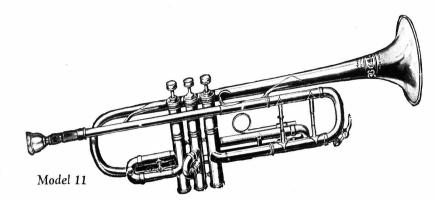
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Published by WALTER JACOBS, INC., 120 Boylston Street, Boston

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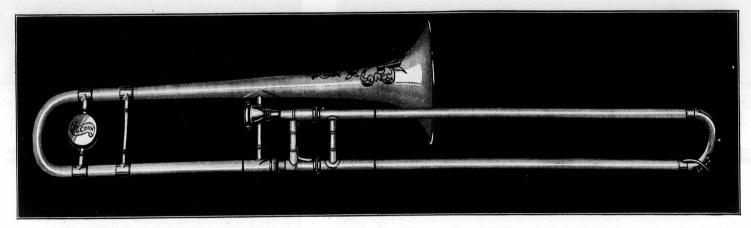
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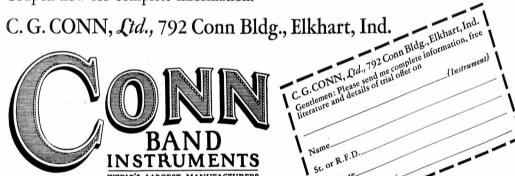
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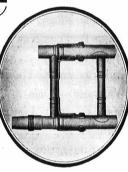
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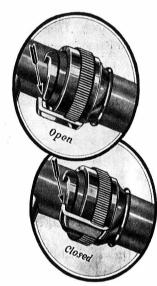
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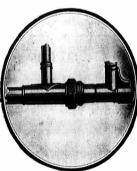




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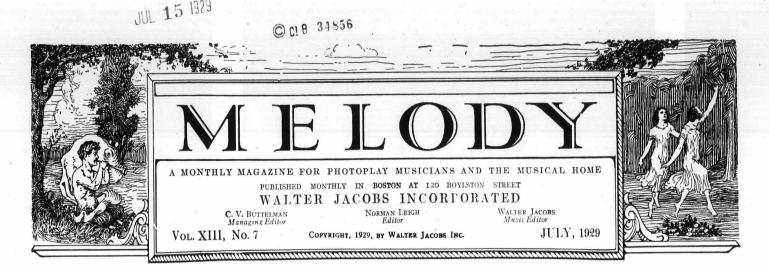
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This and That

Festival—Convention—Anniversary

OSTON 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 votarists, 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?

DROFESSOR 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 evices 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 what 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,

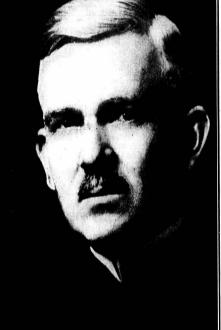
although it is hard on the individual. In process of time, can be obtained among the distractions that come up in into other fields, or take up different sides of music, such as teaching. Then we will have a much better performing of music in the schools.

This roseate 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

there will be an adjustment. Either these people will go 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 presentment 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 Continued on page 57



PATRICK CONWAY 1865-1929

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 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.

The Enemy Repulsed

THE Iowa Band Law, fathered by Major George W. Landers and a model for similar legislation in twentyseven 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.

THE MODERN TREND IN CHORAL WORK

HARPER C. MAYBEE

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



■ DUCATION 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 welltrained 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 technic that will make possible the intelligent and artistic singing of some of book. To many, but not to all, as witness: the world's greatest music.

pretation of music.

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 wellplayed 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

Some years ago while spending the season in Singers must be schooled in ensemble singing, Paris, the writer heard Vincent D'Indy conduct of tone, but in accuracy of pitch, rhythm, and so as to attain firmness of attack, elegance of one of the great Symphony Orchestras in phrasing. The singing group should have its release, accuracy of intonation, balance of interpretations of a number of his own comparts, refinement of diction, beauty of tonal-positions. Although Mr. D'Indy is not ad-about by intelligent training), and should have quality, and elasticity of rhythm; all of which judged by the musical world as a virtuoso con- an emotional appeal through the human voice must be knitted and woven together by an ductor, one passage played on that program in the interpretation of musical literature. intensity of motion and sweep of phrase. reached great heights, or at least made a most When this is accomplished, choral organiza- vivid impression upon my mind. It was a playing, as witnessed by the organization and tions will sing with a unity of tone and a melody played in unison and octaves by the development of many orchestras and bands in melodic and harmonic blending of voices that 'cellos and upper strings, and accompanied by our educational institutions throughout the will result in an artistic and intelligent inter- the woodwinds. This melody seemed to be country, some of our best vocal directors have The attack and release of a phrase should vivacity, and virility, which seemed to sweep seems to be little justification for this proce-



HARPER C. MAYBEE

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, woodwind, 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

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

Influenced by the success of instrumental filled with a depth of motion and momentum, sought to create vocal orchestras. There always be sung firmly, exactly together, and in along with endless animation and abandon, dure. The human voice has its own individualMelody for July, 1929

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 orchestra produces a very beautiful instru- wonderful and beautiful.

mental effect, but choral singing should be A Bach Chorale that arouses in us aesthetic based upon thorough musicianship and a vocal- emotion does so by virtue of the fact that it ensemble understanding, which gives to it an represents or manifests the ideal object which entirely characteristic tonal effect, and makes we call beauty. So this golden age of choral for vocal music. The blending of many tones possible the interpretation of the masterpieces singing, now dawning, is but another step from the great variety of instruments of the of choral vocal literature in a manner truly 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 nnouncement 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 genuis 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

Looking For Trouble?

IT APPEARS that cigarette advertising, particularly its manifestations over radio, has become the object of solicitous 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 wrongfully, 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' 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 gladsome and carefree preprohibition era. These latter gentlemen rode roughshod 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 pro-

Coronation March from "The Prophet," G. Meyerbeer; Pilgrims' Chorus from "Tannhauser," Wagner; Kammenoi-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 78

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 56. 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 over the sensibilities of the same influences which for some to make one of the largest publishers of music in the time have been casting a jaundiced eye at the bedevilling country. He was active in the business up to almost the influence of the cigarette, and as a consequence the threat, hour of his death. Our heartfelt sympathy is extended long years the subject of ribald derision and booing, "A to the surviving widow and son, and to the brothers and

THE All-City High School Orchestra of Detroit, Arthur H. J. Searle, Conductor, whose picture ap-

peared on the cover of the Jacobs Orchestra MONTHLY for March, falsely captioned Northern High School Orchestra (an error for which we offer apologies to Mr. Searle and all concerned) was directed at the Masonic Temple, Detroit, by Captain W. J. Stannard, leader of the United States Army Band, at the time of the latter's country-wide tour. Captain Stannard highly complimented the orchestra on its work. The following is an extract from a letter written by this prominent band leader to Mr. Searle: "I am sending under separate cover the photograph autographed by General Pershing. I told General Pershing about your wonderful orchestra and the excellent rendition of his march. The General was pleased with the compliment paid him by your fine organization. I would very much like to have a photograph of your orchestra, autographed by yourself and the Mayor, for my office.

"I am collecting photographs from outstanding musical organizations all over the country. I wish to thank you and your students most heartily for the cooperation that you all gave the Army Band while we were in Detroit, and I will never forget the picture your orchestra presented on the stage that Sunday afternoon.

Sixty selected players from this orchestra appeared on a recent Bohemians' program playing the orchestral part of the Fantaisie Triomphale for organ and orchestra by Dubois, with L. L. Renwick at the organ. This composition was composed for the opening of the Chicago Auditorium and was given for the first time by Clarence Eddy and full orchestra, December 9th, 1889.

Around sixty-five members of the one hundred and ten which comprise the orchestra were sent to the All-State Orchestra at Ann Arbor, April 24, 25, which was conducted by Joseph E. Maddy.

Mr. Searle has been placed on the National Committee to attend the first Anglo-American Music Conference to be held in Lausanne the coming August 2-9. While there, he expects to make some tentative plans concerning the visit of the National High School Orchestra in 1930 or 1931, at which time it is expected that the organization will give concerts in London, Brussels, Berlin, Vienna, and Cologne.

Real Rotary Club Service

A N 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 Nevins 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, instructordirector. 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

ARL 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 his, 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

Ah, My Public!

Constitution of the second of

HAVE often wondered if we theatre organists have ever fully appreciated that vast audience that stands behind us, when business is good, in all our efforts. Ofttimes, in the midst of a sluggish day, one glance at the customers behind me has been enough to spur me on with renewed wim and wigor to fresh outbursts. There they sit in absolute sympathy to the music, their gums rising and falling in perfect rhythm, their faces intent with ingenuous rapture. Here and there you can hear the muffled thud of feet tapping on the cement, or an enthralled voice echoing the subtitles or explaining the plot, but, in the main, nothing but the rhythmic smack of Wrigley's or the crackling smash of peanut shells makes itself evident.

Another feature that is finding favor this summer in Milady's wardrobe are dear little sandals for beach wear, specially lined with creme de menthe. Tootsies that have grown cold and red from congealed emotion will find these a wonderful boon, to such an extent that among the younger set, the expression, "I faw down and go boon" is now being heard everywhere at all of the best places, such as Nedick's and the United Cigar Stores.

The Simple Maxines

At the same time, it must not be assumed that all audiences like this sort of thing. Occasionally, one finds some rough and burly individual who, lacking any real aesthetic appreciation of the difference between a Unit organ and one that has kept straight, will be seen trying to smoke the pineapple leaves at a pineapple drink stand, or drinking from humidors in the cigar store. Fortunately, he can always be put out, either with a No. 9 boot or a fire extinguisher.

Back in my college days, my Aunt Maxine loved to talk these matters over with me, and many are the modern ideas I got from her, as she dandled me on her knee or vice versa, after the Amsterdam Roof. Among other bits of sage advice, I remember how she used to impress upon me the necessity of always playing in C or G major, and of removing my Eton collar when entering the Bowery. I honestly believe that to those simple maxims, or Maxines as we used to playfully call them, do I owe

ferred by some, has been known to have been Cortland Park, and drove right off the bridge." on Soap-Bones-Wurtilizer organs. Of the chilsolved by a quick jab with a rolling pin or In justice to everyone concerned, it should dren, all but two (Molla and Esta) were boys skillet, especially when employed, under certain be explained that Dr. Strappem was a good deal Morton, Barton, and Kimball; and there is conditions, after 3 A. M. About the only gen- younger then, probably about three or four also some record of a Ma Colton, who was eralization that can be made safely is that years, and Tex was not entirely herself, as she practically treated like one of the family. what is one man's meat is another man's fish, was absorbed trying to remember whether or or poisson, as the French say.

told me by my father that illustrates this empty, however, her absorption stopped, and such occurrences are likely to happen. If point. It seems that he and my Uncle Robert there was enough left of her the next day to George Washington had not cut down the — the Uncle Robert, that is, who was a half- tire out five stutter-and-leg men from Duluth cherry tree, the chances are that Valley Forge



The **PHOTOPLAY** ORGANIST and PIANIST Conducted by

L. G. del CASTILLO : Installment No. 62

brother by adoption prior to my mother's subsequent marriage on my sister's side; not the Uncle Robert whom we used to know as Bob, and who was really only a stepson through the divorce of my Aunt Clara to her second cousin's deceased nephew, - well, it seems that he and my Uncle Robert - come to think of it, it was Uncle Bob. The other one whom we knew as Robert was the one who did come into the family through Aunt Clara's nephew's second cousin, because I remember distinctly that when he disappeared so mysteriously after that disgraceful party at the Second Methodist Church, it was through an empty bottle of vanilla extract, which was identified as being the property of Aunt Clara, that he was found in an old sweater and a pink hat trying to sweep off the steps of the Public Library with a toothbrush.

Anyway, my father and Uncle Bob had started out for a long walk in the country, because they had tried bromo-seltzer (adv.), orange juice, and lying on their backs in the cellar; none of which seemed to do any good. So they started briskly from Columbus Circle, where they had spent the night, and by the time they reached the entrance to Central Park were quite exhausted. Consequently, they started to hale a cab, and when they had it thoroughly haled, it looked almost like new, and much pleased with their achievewe would come home together from Jack's or ment they sold it to the driver for nearly as much as they had paid for it.

Buy at Your Naborhood Grocer

"That was a quick turnover," said my dear old Uncle Bob, cheerfully. "Yes," answered my father, "but it was nothing to the one I had with Dr. Strappem the other night, when my present health and real, manly appearance. he tried to race Tex Buinan in Van Cortland And don't forget, dear reader, that appear- Park, and drove right off the bridge." I have ness, and is consequently too well known to ance is a great asset in the music game. Many never forgotten those words of father. They need repeating here. Suffice it to say that an a sale of sheet music has been lost over the made such a deep impression upon me that I counter because of the wrong approach. By carry the scars to this day, and can repeat them but his private life belongs to his great public. most experts, it is considered preferable to use word for word, practically verboten. "Yes," the mashie-niblick with a short arm stroke he said, "but it was nothing compared to the when approaching the green from a rough lie. one I had with Dr. Strappem the other night, had received, and that, my children, is why And yet a smooth lie, which is so much pre- when he tried to race Tex Buinan in Van you now play exit marches and trailers, if any,

so completely, that the head waiter had to remove them in buckets, and Grover Whalen and Jimmie Walker telephoned to the office the next day that they had nervous indigestion and couldn't be down. No mean feat.

Well, to get back to our subject, or returning to our mittens, as the good old Eskimo phrase puts it. It seems that back in 1897, Soap-Bones, at that time plain Robert Soap, discovered that in the State of Idaho arson and manslaughter were considered sufficient cause for divorce, so one fine spring morning he tied the screens together, put on a fresh collar, and putting the children in the tool box, and his wife. Minnie, in the rumble seat, started out for Boise, which is quite a town in Idaho, but only a mumble in Jersey City, and spelled Bersey at that.

No Left Turn

Now on the way he had a flat tire, so getting out he opened the tool box and unwrapped the pump from around his youngest daughter Lona's neck (she was named Lona because she was born during Lent). Robert had always been an observant cuss, and as he pumped the tire up, the squeak caught his ear, so that before the job was finished he had worked out the Twelfth, Tierce, and Piccolo. Now this Ford was an 1893 model that he had bought with the money Minnie had saved for a new hat, but as Robert kindly explained,"Whaddaya need a noo bonnet for, if you're gonna live somewheres different, ya dumb egg?" Being a five-year-old model, it had collected the squawks, groans, rattles, and clatters that fiveyear "Olds" do, so that by the time Robert reached Chicago, he had perfected the Kinura, Krumet, Keen String, Castanets, Wood Block, and Crash Cymbal. Nothing remained but for the baby Septuagesima (born the third Sunday before Lent) to play at blowing into a pickle bottle, and Robert had invented the Tibia. Spanking the baby produced the Vox Humana, signalling with the bulb horn developed the Tuba, and THE UNIT ORGAN WAS Born.

Out of such small happenings is history made. Once settled in Boise, it was but the work of an instant for Robert to get rid of the family, collect fire insurance on the Ford, and get his divorce; all at the same time. How he later married Bertha Bones is nobody's busiartist's professional career is his own affair,

Later on, after he met Asthma Wurtilizer, Bertha got the same treatment that Minnie

The whole story affords an illuminating exnot she had seen any liquor sold on the premample of how out of the oaks from which little I well remember a significant incident once ises that day. As soon as the bottles were acorns may grow is illustrated the way in which Melody for July, 1929

today would not be littered with sandwich boxes and old newspapers. If the young Mozart had not stepped on a spinet and cut his harpsichord at an early age, probably we would have been spared the sonata form. If Napoleon had not winked at Josephine de Beauharnais in an unguarded moment, wrestlers would have had to have found a different name for the half-Nelson. "And so it goes," as my cousin George used to say after fastening the crank case to the engine block with a piece of rope.

But enough of this serious strain. Let us become light-hearted and answer a few questions propounded about the Unit organ by Mr. Longmire Speight of Norfolk, Virginia, suh. Adopting the Socratic method, we proceed as follows:

Light Chit-Chat a la Socrates

Q. If I remember rightly, in one of last year's MELODIES an organist asked why builders did not put more than one 16' stop on a unit organ. In Norfolk there is a Wurlitzer with a 16' Tuba, a 16' Bourdon, and a 16' Diaphone, in the pedal. How could this be, so that the last octave on the pedal would sound?

A. The previous correspondent was referring to small instruments in which additional 16' registers were economically impractical. In the above organ, the three registers mentioned to the top of the 8' manual division, and then along as much higher as there are unified pitches above 8'.

Q. Would you please name the manuals of a Unit organ over the usual three?

A. The most usual four-manual scheme is from top to bottom, Solo, Bombarde, Great, and Accompaniment. The five-manual inserts the Orchestral between the Great and Accompani-

Q. When there are more than two swell chambers, how are they arranged so that the stops in them can be duplexed to the other manuals?

A. No matter how many swell chambers there are, there is no restriction or limitation

involved as to which stops will appear on which manuals. Theoretically, every stop of every chamber is available on every manual. Practically, the designer simply selects with absolute freedom whichever stops from that total he considers necessary for each manual, according to its purpose.

Q. Are there ever more than two flute stops on a Unit? If so, name them.

A. Yes. The Roxy organ includes Tibia Clausa, Tibia Minor, Concert Flute, and Fife. (Incidentally, the manual plan of this organ is Percussion, Bombarde, Solo, Orchestral, and Accompaniment.) The Moller at the Philadelphia Met has a more adequate Flute choir, consisting of two Tibia Clausas, Tibia Plena, Gross Flute, Chimney Flute, Concert Flute, and Harmonic Flute. The huge six-manual Barton at the Chicago Stadium, the largest Unit ever 7 octaves; Tibia Plena, 7 octaves; Xylophone, built, includes a battery of four Tibia Clausas, Tibia Plena, Tibia Molis, Major Flute, Gross Flute, and Double Flute.

Q. Please name some stops used on large Units, such as some of the reed celestes.

A. There is no such thing as a reed celeste. Celeste ranks are found in strings, flutes, and, occasionally, diapasons, by using two similar ranks tuned slightly apart. Possibly the answer to the next question will satisfy this one. Q. Sometime, publish a large Unit specification.

A. The stop-list of the Moller at the Philaextend from 16' Cright through the six octaves delphia Met is perhaps the most ideal. The complete stop-list would take too much space, but the summary shows 39 ranks of pipes divided into four swell chambers as follows:

> Left First Chamber: Harmonic Tuba, 7 octaves; Diaphone, 7 octaves; Viola, 8 octaves; Tibia Clausa, 8 octaves; Gross Flute, 7 octaves; Chimney Flute, 7 octaves; Harp, Drums and Traps.

6 octaves; Orchestral Oboe, 6 octaves; Kinura, 6 octaves; Clarinet, 7 octaves; Vox Humana, 6 octaves; Solo Violins, 3 ranks, 7 octaves; Gamba, 7 octaves; Gamba Celeste, 7 octaves; Harmonic Flute, 7 octaves; Bells, 3 octaves; Chimes, 2 octaves. RIGHT FIRST CHAMBER: Bombarde, 7 oc-

LEFT SECOND CHAMBER: Post Horn, 7 oc-

taves; French Trumpet, 6 octaves; Saxophone,

taves; Trumpet, 7 octaves; English Horn, 6 octaves; Vox Humana, 6 octaves; Stentorphone, 6 octaves; 'Cello, 8 octaves: 'Cello Celeste, 8 octaves; Tibia Clausa, 7 octaves; Flute, 8 octaves; Marimba, 4 octaves.

RIGHT SECOND CHAMBER: Trumpet, 6 octaves; Jazz Cornet, 6 octaves; French Horn, 6 octaves; Vox Humana, 6 octaves; Violins. 3 ranks, 8 octaves; Muted Violins, 2 ranks, 4 octaves; Chrysoglott, 3 octaves.

Pause Here for Breath

From these 39 ranks there are derived 326 stops on four manuals and pedals; the manuals reading, from top to bottom, Bombarde, Solo, Great, and Accompaniment. There is a comprehensive set of couplers, including a set of off-pitch Great to Solo couplers at pitches giving the 3rd, 5th, and 7th above the note played, so that striking C, for instance, with couplers drawn, produces the chord C-E-G-Bb, a truly thrilling effect for heavy, brilliant passages. There is, of course, an exhaustive list of traps. distributed not only through toe studs and stops on different keyboards, but also independently available on a line of separate keys above the top manual.

Q. Are synthetic stops counted as a stop when summing up a Unit specification?

A. No, they are not. The answer is in the

Q. Please give the difference between tuba and trumpet stops.

A. The tuba gives a round, mellow tone; whereas the trumpet gives a keen, brassy tone. [Note:—In the absence of the editor the sub-heads in the fore-going article were supplied by the office boy.—Office Boy.]

Cinderella Looks for Her Slipper

OR centuries, music has been the Cinderella of Educa-Roll centuries, music has been the condition. Yet tion, without honor, credit, or recognition. Yet music is one of the most fascinating of subjects; inspirational, always; practical, as it is the only subject which deals directly with the development of the sense of hearing; professional, as it leads to one of the most popular and best paid professions; recreational, as it has become the most universal hobby; permanent, for one is never too old, or too young, or too tired, to participate in or listen to music, and the days are never too dark, or too rainy, or too cold, or too hot, in which to enjoy music.

Music has a direct affiliation with literature, history, geography, and even arithmetic. A study of literature, history, or geography, is incomplete without correlative cators until recently refused to recognize music as one of the basic subjects in education? Partly because of the its representation is always limited to such an extent that attitude of musicians, themselves, who held aloof, and it has practically no voice in shaping the policies of the caused music to be regarded as something for the chosen few - for those who had inherited the divine spark of musical talent; and partly because of the attitude of educators in fields other than music, who spent their lives in concentrated scientific and literary pursuits to the exclusion of other forms of culture, and who have failed, for lack of knowledge of the subject, to realize that music offers equal opportunities.

Educators claim that musicians are narrow-minded, and

quite natural that people who devote their lives to the development of any particular field have little time to evaluate other fields. Our colleges and universities are controlled, and rightly, by people who have advanced beyond the ordinary limits of thought along the various lines of endeavor, music excepted. They are not intentionally narrow-minded. But when they meet in conference to discuss matters of curriculum, each is intent upon bettering conditions for his particular subject, and, while willing to grant concessions to others present who work in musical literature, musical history, or what may concessions, they are not cognizant of subjects that are not be termed "musical geography." Why, then, have edu-represented in the gathering, and music is seldom represented. If music is represented at all in faculty meetings,

By J. E. MADDY

So it is quite natural that music has remained the Cinmusic - in the form of bands and orchestras, highly developed choral ensembles, music theory, music history, and applied music — has forced itself upon educators in a credited list of academic subjects. way too forcible to be denied a hearing. Already, it has gained such a strong hold in the primary and secondary to solve, with the help of public administrators, and I am schools of the nation that the Department of Superintendthey are usually right. But what of themselves? It is ence, two years ago, passed a resolution recognizing music

institution.

as one of the basic subjects in education, and recommended that all schools give music equal support and credit with other basic subjects. It remains now for the institutions of higher learning to awaken to this rapidly widening development going on among the students who will soon become their students, and to make adequate provision to care for the demands which cannot be stifled for more than a very few years longer.

But before institutions of higher learning can provide for the higher education of their students in music, they must first be able to definitely evaluate the music work done in the primary and secondary schools. I firmly believe the colleges and universities of the country are willing and accept music as an entrance credit in the same ratio as other subjects when they can be definitely assured that a credit in music represents more than any other credit offered; but who is to discriminate in determining which credits to accept and which to reject? What college can offer courses in music based on any definite and prescribed high school course? Should we ask colleges to offer elementary music courses for college credit? As long derella, by default, of Education. Recently, however, as this chaotic condition prevails in music administration, so long will our institutions of higher learning regard with suspicion any and all efforts to place music on the ac-

The problem is one for the music supervisors of America glad to say that encouraging progress is being made in the matter.

A Cornet Playing Pilgrim's Progress

AST 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

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 three boys were together once more, all interamounted to quite a little, as the distance was daily practice. 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 "goodbye," 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 comedies, light operas, grand operas, and many to look after a boy the way a mother does. I father had not wanted me to follow business carefully only for bare necessities, and allowing with the cornet players, who showed me how to myself no luxuries of any kind!

After my arrival in Indianapolis, I went to and this encouraged me very much. work in the theatre immediately, playing viola trombone in the same orchestra with me, so we it was called. The band was connected with for the encore.

Number Sixteen HERBERT L. CLARKE



A BOYHOOD PORTRAIT OF THE AUTHOR

enough money to pay my fare home, which ested in music, and helping each other in our

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 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 growing older and meeting a better class of

All in all, I worked very hard that winter on in the orchestra the entire season for fifteen both "string and brass." Toward spring the dollars a week, instead of earning ten dollars a "band fever" took hold of me once more, month working at the store of John Kay & Son. especially when I was asked to play cornet order to be able to finish a difficult solo with as Brother Ed played violin and brother Ern the with the then celebrated "When Band," as much ease as I had started, and to be prepared

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 Bb 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 band business during the winter, and as there 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 dramatic companies of a high class, and in practice, even in hot weather. Our band was had a splendid home with everything that I many ways I certainly gained much experience also practising hard on one special program, wanted, and never should have left it, if my from playing in the theatre. Besides, I was getting in shape for the big State Band Competition that was held annually at Evansville instead of music as a career. However, the people all the time. Many good musicians Indiana. There the principal bands throughexperience in Toronto did not hurt me a bit, accompanied some of the opera companies, and out the State met to try out their musicianship as I learned to appreciate the value of money. I became acquainted with a number who gave and win money. This year there was also to be How I worked to earn it, learning to spend me a great many pointers. Naturally, I fell in a cornet contest for the championship of the State, which I was secretly planning to enter. I overcome my many faults in cornet playing, 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

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

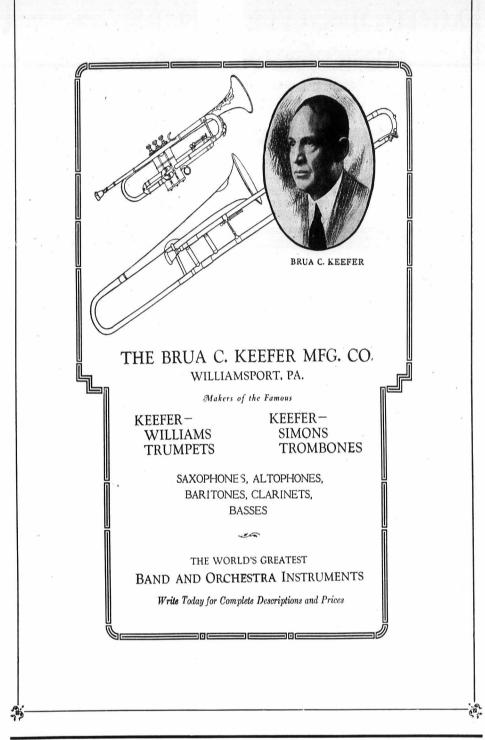
desired number of pages without fatigue. Then my friend-in-disguise left me all alone. I put down my cornet, and began to think. Yes, he was right! I did make a great many mistakes, most of them simple ones, but mistakes nevertheless. By not correcting these slips immediately, I was practising for hours to play imperfectly, instead of practising to play perfeetly! 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



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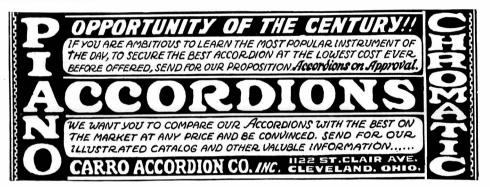
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little things first, otherwise I can only reach a

certain limit and stay there.' With a renewed joy in my work, and a head

full of good resolutions, I turned to the front of Arban's Method and commenced playing the eleventh exercise, setting the metronome at 120 common time to see if I could play it through in one breath. I found it difficult at first, tried again, gained another measure, and so on, until I won out. In doing this, however, I had made many mistakes. After I had learned how to take a full breath to start and conserve my wind at the beginning, I played more easily, and soon acquired the habit of filling my chest completely with wind before starting an exercise. It was fully six weeks before I could play the eleventh exercise perfectly in one breath, and with ease of performance. Finally, after I had played it ten times in ten breaths, I tried to play it twice in one breath, and in a few weeks managed to accomplish my aim. This practice was the foundation of my endurance, which has always been one of the means of my playing the cornet easily. With the surmounting of obstacles, my love for the instrument grew, and I realized, as never before, that in order to become a successful player, such a regard for one's instrument is quite necessary.

Every cornet player in the world, I believe, has an equal chance to become great — if each one strives to conquer himself, to overcome bad habits, and to become perfect in his practice.

(TO BE CONTINUED)

Spotlight on Brooklyn



SAMUEL A. COOPER Popular Feature Organis

THE gentleman pictured above is feature organist at Loew's Oriental Theatre, Brooklyn, New York, and is gaining great popularity through his original presentations at the three-manual Robert Morton installed at this house. He has the knack of producing imitations and comedy tricks very effectively, and although still very young is unusually capable. It would appear that the future held

things in store for him. Mr. Cooper is fortunate in having as house leader, Mr. Bert Langfelder, who lends his cooperation in the matter of presentations with the orchestra in conjunction with the organ. Mr. H. Karasik, manager of the house, a man of skill and sound judgment in theatrical matters,

also is in sympathy with organ features.

The Oriental Theatre is one of the finest in Bensonhurst, and its atmosphere has a touch of that feeling peculiar to the Broadway cathedrals of amusement

- H. Hernandez Mackay.

Melody for July, 1929



GRAHAM McNAMEE

was brought sharply to mind on listening to a program

given by Milady's Musicians, over the N. B. C. System on a

recent Sunday afternoon, in which were used a spinet and

viola d'amour. The tone of the latter is especially inter-

esting, due to the extra metal strings placed under the

fingerboard, the sympathetic vibrations of which produce an

individual color. It is not an easy instrument to play, by

the way, which, no doubt, is one of the reasons for its being

so seldom heard today. A particularly charming moment

on the program was the Saraband, by Marais, played on the

DROBABLY, of all radio dramatic offerings, the old-

Showboat broadcast, which goes over the Columbia Sys-

for the delectation of mature intellects, and this largely because these reverberations from the yesteryear are so completely, thorough-goingly and whole-heartedly bad. The

dramatists of the period knew no restraint either in the

matters of virtue or the reverse—their heroines were purer

than Ivory Soap; their villains deeper hued than the apochryphal Hun of the late unpleasantness. In addition, their

dramatization was cemented with a sentiment stickier

than LePage's Glue, and more perfumed than a Wool-

worth counter girl. In short, to civilized tastes, and many years removed from their inception, these opuses of a sim-

pler age remain a joy forever, much to be preferred to the

current highfalutin' nonsense that passes on the ether for

We present below the synopsis of a recent play presented by Hank Simmons and his "thespians," to snitch a

Act. 1. — A Hotel in Newport. The Burglar — "Here's

Your Pipe Dad - Smoke up!"

Wainwright Villa. "Call Me Vas!" "Don't

we are penniless. "Who is this man?" "He

"Osborne is dead." "We buried your

lover under the monument of my boy."

"Dad, we will live and die in New England."

Acr. 2. - Night. A handsomely furnished room in the

Act. 3. - On the beach at Nantasket. The bank has failed,

Act. 4. — A parlor in the house of Millionaire Heth —

We ask of you, does not the above make your mouth

AT this writing the scribe has earphones adjusted and can hear music being broadcast from some local

station, he knows not which. The melody cannot be dis-

tinguished because of the strains of a saxophone which is

dramatic fare.

word from the Columbia release:

Touch her!"

is my lover!"

two instruments above referred to.

instruments of the period in which they were writ-

dominating all the other instruments. But on they play, E HAVE previously stated in this column our belief in the value of playing the older types of music on fulfilling their engagement with much dignity and many bulls, and we can picture the leader attributing his success to hard work and the constant encouragement of the little ten, as giving a quaintness and flavor to the rendition, unwoman.—C. MacKeracher (Montreal Correspondent). attainable when modern instruments are substituted. This

> THAT we as a nation are lacking in a sense of humor is something we are loth to believe, but such serious pronunciamentos as the following, purporting to come from the lips of Ida Bailey Allen, via a Columbia System publicity release, force us to face the horrendous possibility:

"The correct combination of foods into meals can be likened to the composition of a symphony," said Mrs. Allen. "And I am going to prove it in the Thursday broadcast. I shall be assisted by a noted harpist and Miss White, the club dietitian, who will prepare a complete meal, tuned in flavor and taste to the harpist's rendition.

"Ralph Christman, concert pianist, will play 'Turkey in

fashioned melodramas given in the Hank Simmons In passing, we wonder what music the lady would select tem every Wednesday night at eight o'clock, Eastern Dayto accompany assimilation of, let us say, the expressed light Saving Time, present the most glowing possibilities

artistry of Campbell's Famous Chefs.

DERIOD programs seem to be on the increase over the air. The same week, even the same day, that saw the program first mentioned, witnessed a François Couperin group broadcast by Godfrey Ludlow, with Madame Lolita Gainsborg as accompanist. This program came over another chain of the N. B. C. System. The Couperin family were famous as musicians for over two hundred years, and up to the early part of the last century, each generation produced two or more members, musically prominent, either creatively or interpretatively. Of these, without question, François (1668-1733) was the greatest,

his name. It is interesting to know that he was the first of the great composers to write for the harpsichord. Mr. Ludlow's performance of this quaint music was everything that past hearings would have led one to expect. He is an artist whose artistry never obtrudes itself with dubious mannerisms, yet holds in absolute control the niceties of balanced performance. Of such are the blessed in the

as is indicated by the addition of the words, Le Grand, after

interpretative realm.

Novelty appears to be the keynote of the modern program. We offer a suggestion. Why not broadcast a Quaker meeting? This would have a specialized advantage over the average offering extant today—if you get our meaning.

Station N2O Broadcasts an Organ Recital

ETHER CON

As the silly season is just about to be with us, Mr. Sprissler's

contribution to the page this month would appear to be of a

peculiar patness. Not but that from beneath the grinning mask

so often assumed by this gentleman does not peer the sardonic

features of a satirist. There is more to Mr. Sprissler than his

clowning—be assured of that . . . As for the rest of the material

here presented, we will let it speak for itself; it is for you to lis-

ten or not, as suits you best.

This is Station N₂O, broadcasting direct from the operating room of the Anacreontic Hospital, and presenting a program of major and minor operations by the staff of the studio. This program comes to you by the courtesy of the American Medical Association, sponsors of national "Remember Your Operation" Week. Dr. Theophilus Keene, Chief of the Surgical Staff of the Anacreontic Hospital, will open the program with a very interesting appendectomy. Dr. Keene will be assisted by Dr. Harvey Cutting, who will administer the anaesthetic.

Now, folks, Dr. Keene is a good man. He's been practising hard lately, and it surely does show in his work. The Doc, you know, bagged the tonsil and adenoid record five years ago before a packed house out Chicago way, when he won on a technical knockout over Dr. Aloysius (Spider) Whiffenbaugh, of Minneapolis.

of Minneapolis.

I wish you were here to see the vivid scene.

There is Dr. Keene supervising the sterilization of scalpels, retractors, and other grisly paraphernalia. The head interne is making a date with Flora, the blonde, R. N., who is at present counting sponges. Lights, friends.

The operating pit is a blaze of lights, and the spectators are restless. Here comes Doc Cutting. Got a new gown, too. Neat, but not gaudy. Good old Cutting. Hear 'em cheer him.

Well, friends, my old friend Cutting has the cone over the victim's beak, and is letting the ether, furnished by Congress for this performance, drip rather slowly. Doc Keene has just shown a new type haemostat to the interne, who is going to meet Flora at the side entrance after the game. Ready now, folks!

now, folks!
The patient's succumbing to the ether. . . . No, she isn't. They've got her spelling her name. . . . She's Polish. . . It's getting her goofy. There, folks, there she goes! Allez Houpe!

Dr. Keene, using one of the new detachable blade scalpels, so much in vogue among the younger set, is at the point of operating. All set, folks, for the operation of the century!



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Here and There in New York

By ALANSON WELLER

A 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. Rothapfel ("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 musi-

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. Revenge 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 ll enjoy, until the summer performances in

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 and phrases gives a remarkable picture of the instruments, also shown at this house. Among recent sound offerings Europe, Longfellow visited the lowlands, and was inspired must be mentioned The Hole in the Wall, a really fine mysto write Carillon and The Belfry of Bruges. The thoughts

N INTERESTING concert towards the end of May 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

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

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 technic. 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 Swedish film with a seventeenth century background, was though not inspired particularly by carillons. While in Melody for July, 1929

expressed by him in the former poem are worthy of quota-

"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 Elfrieda 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.

HAWTHORNE 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 thorne — 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. Moody, Supervisor, Scottsbluff, Nebr. - I Ithink 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. Sabin's violin department very much, and hope you will continue his good work in your magazine.



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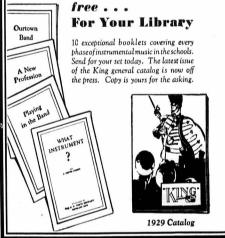
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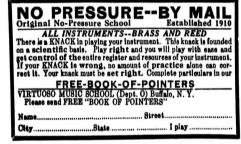
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CHICAGOANA

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

A NDRE SKALSKI and the Skalski Symphony Orchestra headline the column this month. The second concert of this sensational leader took place on May 24, and included one of the most interesting programs presented during the season in Chicago. The Overture to Der Freischutz, Symphony No. 4, in D Minor, of Schumann, The Bartered Bride Overture, Smetana, Orpheus in the Underworld, Offenbach, The Carnival of the Animals, Saint-Saëns, and the Suite of Hungarian Dances by Brahms, taxed every resource of the seventy men under his baton.

Although played to a rather small house, this due, without doubt, to the exploitation tactics employed in putting this concert over, the appreciation was all that could be desired, and everyone seemed highly satisfied. From a financial viewpoint, the thing was anything but a success; from an artistic, it was unquestionably so.

Skalski, who hails from Warsaw, Poland, and whose studies and experiences have carried him throughout the world, has made his mark among Chicago's musical erudite. He is possessed of tremendous emotional expression. This is backed with a physical vitality and a poetic regard for the music he reads, as well as a conducting technic that not only stamps his work with that air of authority so necessary to successful results, but also affects his hearers psychologically to a marked degree. He is a poet, not only in his readings, but in his gestures. Unlike the average conductor, who is trained, but not born to the art, he does not usurp the place of a metronome. For many measures his baton hardly moves at all; but when it does, there is evoked an instantaneous response that is electrifying in its lightning-like accuracy.

Skalski is also a phenomenal pianist, having, at his finger tips, one of the largest repertoires of any of the recognized artists. His conducting experience has carried him through grand opera in London, the State Symphony Orchestra of Sidney, Australia (of which Henri Verbrugghen, now of the Minneapolis Orchestra, was formerly conductor), and the celebrated Skalski Orchestra of Chicago. His translations into English of many songs and complete operas; his success as a teacher; and, finally, his arrangement of works for orchestra and his own compositional works have placed on him the stamp of authority and high talent.

Hans Von Hollwede, who is solo organist and orchestra director of the New Delavan Theatre, Delavan, Wisconsin, is making an enviable name for himself in and around Chicago. Last winter, before the advent of Vitaphone, the writer was ill with a touch of pneumonia, and was compelled to find a capable substitute at the United Artists Theatre. Mr. Von Hollwede was chosen, and went over in big style with the audiences. He was employed for several weeks at this big Loop theatre as my assistant, and did exceedingly well.

Mr. Von Hollwede, who hails from Germany, made his debut as a pianist at the age of five; later studying piano, violin, organ, and 'cello at the Royal Institute, Charlottenburg, Berlin. During the next several years, he toured Europe with musical organizations, and, finally, settled down as organist in one of the finest theatres in central Germany. Coming to America three years ago, he continued his studies at the Chicago Musical College under the writer, and, as before stated, became identified with the United Artists Theatre, where his playing was continuously commented upon. He is not only a good musician from the classical sense, but also one of the best players of jazz music in this particular section of the country.

The New Delavan Theatre is located in the heart of one of the most fashionable and popular summer resorts in the state of Wisconsin. Thoroughly modern in every respect, and with every advantage that much larger theatres possess, including the various sound paraphernalia, a large Wurlitzer organ, and a lovely orchestra, it is a veritable musician's Utopia for Hans Von Hollwede, who has thoroughly established himself in this metropolis.

Jan Chiapusso and Lois Lynn Rogers (Mrs. Jan Chiapusso) assisted the Skalski Symphony Orchestra of Chicago in the presentation of the famous Saint-Saëns suite, Carnival des Animaux. This was at the concert of May 24th. All those who are familiar with the score of this great work of Saint-Saëns are well cognizant of the technical demands made upon the two pianists employed. Chiapusso and Miss Rogers acquitted themselves excellently; in fact, with an artistic finesse that was one of the highlights of the performance.

Jan Chiapusso was born in Java, Dutch Indies, of Italian and Dutch parentage. He received his early education in Holland, at the age of seventeen entering the Con-

servatory of Cologne, studying later at Paris and Berlin. Mr. Chiapusso won the Musical Prize in Paris in 1911. Among the thirty-six contestants were such famous pianists as Leginska and Schramm; among the judges were Cortot, Harold Bauer, Philipp, and Pugno. He came to America in 1916, and has made many successful tours in the Middle West and South, and enjoys an enviable reputation as teacher. During 1926-27, he made a successful tour of Europe, playing concerts in the important musical centers — Berlin, Paris, London, Amsterdam, The Hague, and other cities in Holland, Belgium, and Spain.

Lois Lynn Rogers hails from Grinnell, Iowa. Her early studies were under Dr. E. B. Shreve at Grinnell College, of this city, from which she was graduated. Coming to Chicago, she studied under Adolph Weidig and Heniot Levy of the American Conservatory. In 1924, she went to Berlin, where she studied with Rudolph Maria Brethaupt, leading pedagogue of the noted Stern's Conservatory, and with Madame Adelle aus der Ohe, noted Liszt pupil. She has also appeared in concert in the principal European and American cities with splendid success. Among them might be mentioned: Hamburg, Leipzig, Elberfeld, Berlin, and Chicago, Rochester, Minneapolis, etc.

Mr. and Mrs. Chiapusso make an admirable ensemble domestically and musically. Their work is characterized by a fine regard for every dynamical shade, nuance, and expression mark; likewise, there is a poetical intelligence in their reading of a work. Each has every characteristic of the artist who lives for his art and not by it. Their names on a program have the same value to the musical world that "sterling" has on silver, and it is always a genuine pleasure to hear them, whether in solo or in ensemble.

Rocco Dabici, who has sung with some of the leading Catholic churches of Chicago, has been plugging popular songs for leading publishers for quite some while. It was naturally a matter of musical worthiness that lead to his appointment as staff tenor with radio station WWAE, Chicago. Here, he is singing regularly every Monday and Thursday evening during the classical half-hour program broadcasted at this popular station, and also making many friends for himself and the station. It is a particular audience to whom he sings, and when it is stated that he pleases them, he is filling a huge job. Success, Rocco.

Rochester (N. Y.) Personals

TEORGE GARIS and Louis Perciola furnish the entire musical scores on the two-manual Wurlitzer at the Grand Theater. They both have been with the Regorson-Schine Enterprises for some time and do splendid work. . . . Frank Clement, at the Piccadilly, is one of the three featured organists at this three-manual Wurlitzer, which this house uses in conjunction with sound equipment. . . . Elizabeth Scurry, better known as "Lib, is just recovering from an illness. She is a product of the Eastman School and has played some of our best jobs At present "Lib" is not engaged, but she never finds it very difficult to locate a job. . . . Dorothy Adams is the assisting organist at the Plaza Theater and also fills in at the Liberty. . . . Ruth Meyer is doing considerable supply work, in addition to managing her own piano studio and filling vaudeville engagements. . . . Elizabeth Booth is at present occupied with church and fraternal work, and will handle one of the new organs at the Masonic Temple which opens in September. . . . Robert Salter is assisting organist on the Wurlitzer at the Liberty (Regorson Schine house). . . . Alma Lissou is at the Strand Theater, one of our oldest and largest motion picture theaters, just off Main St., on St. Paul. Elma does fine work on the fourmanual Marr & Colton, but she also spends some of her time changing records when they have sound pictures. \ldots Marie Baumeister, who plays a Kohl organ at the Ohman Theatre in Lyons, N. Y., has been at the Ohman Theatre since this organ was installed, and from all reports her job is good as long as she cares to have it. — Edward C. May.

Long Beach, California.—A \$30,000 Wurlitzer pipe organ is being installed in the studios of radio station KGER. Concerts are to be given over the air by Herbert Nixon, organist at the Pacific Coast Club, and Dick E. Dixon, president of the Organists' Club of Long Beach. It is intended by these gentlemen that the organ be used not only as a solo instrument, but in combination with other instruments, and as an accompanimental background to vocal and instrumental soloists.

Melody for July, 1929

Los Angeles and Its Young Orchestras

By JENNIE L. JONES Supervisor Orchestra Department, Elementary Schools

THE Orchestra Department in the Elementary Schools of Los Angeles is in its nineteenth year. Our city was, so far as I know, the first city to have organized work in the grades. The first year, because the plan was untried, there were many obstacles to overcome. For fear of disturbing the classrooms, many rehearsals were held in nearby homes, where the one in charge was in constant fear of having terrible things happen, such as the breaking of vases, scratching of furniture, disarranging of "tidies" or whatever was used on the backs of chairs. After a few public performances for evening entertainments, the orchestras proved themselves, and the parents were for us.

The first year there were nine orchestras with about eighty children playing in them. The writer, pardon this personal reference, taught in the morning and did the orchestra work in the afternoons, as best she could between meetings. There were only two or three schools that had any teacher to assist her. The work was destined to live, or it never would have survived the first two years. There are now orchestras in one hundred and ninety-seven elementary schools and about three thousand children playing in them. 'There were as many children as this, though fewer orchestras, three years ago, but at that time the majority of schools had seventh and eighth grades, and at least half of the children were in these grades. There are now many more younger children studying. As an example of how young, I give the following: Not long ago, just before the close of the term, the boys and girls in one of the little orchestras were choosing the pieces they wished to play, and one little second grade chap, each time a number was chosen, walked over to another rack, looked at the music. then came back and placed his piece of the same name on the top, tucked his little violin under his chin and played. This constant walking around at first puzzled me until I realized that he could not read the titles of the pieces and had to see how they looked, but he could play them!

Our Junior Orchestra, which is composed of representatives from one hundred and fifty or more schools, plays during Teachers' Institute and gives a concert in the spring. This group is constantly changing. In the fall about one-fourth, only, who are chosen have attended before, and as many new ones as possible are given the opportunity. It is not always the best players who are chosen. There must be enough good ones to hold things together, but there are always those who, at first receiving much more than they give, later are a real help. The parents are wonderfully loyal in bringing their boys and girls to rehearsals week after week, and many of the private music teachers help their pupils with their parts, realizing that there is nothing so inspirational, helpful and interesting, as ensemble work.

With the proceeds from our concert we purchase instruments to loan to any of the children whose parents are anxious to have them begin study and are willing to have lessons given them, but who hesitate to buy instruments until assured that the desire to practise is really there. The Orchestra Department now owns about two hundred good instruments which are loaned for a period of five months for the nominal sum of two dollars. These instruments are sterilized and put in condition each time after use. Those who borrow, promise to return them in good condition. Contract cards are made out in triplicate, all signed by Principal, Parent, and Supervisor, and one card kept by each. The Department has purchased instruments to the amount of nearly \$9,000 and several music stores and friends of the work have added to the number. Each instrument goes into at least two homes in the course of a year, and most of the young players make good, which means three hundred or more children, who would otherwise not begin, are given opportunity to study.

The instruments are not taught in the schools, but we have the best of cooperation from outside music teachers. It is gratifying to hear from the boys and girls who go on into junior high school and high school. They do not forget their early efforts or associates. Many are now playing professionally. Several have made unusual places for themselves in Symphony Orchestra, Concert, and similar work. Two of our nation's well-known and muchloved musicians, Walter Damrosch and John Philip Sousa, have visited our Juniors during a rehearsal, and conducted one or two numbers. These red-letter days are not forgotten by the children, their parents, or the teachers. Sousa has recently written a march, *Prince Charming*, and dedicated it to Jennie L. Jones and the Boys and Girls of the Los Angeles Elementary School Orchestras.

The influence of music, like every other good thing, is far-reaching. It goes into the home and is something that parents and children may enjoy together. The younger these latter have the subject presented to them the better, wherein lies the importance of Elementary School Orches-

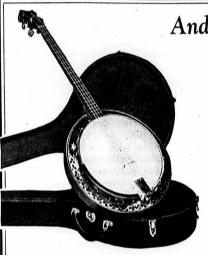
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The Violinist Edwin A. Sabin

THE following letter, relating to a fine point of intonation and the exact location of harmonics compared with corresponding stopped tones, should be worthy of the consideration of the readers of this column. Therefore, as it practically answers itself, we have offered it in full, only adding the opinion of a Boston expert in matters of violin adjustment.

I am referring to the question asked in your column by a subscriber of the Jacobs Music Magazines, April issue. It is with reference to a difficulty in getting the harmonics in true pitch.

As I have had this same difficulty, and believe that I have solved the problem, I will venture to suggest my opinion, though I am neither a player nor a violin maker of standing or authority. My solution is based upon my experience in rendering first aid to the various nondescript "fiddles" my violin pupils bring on which to take lessons, and upon my experience in studying physics and teaching the subject. I will not go into details as to the various stages of my experiments in getting my solution, but will give only the results.

Assuming that strings of good quality are used, which are of even gauge throughout their length, I believe the solution rests entirely in the position and height of the bridge, the distance of the bridge from the nut, and the height

of the top of the bridge above the fingerboard.

First as to the height of the bridge. It must not be high enough to cause a gradual disproportional tension of the string, as the stopping of the string by the fingers advances toward the bridge, for the pitch depends upon the tension as well as upon the length vibrating. With the bridge at proper height, the next consideration is the distance of the bridge from the nut. I believe there is a better way to locate the bridge than by a mere mechanical measurement, depending upon the dimensions of the instrument. Taking the E string, for example, after it is tuned to proper pitch, let us play accurately one octave from open E to the E above. That should bring us to the exact middle of the string, so that when we touch the string lightly at the same point, we shall get the first overtone or harmonic. This harmonic is made by setting the string into vibration in two nodes, the pitch being an octave higher than when the string is vibrating as a whole in one node. If the bridge is set too far back from the nut, one can still play the scale accurately and arrive at an E which will be a true octave above the open E, but the stopping point for that upper E will not of necessity correspond with the harmonic made by touching the middle of the string (which middle will not, in fact, be at the point where the higher E is made, but at a point a little nearer the nut). This means that the harmonic will be made by slightly greater segments than in the first illustration, and consequently the harmonic tone will be a little lower in pitch, i. e., flat. The weight of the string has some bearing on the matter, also, but we have assumed a string of proper weight and density.

In playing the scale on the violin string, one with a "good ear" for pitch will naturally vary the stopping slightly and sufficiently to get the true tones and halftones, but as I suggest, this process, if the bridge is not back far enough, will carry him past the middle of the string. Your correspondent complains that the harmonics are flat, therefore, I believe, in his case, that the bridge is too far back.

Banjo Analogous Case

Possibly I am all wrong in this matter, but in playing on several types of banjos which have movable bridges and stopping positions fretted, this type of trouble becomes more apparent, for one cannot vary by the sense of pitch. On these instruments, if the bridge is too far back, we do not get a true scale, and when we arrive at the twelfth fret, we get a tone which is flat with the true octave tone of the open string. The bridge, in this instance, should be set in such a position that the tone made on the twelfth fret will be exactly an octave above the tone of the open

Several years ago in the violin column of the JACOBS ORCHESTRA MONTHLY, before you took charge, some measurements were given for a proper setting of the bridge, and I did some checking up according to these measurements on two violins I had, setting the bridges in accordance with these suggestions. Later on, receiving a violin from my father, I tried to justify the setting of the bridge on that violin with these figures, but the same principle did not work. The bridge on that violin did not correspond with the directions mentioned, nor did it seem to be located pro portionately with the f holes or the middle bouts of the instrument. After quite a while I found that, like many of the violins of older makes, the neck was a trifle shorter

than those on my other instruments. So it was only when I placed the bridge according to the method outlined earlier in this letter, that I got the scales and harmonics to their proper places.

This recalls to me that I wrote to you some time ago ask ing if a violin maker by the name of Andrew Hyde, of Northampton, Mass. (must now be deceased) was a maker of any extended reputation in the early nineties.

Thanking you for information you have given me pr viously, and trusting that I have been able to contribute something to the matter in hand, I am

We have only to add that the expert we have consulted has met the condition you so well describe, in another way. He cited instances such as you write about, and has corrected the discrepancies between the harmonic and the stopped tones by patient experiments with the sound post. He said he did not change the bridges but changed the balance of the instruments by changing the posts.

I remember the question about Andrew Hyde of Northampton, Mass., and believe I answered it. Mr. Hyde's violins were considered excellent. How they have stood the test of perhaps thirty or forty years I have at the moment no means of knowing. I am glad to be reminded

Books for Beginners

Will you please outline the course of study you think best for a violin beginner — that is, the names of the books to be used for the first two or three years? -A.B., Gary, Indiana.

The books by Maia Bang are being extensively used They contain minute explanations as to how the pupil should play, carefully treating upon the essentials of bow-

If you are a patient teacher, and have a pupil who is willing to be well guided, you will be glad to have these books. I think there are three. These, with violin pieces and duets chosen to suit the ability of the pupil, will give you material which will aid his progress. This, of course, depends upon his talent and the time he gives to the violin.

M R. SABIN is a pupil of Julius Eichberg (Boston), the Royal Hochschule (Berlin), Hubert Leonard (Paris), first violin old Boston Theater Orchestra, and at present is a

Prominent Boston teacher.

Mr. Sabin's department is a regular and exclusive feature of this magazine and is especially written for violinists and students of violin. Questions are solicited from subscribers of record, and all legitimate queries over full signatures and addressed to VIOLINIST, care of JACOBS 'ORCHESTRA-BAND MONTHLY, will receive Mr. Sabin's personal attention, but only through this column.

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Questions regarding comparative values of modern violins, or he nationality or value of old instruments from a description of heir labels can receive no consideration.



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Irene's Washington Letter

Hello Folks:

Sure enough, the White House has a talkie machine, and, unless other things interfere, Monday and Thursday will be talkie evenings. Shorts, news, and features will be shown. Report has it that the President and Mrs. Hoover are quite taken with the talkies. . . . Vice President Curtis was invited to a hobo musical and jungle feast, at the Hobo Retreat, by James Eads Howe, millionaire hobo, as were also all "out of work" musicians. It is not recorded that any of our musicians were present. . . . Harold Pease is at the Ambassador where Maribel Lindsey used to be. A letter sent to the Organists' Club said that Maribel was alternately planning menus and burning her fingers in the spare moments of newly married life. . . . Dan Breeskin did a violin solo recently to good returns. Dan used organ, orchestra, and Vitaphone; all at the same time. Ida Clark is his orchestra organist. She has also been in demand as accordionist with the Meyer Davis Society Orchestra. . . . Chevy Chase Lake opened, and

Meyer Davis put in a couple of dance orchestras as per usual. Lido Roof is open, and Emory Daugherty took himself and his peppy orchestra away from the Aster for the Roof engagement. Joe Bombrest has the Aster job said Aster being our Ritzy Chinese hangout. . . . Couple of our road houses have figured in fatal shooting frays. Guess particular folks will now prefer to stay in the bright lights. . . . The words "road house" bring to mind that Spencer Tupman died recently at Saranac Lake. The connection may not be obvious, but will be clearer when I

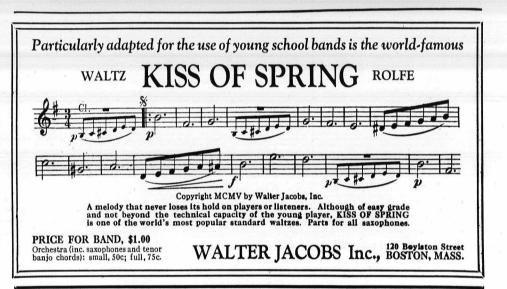
remind you that Spencer was very popular at the Villa Roma, which, by the way, was not one of the two establishments above mentioned. . . . Edwin Cruitt is associate organist at the Tivoli, replacing Glenn Ashley, resigned. Cecelia O'Dea is another resigned organist. She is now happily embarked on a career of marriage with no thought of returning to the organ. Gertrude Effenbach is replacing her at the Central. . . . It is rumored that Milton Davis is going bye-bye again, but I refuse to believe anything now. He returned to the Tivoli after an extended "sound" cruise. . . . Blanche Levinson, the little red-haired rascal, put my name up for secretary of the Organists' Club while I was explaining to an excited group why I did not write anything for the May MELODY. With no opposition and no audible nays, at any rate, it was only a matter of minutes, and I was seated at the table next to Dan Breeskin, Past President, and now Honorary President. It seemed natural because, with the assistance of Breeskin, it was I who organized the original Crandall Club, only then I was Librarian and Secretary, and if anyone has saved back copies of MELODY, he will find it all recorded in the November issue 1926. Now it is as Secretary and Publicity Purveyor that I return to office. . . . Heard Bishop, defunct pianist at Keith's, took a flier in stocks and came out with enough to buy a Packard Straight 8. He immediately mortgaged the old family toothbrush, and his tan vaudeville shoes, and if this deal turns out well, will reopen Keith's and put us all back to work. Fred Clarke, Keith-Albee, Boston, please note. . . . For the benefit of any who wish a follow-up on the National Theatre versus Musicians Union, the tones won. No argument, pay your bets. . . . The Organists' Club is planning for a June Whoopee which will be held, probably, at the Arlington Roof, and will be over by the time you read this. . . . Sylvia Kaplo-

witz and Milton Davis have temporarily discontinued their organ and piano solos over WRC each day at noon, due to Milton's being out of the city on a "sound" tour Also heard that Sylvia was a very clever ballroom dancer, but friend husband has turned "thumbs down" on sold public performances. . . . Has anyone sent flowers to Madlyn Hall? Haven't heard from her since last January when she wrote she was in immediate danger of being devoured by the big, big Vitaphone. Address condolences National Theatre, Greensboro, N. C. . . . Ruth and Grant Linn, formerly of Salisbury and points south, are now trekking "Westward Ho" in the old "Covered Wagon," plus one frisky terrier. . . . Heard Lieut. Benter's United States Navy Band give an excellent program at the Navy Yard recently. His soloist on the xylophone is one of the band's features. The program was unusually heavy, with only a couple of marches and one popular number. The selection, Madame Butterfly, was a gem. A large crowd was present as usual. . . . Capt. Stannard and the United States Army Band went to Spain for an extended tour. A review of the Army Band will appear in an

early issue. . . . Pearl Hauer gave an excellent program at the Bethesda Theatre during National Music Week. She received many favorable comments. Fritz and Pearl also gave a violin and piano recital at the Bethesda Women's Club the week following. Pearl wants to know what makes her hair curl at the end of her bob. Suggestions respectfully requested. . . . Well, the weatheriest of weather having

descended upon us, I am going to close. I feel as if I

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had jumped out of the frying pan into the fire. If this keeps up, I shall take off my skin and sit around in my bones. I can't write concerning news I don't know about, and I won't write concerning news I do know about, so good-bye till things materialize.

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Refer to Our Advertisment, Page 19

IN BOSTON

J UST 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 prize of their and the statements. 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 splendiferous 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 high 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

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

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 del 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 cultchaw, of a kind, but that she has the sidewalks of illiteracy. - Charles Repper.

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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

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 re-

freshments 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

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

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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 Americansi 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?

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 music 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.

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heavy stuff; and the compositions of writers whose metier is light music are often superior to the lighter attempts of their more erudite brethren. Why pose as being superior to Kern's charming melodies, and then go and play Mendelssohn's Spring Song? Comments of this nature are increasing. Perhaps, someone will start a movement of "Back to the 'Pops'"; it shouldn't be difficult. You don't need to repeal the

constitution to play more intoxicating music. The time, and the place, and the music. The place, Symphony Hall; time, winter; music, Beethoven, Wagner, Schubert, etc. Right-o. Time, summer; music, Herbert, Kern, Gershwin, Lehar, Kalman, and other writers of the best in gay music from this or any other country. Why not? Variety is the spice of music, and too much Bach makes Jack a dull boy.

TWO representatives of THE JACOBS I 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 through out the Somerville Public Schools. Not only was the conductor a student (Thurston Sumner, '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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	Anitra's Dance From Pace Court Suite Grieg	A
	Aubada Printaniara Lacombe	A
	Aubade Printaniere Lacombe *Amaryllis. Gavotte Louis XIII Ghys	D
Ţ	Amaryllis. Gavotte Louis Alli	D
T	*Anvil Polka Parlow Barcarolle. From Tales of Hoffmann Offenbach Berceuse Schytté	-
	Barcarolle. From Tales of Hoffmann	A
	BerceuseSchytte	A
	Rerceuse From locelyn	A
	*Berceuse	B
	Blue Danube. Waltz Strauss Bridal Chorus. From Lohengrin Wagner	\mathbf{E}
	Bridal Chorus. From Lohengrin	\mathbf{C}
	Buttorfly and Frotic Grieg	A
1	*Bolero. From Sicilian Vespers	D
8	*Bolero. From Sicilian Vespers Verdi Carnaval Mignon (Columbine's Lament)	
	and Harlequin's Serenade Schuett *Chanson Triste Tschaikowsky	A
	*Chanson Triste	B
- 1	*Chinese Patrol	D
4	*Clock, The. DescriptiveWelles	D
1	Consolation No 6	Ā
o.	Consolation. No. 6	F
	Crucifix	Ā
ú	*Crucinx	Ď
	+FU-tiest Posttondias Manager Characteristic Aletter	A
	*Czardas — Last Love	A
	Funeral March of a Marionette	
	Funeral March Chopin *Gavotte. From the Opera Mignon Thomas *Heads Up. March Hersom	A
	*Gavotte. From the Opera Mignon	D
1	*Heads Up. MarchHersom	Ď
	Herd Girl's DreamLabitzky	A
	HumoreskeDvorák	A
	Humoreske Dvorák Hungarian Dance. No. 5 Brahms	A
	truntikisha. Scene lapanese Denkhart	\mathbf{D}
	Kamennoi-Ostrow Rubinstein	A
	†Kiss of Spring. Waltz Rolfe La Castagnette. Caprice Espagnol Ketten La Fontaine. Idylle Lysberg	A
	La Castagnette. Caprice Espagnol	A
	La Fontaine. IdylleLysberg	A
	La Paloma Yradier	A
	*LargoHändel	\mathbf{B}
	Last Hope. Meditation	C
	Liebesträum (Nocturne No. 3)Liszt	A
	Lost Chord: The Sullivan	A
	Lost Chord, The Sullivan *Marche Aux Flambeaux (Torchlight March)Scotson Clark	В
	Marcha Militaira Schubert	A
	March of the Dwarfs Grieg *Marche Romaine (Marche Pontificale) Gounod Mazurka. No. 1 Saint-Saëns	A
	*Marche Romaine (Marche Pontificale) Gounod	В
	Mazurka No 1 Saint-Saëns	Ā
	Malody in F Rubinstein	Ã
	Melody in F Rubinstein *Minuet in G Beethoven	B
	†*Monastery Bells. NocturneLefébure-Wély	Ď
	Monastery Bens. Noctuine	
	Murmuring Zephyrs	A
	My Heart at Thy Sweet voice. Samson and Deman Saint-Saens	A
	Nocturne. No. 2	A
	Nocturne. No. 2	A
	Over the waves. Waltz	E
	Pas des Amphores. Air de BalletChaminade	A
	Pasquinade. Caprice	D
	*Pilgrims' Chorus. From Tannhauser	В
	*Pilgrim's Song of Hope (Communion in G)Batiste	В
	†*Pasquinade. Caprice Gottschalk *Pilgrims' Chorus. From Tannhauser Wagner *Pilgrim's Song of Hope (Communion in G) Batiste Pizzicato Polka Strauss	A
	Polonaise Militaire	A
	[*The numbers marked with an asterisk (*) are	
	- The numbers marked with an asterisk (+) are	publ

†*Pure as Snow. IdylLange	D
†*Rakoczy March Berlioz-Liszt	D
*Romance in Eb	B
Salut d'Amour. Morceau Mignon	A
Scarf Dance and Air de Ballet	A
Serenade Badine	A
Serenade d'AmourVon Blon	A
Serenade	A
Serenade	A
SerenadeTitl	C
Souvenir	A
Swedish Fest MarchTeilman	A
To SpringGrieg	A
To a Star. Romance Leonard	A
Traumerei and RomanceSchumann	C
Triumphal March. From AïdaVerdi	A
*Turkish March. From The Ruins of AthensBeethoven	В
*Unfinished Symphony. Excerpt from First Movement . Schubert	B
*Valse des Fleurs. From Nutcracker Suite Tschaikowsky	B
Valse (Op. 64, No. 2)	Ā
*Veil Dance. From The Queen of Sheba	B
Wedding March. From Midsummer Night's Dream Mendelssohn	Č
Wedding Watch. From Musummer 111gm 3 Dream Mendelssom	_
OVERTURES	
Gloriana (Grade I)Weidt	F
Health and Wealth (Grade I)Weidt	C
Northern Lights (Grade I)	$\widetilde{\mathbf{F}}$
On the Riviera (Grade II)	F
On the Kiricia (Grade II)	-

Gloriana (Grade I)	T.
Health and Wealth (Grade I)Weidt	\mathbf{C}
Northern Lights (Grade I)Weidt	\mathbf{F}
On the Riviera (Grade II)Gruenwald	\mathbf{F}
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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 obligate 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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The Standardization of Tenor Banjo Music and Technic

THAT the question involved in the proper bringing up of the bad boy of the fretted instrument family has been taken up in earnest is shown by the many letters received in answer to my "open letter" published in The Jacobs Music Magazines in the May issue. The writer feels greatly gratified and highly honored to acknowledge such letters from players and teachers of national reputation, most of them well-known leaders in the field of plectrum activities. Some of the letters are here appended. They all agree that the tenor banjo makes a splendid solo instrument, and that while standing in a class by itself in bringing out proper rhythms and accents when used in solo, its use on obligato parts and melody would greatly add to the coloring of any score, whether it be symphonic or otherwise; such belief, of course, is to be expected from all who really are familiar with the tenor

There appears to be a very little difference in opinion on the matter of fingering and notation, but concerning "symbol" writing, there appears to be much less unanimity.

The answers here given are all in favor of discarding "symbol" writing entirely. Next month I shall present the opinions and their reasons for the same of those who are contrary minded. Those who think that we ought to continue with the use of the symbol should write to us, giving their views on the subject, together with their suggestions on the other matters.

The writer is anxious to hear from as many readers as possible, for it is in this manner that we hope to gather comments, criticisms, and suggestions, which we shall carefully weigh and consider from all angles in order that everyone may be mutually benefited. You are all urged to coperate to the extent of writing on the above subject in care of this magazine, thus helping to bring about the debut of this unruly youngster.

— Giuseppe Pettine.

By R. H. FERRAND

It was with very keen interest that I read what you had to say of the tenor banjo in Jacobs' Orchestra Monthly. As I am teaching the tenor banjo, and also doing dance work, I should like very much to express my opinion on the three questions asked.

We all appreciate that the present symbol system is far better than faking or trying to play from other parts, as was the case when the banjo was first introduced into orchestras. But I think the time has come, if we really want to see the banjo progress, for us to discard the symbols and have some real parts; for we all know the banjo is capable of doing more than mere accompaniment, if the right music is provided, and if the player knows his instrument, and knows how to read music. As long as we continue to use symbols, we shall not be able to get from the instrument its full value.

In regard to the use of symbols for the plectrum banjoist: I think, if there are so many of this type of player, it would be better to have the publishers include a separate part for this instrument. If we are going to continue with symbols and teach nothing more, why not adopt this system for other instruments, such as the piano or drum? Why ask any of the players to learn music if it isn't necessary?

With respect to the notation that should be used for the tenor banjo, I believe the American Guild of Banjoists has adopted Universal Notation.

In Universal Notation C (fourth string open) is first ledger line below the staff, but actual pitch is denoted by a diagonal line through the clef. [See tenor banjo parts or solos in music section of any issue of Jacobs' Orchestra Monthly. Universal Notation has been in use for many years by publishers of fretted instrument music. — Ed.] Anyone doing solo work will agree that this is the better

I await with eager expectation your publications of the opinions expressed by musicians who really wish to see the tenor banjo developed as I feel it should be. -R. H. Ferrand

By JAMES H. JOHNSTONE Kalamazoo, Mich.

Your article in regard to the tenor banjo read with interest. You know from past experience that I have been a strong exponent for the proper "placing" of the tenor banjo in relation to notation, method of writing parts, and symbols and signs. I have fought for years for a standardization of tenor banjo music writing. At two different conventions of the American Guild of Banjoists, Mandolinists, and Guitarists, I was responsible for the Guild going on record on this subject.

Answering your three questions: 1. If strictly intended for the use of tenor banjo players, I say that tenor banjo music should be written in musical notation only. Chords

A Symposium

Conducted by

GIUSEPPE PETTINE

for the piano, guitar, viola, etc., do not have signs, diagrams, symbols, or names over the chord. Then why the tenor banio?

If a tenor banjo part, such as is in a dance orchestration, is to be used as a guide by five-string banjoists, plectrum, or guitar banjoists, and where no part is published for other than tenor banjo, then I say, it seems necessary to put over each chord a sign or symbol giving the name of the chord. I do not believe in these signs, symbols, diagrams, etc., but only agree to their use in order to provide a guide for other than tenor banjo players to play correct chords. I advocated these symbols at the two conventions above mentioned, but only for the reasons just given. If parts were published for the tenor banjoist, plectrum banjoist, and guitar banjoist, I would eliminate every sign and symbol for denoting name of chord.

2. I would like to see the tenor banjoist given a more interesting part than just that of rhythm chords; *i. e.*, counter-themes in two- or three-note chords, the melody in two- or three-note chords, and straight chord rhythm, all in the same piece. For instance, on a chorus, the Eb alto saxophone plays melody one time, and on the repeat plays an obligato, while the first violin or brass take the melody. The same should be done for the tenor banjo. This is from the viewpoint of the tenor banjo in the regular dance orchestre.

3. I strongly advocate octave notation (Universal Notation) for the tenor banjo. Practically all tenor banjo methods (except one or two) are published in octave notation. Why do we then have to put up with the actual pitch notation? "Actual pitch" puts the 4th string, open "C," five spaces below the staff. This is awkward, so the arrangers never write any notes for the 4th string when writing in actual pitch. One might just as well eliminate the 4th string. As to fingering, since the average tenor banjo today is of the twenty-three inch scale, some even longer, I advocate the 'cello fingering — 1st finger, 1st and 2nd frets; 2nd finger, 3rd fret; 3rd finger, 4th fret; and the 4th finger for the 5th fret.

On a twenty-one inch scale tenor banjo, the mandolin fingering can be used. I use both fingerings, as I am used to playing both twenty-one inch and twenty-three inch scale tenor banjos.

Thanking you for the chance to express myself, and wishing you success in the standardization of tenor banjo writing—and, I would like to add, method of teaching—I ammusically yours.—Jas. J. Johnstonc.

By ZARH MYRON BICKFORD Los Angeles, Callf.

I have read your "Open Letter to Plectrumists" with a great deal of interest, and I believe that you have stated the case of the tenor banjo with absolute truthfulness when you call him the "bad boy" of the plectrum family who has been allowed to go his own way, and like Topsy, to

just "grow." There seems to have been a certain degree of excuse for the bad start he got in his early youth, owing to the fact that his birth, while not exactly "illegitimate," was at least unexpected and unprovided for in the way of legitimate notation, and part to play. This necessitated a certain amount of ingenuity and experimentation on the part of those who elected or were forced to play the banjo in dance orchestras, and since neither the directors of the ororchestras nor the arrangers of orchestrations knew the characteristics and possibilities of the instrument, the whole matter was in the hands of the player. In those days it was not necessary that the banjoist be a reader, for there was nothing to read - not even symbols. He either had to be one who laboriously tried to determine the harmony from the piano or second violin part (for it was laborious work in the early days, before a knowledge of harmony had become a part of the banjoist's equipment), or just naturally be or become a good faker, or so-called "ear player"; and it is simply quoting statistics to state that far more of the latter brand were developed than the

There is no question but that the conditions that formerly existed have improved very materially during the last few years, but the fact remains that there is a vast amount of real pruning and tutoring to be done, before the tenor banjo can take its place among the standardized instru-

ments of the orchestra. Now, as to the best methods of bringing about this result, it seems to me that the step you have taken and suggested is one of the very best that could be taken at this time, for, although it is a big job, it would appear that a concerted effort on the part of players, teachers, orchestra leaders, manufacturers, arrangers, and publishers of music, should accomplish the job in a comparatively short time.

If those who are most vitally interested and concerned in the development and standardization of the banjo and its music respond to your letter, as I believe they will, there should be forthcoming many practical suggestions and a working basis for such a convention or conference as you suggest for the not too distant future.

In reply to the first question - "Should the present 'symbol' writing be entirely discarded?" My answer would be "yes" - for the following reasons: so long as the symbol or name of the chord is printed over a measure, there is a great temptation for the player to use his own pet forms or inversions of the chords, regardless of whether they fit. While the particular inversion of a chord might not make much difference in the general effect, there are cases in which a certain position might clash very decidedly with a melody note, or otherwise be entirely out of place at that particular time. It is always to be assumed that the arranger, having a perspective of the entire fabric of instruments being used and the composition as a whole, is in a better position to know the exact effect desired in a certain place than any individual performer, who, at best, can only be considered as one of the factors making up the

If the banjo is to take its rightful place as a legitimate member of the orchestral family, it must be treated in the same manner as those instruments that long have been considered as legitimate ones, and that have a standardized notation, technic, and, one might almost say, reputation. The way to bring this about is, in my opinion, not to revert to the 17th or 18th century methods, which allowed or compelled the pianist or organist who accompanied an orchestra to "fill in," or make up his accompaniment from a figured bass; a method quite similar to that of the modern banjoist, who plays entirely from "symbols," but rather to insist that a definite part be provided for the banjo, and that it be played as written. A pianist or second violinist is expected to play the part set before him without any assistance from symbols or names of any sort, and without being informed that the harmony of a certain measure calls for the chord of C, or D double flat, and it should not be necessary to insult the intelligence of a banjoist by forcing this gratis information on him.

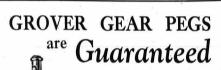
It is, of course, quite true that the use of the symbols permits a player who is blessed (or cursed) with a quick ear, but to whom the meaning of the notes themselves is perfect Greek, to sit in with an orchestra, and perhaps draw a salary equalling or exceeding that of the musician next to him; but to continue to cater to such parasites, in my opinion, is the surest way to keep the banjo down.

Now as to the second question—"Should the tenor banjo be considered as an accompaniment instrument only?" My answer would be "no"; for to do so is merely to perpetuate its present status, which is a sort of cross between a musical drum and an amplified ukulele. It is probably true that the rank and file of present day players are best, and perhaps only fitted to use it as an accompaniment instrument, but the potential possibilities of the instrument certainly warrant its being given a more important place than it occupies at present.

The characteristic tone quality of the banjo is of course particularly well adapted to rhythmical effects, while the ease with which chords may be played makes it very useful as a harmony instrument, but, at the same time, it has a resonant and powerful voice when heard in solo passages, and as has been pointed out by Lloyd Loar,* and other writers, the possibilities of a banjo choir or section, corresponding to the string, woodwind, and brass sections of the standard orchestra, are as yet an unfathomed depth, which will yield surprising and far-reaching results when composers begin to experiment, as I believe they will, in the

The third and last question, that concerning the best system of fingering and notation to be recommended, should, as you say, not be difficult to solve, but there seems to be a considerable difference of opinion, even among the "experts." As to the fingering, it seems to me that the length of the scale demands the 'cello fingering for all chords in, at least, the lower positions, and also for single notes in the first and second positions. However, beginning with the third position, it is usually best, with occasional exceptions,

*In a number of articles that have appeared in this



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to use regular violin or mandolin fingering, a method that is used on the 'cello, itself, in the middle and higher posi-

This, of course, refers to single notes, runs, etc., since the fingering of chords, even in the higher positions, is considerably more elastic. I am in favor, however, of a more general use of the fourth finger for the seventh fret when playing rapid runs than is ordinarily accorded it by players using the first position. It has always seemed preferable to me to make the necessary stretches with the third and fourth fingers, rather than to constantly shift the fourth finger from the fifth to the seventh fret and back, as is so often done

This use of the fourth finger is not so applicable to those players who adopt a method of picking that corresponds to the bowing of the violin, which, of course, takes no cognizance of the awkward crossing from one string to another, so that perhaps this is a question that each player will settle according to his own system of picking (also something, by the way, that I should like to see

The notation to be recommended is, perhaps, a little harder to decide upon, but, on the whole, it seems to me that the same general principles that determine all notation should apply equally to the banjo. For many years, it has been the custom to use a clef and a plan of writing that would bring as many of the commonly used notes as possible on the staff, that is, not too far above or below; this not only as a matter of convenience in reading, but also because it gives a certain symmetry to the printed page. Thus, the violin adopts the treble clef, using the 8ra sign when the notes are too high for comfort; the viola uses the alto clef, placing middle C on the third line, thus bringing the lowest note only to the second space below the staff; and the various bass instruments use the bass clef, which allows the commonly used notes to play on the staff, since the treble clef for these low notes would require an intolerable number of added lines below. Following this general plan, it would seem that the logical notation for the tenor banjo, which is tuned like the viola, would be to use the regular treble clef so far as the reading of the letters is concerned, but to follow the plan of the viola, in that middle Cis left near the middle of the staff (third space), which, of course, brings the low C string on the first line below the staff. This is the notation (sometimes called transposed or octave notation), that has been generally accepted and adopted by those who have written methods and solos for the tenor banjo. Measuring by the standard of the actual pitch of the treble clef, this method, of course, writes the notes an octave higher than they actually sound, but it has the advantage of eliminating a number of added lines below the staff when using notes on the C string. When writing the higher notes for the banjo, it would seem to be advisable to write them an octave lower than usual, that is, at the actual pitch at which they sound, either using the sign 8va, as is done for other instruments, or, if the entire composition is in the higher register, then writing it in the lower octave and using the words "Actual Pitch" at the beginning. My own plan would be to consider the transposed or octave

I sincerely hope that the response to your letter will show that there is a lively interest in this important subject, and also that through the many suggestions, which will be submitted, a workable plan may be evolved that will succeed in bringing our "bad boy" up to the place where other little boys mamas will be glad to have them play with him. - Zarh Myron Bickford

(also known as Universal) notation as the standard banjo

notation, writing the notes at actual pitch only when the

above the staff, that is, the E at the seventh fret on the A

string. In any case, I feel strongly that there should be a

more definite system of writing than that employed at

present, since it is often very difficult to determine, at

least at a first glance, which notation has been used. If the

two systems are to be used indiscriminately, then they

should be properly labelled so that there may be no con-

By CLAUD C. ROWDEN Chicago, III.

I read with interest your splendid article. It will help greatly in focusing attention on a very vital matter for all who are concerned with the future of the tenor banjo. As to your questions - you know that I have been thinking on the subject for a long time. In fact, I respectfully and modestly (?) refer to the three volumes of the Rowden Tenor Banjo Technic, published some time since, in which will be found embodied my answer to all of the questions. However, I gladly recapitulate here:

1. "Symbols" should be used in instruction books only, thus enabling the student to analyze all chords. "Symbols" should be discarded on all other publications for

2. The tenor banjo should be considered as a solo,

Melody for July, 1929

obligato, and an accompaniment instrument. 3. The violin or mandolin fingering is best suited in all scale passages, while in the so-called duo and chord style, no set rule can be laid down for fingering. The experienced writer knows which is the most practical fingering in - Claud C. Rowden the latter style of playing.

By JOSEPH F. PIZZITOLA

Here is my answer to question No. 1 of your recent "open letter." The symbol should be discarded from professional music, i. e., orchestrations and the like, but parts for the banjo should be written so that a player can read them readily. The symbol is at the root of many of the evils today laid at the door of the tenor banjo. Actually, there are many symbol readers bragging about their ability to play with very few lessons, if any. Is it any wonder that arrangers think it hardly worth while to go to the trouble of arranging parts for tenor banjo as they could or should be arranged?

Your question, "Should the tenor banjo be used only as an accompaniment instrument?", I will answer with an emphatic "No!" Let's learn the possibilities of this instrument and the responsibility in the orchestra that can be given it. The "Pizzitola Strummers" use tenor banjos in place of 2nd mandolins, reading the parts an octave higher; they also use the tenor banjo on tenor mandola parts, and 2nd Bb cornet and saxophone parts, to very good effect, and of course the tenor banjos are also used for rhythm. In popular music, we sometimes let the 2nd tenor banjos play a trombone solo part.

Question No. 3 is a little more difficult to answer. The octave Universal Notation seems to be doing well. As to fingering, I believe a capable player should know the various styles of fingering, i. e., violin and cello fingering for single note playing, and chord fingering for harmony.

Assuring you of my cooperation in things pertaining to the elevation of the fretted instruments, I remain. - Joseph F. Pizzitola

By C. M. ROTHERMEL

I am glad to have a part in the discussion you have started. It is a good move in the right direction.

Regarding your first question about symbols: I know that symbols have ruined many a good player. Players have come to me who had been taught to play only from symbols, and that's all they could do! I had to start them back at the beginning - teach them the notes on one string at a time, and then after they had learned to read fairly well, teach them how to build chords.

Second: I find the tenor banjo effective as a solo instrument; in fact I use it on the air six nights a week for solo playing, as well as with Mr. Westphal's orchestra, at

Third: I think Universal Notation is the best for tenor

Regarding fingering: From the third position, I use mostly mandolin fingering — that is, for solo and scale — C. M. Rothermel, Chicago, Ill. compass extends higher than about the third added line

> We have very interesting replies from Charles McNeil of Chicago; Frank Littig of Nipomo, Cal.; A. J. Weidt of Belford, N. J.; Albert Bellson of St. Paul; all well-known tenor banjo experts. Look for these letters in the next issue of the JACOBS MUSIC MAGAZINES.

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THE PIANO ACCORDION By CHARLES EDGAR HARPER

THE subject of practice is probably the most important among those inherent to the process of learning to play a musical instrument. It is surprising how few people really know how to practise. The experience of having pupils come for a lesson, apparently understanding the theoretical points of the lesson perfectly, and yet unable to play satisfactorily, is common. What is the cause of this

condition? Is it that the student does not give enough practice, or is it that he does not know how to practise? In some cases the trouble is attributable, without doubt, to the former cause; but the majority of instances, I believe, will be found rooted in the latter. While there are always a few who seem to have the mistaken idea that the teacher should take on his own shoulders the burden, rightly the student's, of learning to play, the majority of pupils really want to learn, and try hard to do so

If I find a pupil who is not getting the results that I think should be obtained, I immediately inquire about his methods of practice, and in nine out of ten cases I am able to correct the condition with specialized instruction on how to go about it. After the first mechanical difficulties are overcome, and the pupil can begin to play with a certain degree of facility, the following system of practice has proven very satisfactory.

First of all, regularity is an essential factor. One half hour of practice every day is more valuable than an hour and a half every three days. Play the lesson completely through once, and mark with brackets those measures which present difficulties; then practise these measures until you are perfect in them. This method eliminates the practice of those parts that can be done, and allows the time to be spent in real constructive work. After all the market measures have been worked out, the whole composition may be practised with real benefit, but not before. Par ticular care must be taken to give all notes their prope

One of the chief difficulties encountered by students of the accordion is that of playing long jumps on the basses: from C to B, C to Db, and so forth, in the second row. The following exercises have been arranged to help overcome this trouble, and if practised thoroughly will be found quite valuable.

Several methods are suggested for their use: 1. Play the entire exercise with the third finger. 2. Play the entire exercise with the fourth finger. 3. Combine the single bass note with the major, minor, and seventh chord, respectively. All single basses are to be played in the second row.

BCBCDEDCDEDCEA D G C B C

Exercise 2: — C F C F Bb F C Bb C Bb C Bb Eb Bb C Eb C Eb C Eb Ab Eb C
Ab C Ab Db Ab C Db C Db Ab
Eb Bb F C F G C.

Exercise 3: — C D E F G A B C B A G F E D C - F G A B C D E F E DC $B \triangleright A$ G F - C F C G C $B \triangleright C$ D CEb C A C Ab C E C Db C B FGFEDCAGEC.

The other day I overheard a rather lively dispute on the subject of ninth chords. Mr. B--- asserted that it was impossible to play a ninth chord on the basses, and Mr. Gwas just as positive that it was possible. Verily, the argument became quite spirited, and it was with real regret that I was forced to leave before the question was decided. The ninth chord can be played on the basses of the accordion. Let us take the G ninth chord as an example: The G ninth chord is composed of the notes G-B-D-F-A. A little study will reveal the fact that the G major chord (G-B-D) and the D minor chord (D-F-A) are both contained in the ninth chord. Therefore, by playing the G major chord together with the D minor chord, the resulting chord will be the G ninth. This same process may be used in producing any ninth chord. D major plus A minor will produce D ninth, F major plus C minor will produce F ninth, and so forth.

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The Drummer

Frank Holt's Diary Continues

AST month we stopped at that portion of Mr. Holt's diary in which he recorded his second trip across the Mexican border, this time in a street car, and the rather peculiar reaction exhibited in some of the boys at that night's concert. This month we find him headed for Arizona. [The Drummer].

We left at 11.59 P. M. for Douglas, Arizona, and got in about 9.00 A. M. It sure was hot there, October 27th. After our afternoon concert we left for Tuscon, Arizona, on the 4.30 P. M. special, and it was nearly 8.00 P. M. when we pulled into Tuscon. We had a bite to eat on our way to the Temple of Music, where we gave our concert. Just as we got ready to play the lights went out, and after waiting for some time, they got a bunch of candles and placed them around the stage. Very few of us could see, but we had a good share of the concert down by memory, and very soon after we had started the lights came on. We went down to our sleepers at 11.15 P. M., and it was our third sleeper-jump in a row. A couple of us stayed up quite late so as to get a look at the desert by moonlight, and also to see the large cactus plants along the way. Don't believe I will ever forget that ride. Had to set our watches back one hour, and I believe we were three hours behind the boys at home. We were on the San Diego and Arizona Railroad, and saw the wonderful Carriso Gorge. Understand we were forty-nine feet below sea level and came to thirty-six hundred feet over. During the morning our conductor called our attention to passing the same house three times on a hairpin curve. An immigration officer got on our train as we were crossing the border, and the passenger agent told us he was the Secret Service man who escorted Emma Goldman back to Russia a few years ago.

Arrived in San Diego, Calif., about noon time. Here Mr. Sousa's son and grandchildren paid us a visit. Met a Mr. Tierney and Mr. White from the Naval Base. Both are drummers, and Tierney is a former pupil of my teacher, "Bill" Maloney of the Stone Drum and Xylophone School, so I felt right at home. I believe Tierney is an instructor at the Naval Base here, and we exchanged views, etc., and had a very pleasant chat. Next morning we ran along the water front, passing the famous Ryan Flying Field where, I believe, the famous "We" started from. Had an hour's visit in Los Angeles and then went on our way to Pasadena, Calif., where I met Frank Snow, formerly of Boston, who made the World Tour with the Sousa Band a few years ago. I might say that this was one of the high spots, meeting him away out there on the coast and being with his former band. We came back to Los Angeles that night after the concert, to sleep.

Long Beach and Clarke's Band

We were met the next day at Long Beach by Snow, and he drove Gus, Howard and myself around town. Later we met the drum section of Herbert L. Clarke's Long Beach Band, O. F. Rominger and Mr. Seeley, and they took a snapshot of the two drum sections, which will no doubt appear very shortly in Drum Topics. Mrs. Rominger had a fine chicken dinner for us, and you may imagine what we did to it. We took the electrics back to Los Angeles that night, and left on sleepers for Hanford, Colo. A local drummer drove me around town for awhile, and we left at 4.30 P.M., on a special for Fresno, Calif., and got there about 6.00 P. M., in time to give our evening concert. Next came Modesta, a town of about eighteen thousand people. They have the country's third prize High School Band, and are very proud of it. The boys' band invited us to lunch after our evening concert, so we all went out to their hall in autos furnished by their boosters, and they sure have plenty of them.

Had about a three hour ride to Sacramento where we played a fine modern auditorium and did a good business. Went up through the State House grounds the next morning before leaving for Oakland. A ferry carried our train across Oakland. Some of us stayed in Oakland and others went back to 'Frisco, after our concert. Had a pleasant ride across the bay the next morning to 'Frisco, and a few of us got into a new hotel just opened, the Pickwick. I didn't see much of this California sunshine we New Englanders hear so much about, but they tell me we were here in the bad season, so I guess we will have to give them the benefit of the doubt. A few years ago I heard one of the first demonstrations on the telephone across the country from our Armory, in Haverhill, to San Francisco. As the message from 'Frisco was sent from the Cliff House I was anxious to get a look at it, so that was the first place I made for. It might be of interest to some, to tell you that one of our local men (Haverhill), a Mr. Thomas Saunders, financed Graham Bell's new invention (the telephone) when he first put it on the market, so we were the very first to see the Trans-Continental telephone in operation.

After our evening concert, Charlie Strothkemp (my buddy from the Bronx, New York City) and I took a ride up to Telegraph Hill, and later walked down through Chinatown. 'Frisco reminded me very much of Seattle, in a way, with its cable cars, many hills, etc. I will not argue when they say 'Frisco is the New York of the Pacific Coast. Certainly liked the city, and was sorry to leave, which is something we cannot always say about a city. After an hour's ride Tuesday we arrived in Palo Alto, Calif., where we played at Stanford University. The Arcade and the Memorial Church of the University were the finest I have ever seen. Our Californian booking agent drove a few of us around town. That night when election returns began pouring in, and it looked all for

Hoover, we were asked to go to Mr. Hoover's home and serenade him. So after our concert we were rushed up there in special buses and were given the honor of being the first band to serenade the new President-elect. A crowd of college boys were there with their cheering squads, as well as a large number of motion picture men, and it looked like a big stage setting. We played a few of the famous Sousa marches, and I may say lucky were the people who tuned in on those marches, as that was the first and only time so far, that the Sousa Band has been "on the air." We wound up with the Star Spangled Banner. No doubt

From California Back to Arizona

this day will remain fresh in Mr. Sousa's mind, as it was

his seventy-fourth birthday, and he received many flowers,

We were rushed back to the station, and left on sleepers at 12:01 A. M. for Santa Barbara. Saw where the quake of 1925 had done a lot of damage, and one of the local men, who was cleaning up the remains of Arlington Hotel, told us his version of the "quake." There is only one building over two stories high, as that is a city ordinance since the disaster. The houses are all on the Spanish type and are very interesting. The El Paso Arcade is well worth visit-The train was late the next morning, and it was after 9:00 A. M. when we got off for Santa Anna. Had to change from our coaches to an electric train in Los Angeles,

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Melody for July, 1929

and arrived in Santa Anna about 1:45 P. M., where we did our afternoon concert. Then at 5:15 P. M., we left on a special electric car for Pomona, and arrived there at 7:40 P. M Had a bite to eat, and set up for an evening concert about 8:10 P. M. Pomona is the home of our second horn, Arthur Frantz, now with Moses at St. Petersburg, Fla., for the winter. It was after 12:00 when we got back to our hotel in Los Angeles for the night. We were in four towns today and were going from 7:30 A. M. till after 12, midnight, and I guess most of us thought we had a strenuous day.

Friday and Saturday, November 9 and 10, we played at Shrine Auditorium in Los Angeles. Ran into two old friends from home; one was Fred McCarthy who played cornet with the first bunch that I ever sat-in with. Guess he was as much surprised to see me as I was to see him. Ray Brown is making quite a hit with his private stationery shop. Also met a former eastern drummer, Irving Douglas, who had studied with your "Dad," George B. Stone. Of course, he wanted to know how things were up Boston way. It certainly brightens up a long tour when meeting a few regular fellow-drummers; they don't have to be artists, but just regular fellows, that's all. Saturday we left on sleepers, and saw a big oil well on fire and it could be seen for miles. Here we had to set our watches ahead just one hour. It sure was hot on the train. Next we headed back towards Phoenix, Ariz., and it was 1:00 P. M. when we arrived there. I understand the valley through this part is the driest in the U.S., and has the least rainfall. Was up around the State House and got a picture of their collection of cactus plants. Met one of our old clarinet players, just arrived with his wife, who is in bad health at present. A certain cop there might learn most anything about holding up traffic, if he were to visit

Up in the Air at Flagstaff

Left on sleepers at 12:01 A. M. for Flagstaff, Ariz., and we sure got a thrill out of our ride; I bet we never touched the tracks on some of the curves, and I began to figure up my insurance, but I must hand it to the engineers on the Santa Fé for knowing how to start and stop their pullmans without pushing your head through the next berth. Arrived in town about 9:00 A. M., and was met by a fellow with a new Buick sedan who wanted to ride us around the country. It seems that the Board of Trade had arranged with their local friends to treat the Sousa boys right, and they did. Our man drove us over 100 miles before our concert. About a dozen of the boys took a trip in a big tri-motored Ford plane over the Grand Canyon at \$25.00 per, and they had a fine time from all reports; but when the aviators did a few stunts, a couple of the boys got "air sick." Our party got a distant view of the "Painted Desert" when we were at Mormon Lake.

Our sleepers pulled out at 12:01 A. M. for Albuquerque, N. M., which was our third sleeper jump in a row. The boys were all glad to get back to a hotel. Rooms were scarce, so I parked at the Y. M. C. A. Spent some time there looking over the "Indian Trading Post" and other souvenir places. It rained here today, but they told us it was the first bit of rain for a long while. Guess some of the college boys "framed" me here. I was doing my stuff with my two 38's when a dead hen fell from above, just as if I had hit my mark, and it landed down in Jerry Hauffman's lap; he nearly jumped out of his skin. Guess the boys planned their little joke during the afternoon while we were playing U. S. Field Artillery March, by Mr. Sousa, and so when I pumped the trigger in the evening, they opened a window right above us and threw in their dead hen, which was still warm when the boys picked it up. It sure busted up the band, and for a while it looked as if everyone was going to pass out. There was a nice little write-up in the local paper next morning.

Our train left the next morning at 8:30 A. M. for Clovis, N. M., and after it had pulled out, someone noticed that Howard and Gus were not on, so he came running to me to find out why they were not there, but I couldn't help him any. Afterwards we found out that the clerk had not called them, and when he learned of their predicament, he suggested they get in touch with a fellow who was in the hotel and who owned a plane; so they got together and made arrangements. It seems that his plane was only a one passenger affair, but finally he consented to take the two of them. After a while they got off the ground and caught up with us at Vaughn, N. M., where they had Continued on page 51

This department is a regular feature of this magazine and is written especially for drummers, and contains timely articles of interest and instruction on the history, care and use of the percussion instruments, and on the correct reading and execution of drum music.

The Conductor, Mr. Stone, is a recognized authority on drums and drumming, with wide experience in opera, theater, concert, symphony and vaudeville playing, and he will gladly answer questions from subscribers of record. All legitimate queries over full signatures and addressed to THE DRUMMER, care of JACOBS ORCHESTRA-BAND MONTHLY, will receive Mr. Stone's personal attention, but only through this column.

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The Saxophonist w. A. ERNST

to the phrase "better late than never," and forget everything except that we should enjoy the season while we

Where Do the Musicians Go in the Summertime?

We know that most birds go South in the winter, but as to musicians and their summer haunts, the question is a bit more involved. There are the artists who recuperate and prepare for the following winter's concert tour. There are yet other artists of just as high rank who teach summer courses in colleges of music throughout the entire period of torrid weather. The professional may stay in his theatre or dance hall during the season, while the man in the next chair will leave at the first influx of warm weather and go to the country. The semi-professional generally tries to get a country or seashore position, although many stay in the cities, hoping to get good jobs on account of the fact that so many musicians are out of town at this time of the year.

The summer creates work for the amateur in such places where low salaries, and not the best music, control the situation. The manager who pays these small salaries does not expect much. Sometimes he gets only noise, and, on the other hand, sometimes very good talent is uncovered on these poorly paid jobs. However, the work is used by the amateurs as a bridge with which to span the gap existing between inexperience and experience, because when he returns to the city in the winter, he can say, and with some truth, that he is "experienced."

Then there is the pupil who has studied a few months, and has just gained his first glimmerings of the fundamentals of music. He blandly announces to his teacher that he is leaving for the country, and will return to study in the fall. "No, he is not going to take his instrument along, as he knows he will not practise." How every music teacher loves to hear this story, knowing that the pupil may never return to his music, or that if he does, it will be necessary to start him again from the very beginning.

I may say, here, that on account of the extreme popularity of the saxophone in camp or at a resort, if a student can play only a few tunes on the instrument, he will find it worth while to take his horn with him. Ever so little practice during the summer months is better than none at all. It is true that practising without lessons at this stage of progress will scarcely get the student ahead, yet, on the other hand, he will not slip backward, as might have been the case had he done no practising whatsoever. A really serious student of the saxophone will not give up all practising during the summer, because he knows that by sticking to it he may be ready for a position of his own next

Of course, we all want to shed our cares and work during the hot weather, and rest and recuperate for the long winter's grind, therefore I do not say but that the saxophone pupil may not do better by laying his horn aside for a while f he looks upon practice in the light of work. But to put your instrument away in mothballs, so to speak, along with the winter furs, and dig it out the middle of September, after a comparatively extended hiatus of study, means only more work to be done, and more years to be devoted to the mastery of the saxophone. All summed up, we do not care particularly where musicians and students go in the summer time, as long as they do not altogether forget

The Right Way to Practise

As was said last month, it is my endeavor to give our readers advice on those things that present themselves as stumbling blocks in the musical path. I watch carefully innumerable students in order to discover the annoying little obstacles that tend to retard progress, and try to tell you from my experience how to avoid in this manner, allow you to profit by the mistakes of others.

There is so much to music that really one should never stop studying. One might think, after a person had gotten far enough into the subject to realize how deep a study it is, that he would get discouraged and quit; but this is not so. It is the beginner who gives up the ghost; for the reason that practically everyone who advances at all finds music so interesting and enjoyable that they crave more knowledge on the subject. The chap who reads the "play in five lesson" advertisements, and believes in them, is quite likely to be the one to quit first. He has not the patience to stick to his instrument to the point where even the merest fundamentals are mastered. As a matter of fact, the hardest work is called for at the very beginning of study, in order that such dull matters as learning to read the notes and acquiring the simple fingerings on the saxophones,

ELL the good old summer time is here in full swing. Even though a bit tardy in arriving, we can resort

for instance, should be gotten over as quickly as possible After the rudiments have been mastered, one does not fine After the rudiments have been mastered, one does not find it so tiring to keep up the study and practice of music.

At such times as you do practise, do you concentrate on your lesson? Many people do not realize that more can be accomplished in a shorter period of time if one will cast everything else from his mind, and concentrate on the lesson at hand. One must get by the fundamentals to derive any enjoyment out of one's instrument; so why not dig in and get the disagreeable matter over with, in order to gain the pleasure as soon as possible?

I have as pupil, a boy twelve years of age, who could stand as the original of Peck's bad boy. Nothing bad, really, nor any criminal tendencies, but just bubbling over with youth and mischief. It is impossible to keep him quiet until he picks up his instrument and starts his lesson; then nothing less than an earthquake or an air raid would be able to distract him from his music. It is almost impossible to get even a smile out of him; his mind is so intent on his lesson. For this reason, he always has his lesson far better prepared than many of his friends who practise just as long, but lack his habit of concentration.

It is said that not everyone has this power of concentration at his fingers' ends; that it must be developed Therefore, I would suggest that you start immediately to try to develop the faculty of intensive practice, as it will prove valuable in life exterior to the matter of music.

Another point occurs to me, one which a great majority of students, and even good saxophonists do not seem to know; that is how to play a legato staccato. Legato staccato



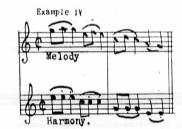
Such passages many times are played as though all the notes were tied together, with the dots, or dashes, as they appear in some instances, completely ignored. If the notes were intended to be all tied together, they would be written



In the proper playing of such legato staccato passages, the group of notes are blown all in one breath, while the tongue is moved gently, articulating the syllable "dee," for each note given. The first phrase of Love's Old Sweet Song is a good example of this type of playing.



In fox trot arrangements the legato staccato is extensively used in obligato or harmony parts where the melody moves to different notes, but the harmony note remains the same. In order not to break the phrase and slur the notes, as the melody is phrasing them, the harmony part is written



Study this matter carefully, and it will not loom up so menacingly when you next meet with it in your music.

EDITOR'S NOTE: Mr. Ernst, who conducts this department, is an outstanding authority on saxophones, their usage and literature. Formerly of Oberlin College, he now heads his own conservatory, which specializes in the instrument. Questions are solicited from subscribers of record, and all legitimate queries over full signatures addressed care of Jacobs' Music Magazines will receive Mr. Ernst's prompt attention through this column. No questions concerning the "best make" of instruments, "best brand" of reeds, or "best methods," can receive attention.

Melody for July, 1929

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Additional Keeping Posted on Page 57

THE Ludwig Music Publishing Company, 255 Erie Bldg. L Cleveland, Ohio, report that two of their numbers were used on recent school programs and in contest, and that a third is being prepared for the Ontario Canada Band Contest to be held at the Canadian National Exhibition, Toronto, in September. An orchestra number, Bach's March Noble, was put on by Mr. Glenn Woods as a sight-reading test for the Northwest High School Orchestra, which gave a program at the Northwest Music Supervisors' Conference; Ed Chenette and his band won first place in Class AA in the Illinois Band Contest, playing Black Rose Overture by Lester Brockton; and the Talisman Overture, for band, by Lester Brockton is to be used by C. F. Thale at the Canadian

CATALOG B and Bulletin Number 75 issued by The John Church Company, 1107 Jackson St., Cincinnati, Ohio, constitute a complete list of this firm's band and orchestra music and books. The index of Catalog B shows sixty-three subdivisions, including Band Books, Orchestra Albums and Collections, solos for various instruments (with piano, band, or orchestra accompaniments), duets, trios, quartets, and quintets. The catalog appears to cover an exceptionally wide field, and is arranged in an extremely convenient manner for reference. Bulletin Number 75 lists the late releases of The John Church Company, as well as thematics of the same. If you should drop a post card requesting that the catalog be sent you, you can be assured

\$1,000 prize has been offered by the MacDowell Club A \$1,000 prize has been ouered by the Black of New York City, through the generosity of one of its members, for an unpublished composition in one of the larger forms of orchestral, choral, or chamber music, written by a musician, either born or residing in the United States. Manuscript is to be sent anonymously to Miss Dorothy Lawson, Music Branch of New York Public Library, 121 E. 58th St., New York City, insured to full value, and accompanied by a sealed envelope containing the composer's name, address, and return postage, and with a mark of identification on the outside. The final date will be October 1, 1929. Arthur Bodanzky, Rubin Goldmark, and Ernest Schelling are to be judges, and the award will be announced January 1, 1930.

WILLIAM C. KIDDER, inventor and distributor of the Compensating Mute, is justifiably proud of a letter recently received from Herbert L. Clarke, noted cor net soloist and director of the famous Long Beach Municipal Band. Says Mr. Clarke:

Dear Mr. Kidder: Your Compensating Mute reached me safely, and after playing and giving it a good test, I find it to be all you claim for it. Wishing you much success with your Mute, with kind regards, I remain,

Sincerely yours,

HERBERT L. CLARKE. The claims made by Mr. Kidder are chiefly concerned with the Mute's ease of playing and the fact that it doesn't change the pitch of the instrument, no matter what the make. These claims are further attested by Boston trumpet players who have tried the sample mute submitted to the Keeping Posted Editor. The address of Mr. Kidder is, 27 Shenandoah Road, Buffalo, New York.

WE HAVE at hand a new book, Ludwig Drums and Accessories, issued by Ludwig & Ludwig, 1611-27 North Lincoln Street, Chicago, Ill., in which is listed the complete line of drums and drummers' accessories manufactured and sold by this house. It is a delight to examine and handle such a well conceived and beautifully printed piece of work as is this catalog. There is a section in which are displayed pictures of specially finished drums and drum outfits reproduced in color. Some of the names given these, such as The Avalon, Pearl Drums, The Peacock Pearl Drum Outfit, and The Rainbow Outfit, hint at the possibilities presented for color reproduction; possibilities, we may add, that have not been at all ignored. The new Ludwig Super-Sensitive drum is also featured in color. In the early portion of the book is a short resumé of the professional career of Wm. F. Ludwig, president of the company, and a short article by the same, To Make Progress In Music You Must Keep Pace With The Times. Following a custom established by the house, each page is dedicated to some well-known musician who is a user of Ludwig products, with a small thumbnail portrait used in conjunction. This idea, which we thought excellent on our first

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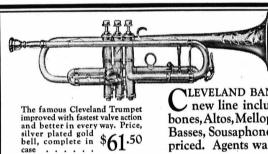
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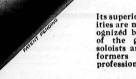
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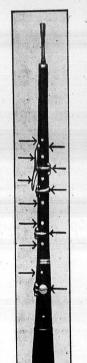
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meeting with it, has lost none of its force, giving as it does, a personal touch that more often than not is lacking in the average catalog. This collection of dedications and portraits comprise players from all walks of musical life jazz, operatic, and symphonic. All in all this book is an exceptionally interesting and complete presentation of a drum manufacturer's products, well worth the trouble of

THE patent infringement suit brought by William L. - Lange against the Epiphone Banjo Corporation and Harry F. Meyers has been settled. A consent decree and injunction order were entered against the defendants, and a license was granted to the Epiphone Banjo Corporation to continue to manufacture banjos, on a royalty basis, embodying the particular features of the William L. Lange patents that were claimed to have been infringed. This settlement terminates the pending suits, which were to have been tried in the Federal Court, May 14th, 1929.

 $\mathbf{A}^{\mathrm{NNOUNCEMENT}}$ has just been made of the allowance of the Oettinger Banjo Tailpiece patent, No. 1,713,855, May 21, 1929, and the assignment of the same to the Bacon Banjo Co., Inc., of Groton, Conn. In the future this tailpiece will be known as the "B & D" Super (Oettinger) Tailpiece. This device, according to the manufacturers, allows for micrometer precision in tuning, separate adjustment for each string, and exceptional ease in the matter of string replacement. Another bit of interesting news is that the Bacon Banjo Co., Inc., is making a special offer, good until August 1, 1929, on the "B & D" Super Strings; mandolin or mandolin banjo, tenor banjo, plectrum banjo, tenor guitar (loop or ball end), regular steel guitar (with spun 3rd), ukulele (steel 1st and 4th, spun 2nd and 3rd), and the Never-False gut ukulele with spun silk 3rd.

THAT most people are quite apt to get into a rut is a I truism which no one will be apt to dispute, although, as Mark Twain said of the weather, "nobody does anything about it." The University Extension Conservatory, Department B-31, Langley Ave. and 41st Street, Chicago, offers opportunity to those musicians who recognize the condition and are stirred with a desire to remedy it. The Conservatory points the way to progress, and the success which attains to all honest effort for betterment, and this through the systematic use of spare time in the home, devoted to increasing the scope of one's musical knowledge. They invite you to write, if interested, requesting full details of their courses, and a sample lesson which will allow you to judge the merits of what they have to offer.

THERE are a number of "stepping-stone" instruments on the market - that is to say, instruments designed to lead their users far enough along the path of music to prepare them for more serious endeavor. With the exception of the bugle, however, which can be classed as an introductory to the entire brass family, we are aware of only one "stepping-stone" to a specific instrument, and that is the Oboette, which, as its name implies, is intended as a preparation for the study of the oboe. This instrument, manufactured by Charles W. Homeyer & Co., 458 Boylston Street, Boston, Mass., while offering, because of its simple mechanism and low price, a solution of the oboe problem to organizers of bands and orchestras, nevertheless is said to be a musical instrument complete in itself, capable of being substituted wherever oboes are called for, with satisfactory effect. Francis Findlay, Supervisor of Public School Music in the New England Conservatory of Music, has written a method which makes it easy for teachers to give instruction on the instrument.

Additional Keeping Posted on page 57

Good Work in Mahanoy City

Continued from page 7

The entire concert and the circumstances under which it was given reflect great credit on Local 170, and disclose a spirit of cooperation commendable to a degree, which is shared by Chamberlain Amusement Enterprises, Inc. Everything that can possibly be done at the present time to stimulate the public interest in music must be attempted, and this free concert, given to the citizens of Mahanoy City during National Music Week by their Musicians Local, is a gesture that cannot but have its results. It is quite possible that this generous and far-sighted attitude on the part of the professional musicians of Mahanoy City towards the one week in the year when concerted effort is made to focus public attention on music, is not a unique instance. It probably is not; nevertheless, it can at least be said that it is not common — by far less common than

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Street Melody for July, 1929

The Clarinetist Rudolph Toll Clarinets?



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

Clarinet at the New England Conservatory.

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

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

THE writer is frequently asked if it is really necessary to learn the sharps and flats, or the scales and chords, in their many keys. What a huge question this is, and what a small idea one must have to ask such a

think that wearing a uniform and playing street marches, or wearing a dress suit and playing dance tunes, makes you a musician. One needs familiarity and experience in other types of compositions, before one can justly lay any such claim. As a matter of fact, marches and dance tunes are not music at all in the truest sense. Many who write this sort of thing know scarcely anything about composition. It requires neither a high type of imagination nor skill in

thematic development to write, what is termed by some, "meaningless music." Through the constant playing of elementary compositions, these writers have acquired the rhythm of an eight or, possibly, sixteen-bar tune, and then set about the business of writing a similar one. Oh! what a difference when one hears a march or dance tune written by a learned musician; for instance, Invitation to the Dance by von Weber. Such a composition requires imagination and an understanding of musical development. I am not to be misunderstood as claiming that marches and dance tunes are without their place in the scheme of things,

question about music, the greatest art in the world. Don't

and omega of the music world, as so many people appear to firmly, and, from my point of view, curiously hold. What do you know about the major and minor diatonic scales, major and minor intervals? What is an interval? What do you know about the common chord, the diminished chord, the dominant 7th chord, and their inversions?

but I am trying to make clear that they are not the alpha

What do you know about the harmonic-minor scale, the melodic-minor scale, a cadence, a sequence, enharmonic modulation, and modulation in general?

What is a suspension, an appoggiatura, a passing-note, a

Do you know how to make a turn and a trill? What is a motive, a phrase, a period, a double-period,

an episode? These are only a few of the important subjects that should be learned when taking up the study of music.

Going back to the question: "Is it necessary to know the scales and chords in their various keys?", I will quote a few examples to show how necessary it really is to know them. The three examples are taken from the Klose Method, and are copies just as they appear in the book.



Ex. 1. Not one pupil, advanced or otherwise, who has come to me, has ever played the trill correctly. Invariably they will trill F sharp with G, because the key signature is that of D. In this case it is necessary to understand modulation, for we are temporarily in the Dominant key of D, which is the key of A, and we are going through a series of chord progressions which makes it necessary to trill F sharp worthy of the warmest commendation and support.

with G sharp, both in measures two and three. [It would have been much clearer, if, in the editing, a sharp had been placed over the trilled note to indicate that a G# was to be played. The same applies to Ex. 2. — Ed.]

Ex. 2. Like Ex. 1, this passage is temporarily out of the key of D, and, therefore, F sharp must also be trilled with G sharp.
Ex. 3. I hardly care to say how many "blue notes" are

played in the second octave of this scale passage, for the reason that the accidentals are omitted in the second octave, and not understanding the scales in remote keys, the player fails in the attempt. [Here, again, is what we would consider an extremely shy attitude towards accidentals. Of course, as Mr. Toll points out, knowledge on the part of the player would help him in this matter, but the expression of this particular passage is bald, to say

To have even a fair knowledge of the above subjects would aid materially in quick reading of music. Even then one would be very far from being a musician. One may read music very fast and execute very fast, but if one's phrasing is poor, one's playing will be without any expression. Phrasing is the art of delivering music in such a way as to bring out its thought by properly connecting the tones within the phrase, and to define the boundaries of the phrases. It also controls the method of forming the phrase properly, in relation to its increasing or diminishing

In order to play with expression, we must exercise our imagination, we must be impressionable; that is to say, the things in nature and our fellow humans should impress us strongly in various ways, and arouse in us vivid feelings or moods. Development of the imagination makes more manifold our ideas, and it is undeniably the man of idea who rises to pre-eminence in art equally as well as in science. Appreciation of nature, a sincere regard for painting, sculpture, music, poetry, and great literature, all lend their divine influence to the realization of these artistic, and, after all is said, somewhat practical ends. It is hoped that the aspiring instrumentalist will take these matters seriously, and set about learning something concerning them. Let him, also, intensively cultivate his imagination.

Frank Holt's Diary

Continued from page 47

telegraphed to the station agent to hold our train. I believe it was the first time they ever missed a train and it was also their first plane ride, and Gus tells of how they tried to get over a mountain, making three trys, and had about given up hope when he looked out and found they had at last made it. The station agent didn't have to hold our train, because about a mile this side we struck a hand-car with three men on it, and sent the hand-car a couple of miles up the track. The men did not know of our special coming along, but they jumped just in time to get out with only a few scratches. We piled out to see where all the splinters were coming from, and found that our cowcatcher was all broken up and that the rim on the under side of the engine boiler was off; so we pulled slowly into Vaughn, N. M., and in the distance saw a plane which later proved to be carrying Howard and Gus. We were eating in the lunch room at the station when they came in, and the ovation they received would do honor to "Lindy." They were numb from the cold. For a while Gus was"the Flying Dutchman" to some of the gang. Rooms were scarce in Clovis, the next town, so that night I sat up late in the Harvey Hotel at the station; the next morning I was one of the early risers.

To be continued

Amarillo, Texas. - The annual Panhandle Music Festival, under the direction of Emil F. Myers, of the Amarillo College of Music, took place on May 8 to 10 inclusive. For sixteen years Mr. Myers has been sponsoring these festivals, as well as the visits of well-known artists and performances of grand opera in this city. The Panhandle Music Festival Concerts are held under the auspices of the Panhandle Music Teachers' Association, and their purpose, broadly stated, is the "development of a wider appreciation of good music, encouraging the contestant to seek more intimate acquaintance with the beautiful of art, particularly through performance." This is unquestionably vital work if we are ever to become a nation of music makers, rather than listeners, and such things as the Panhandle project are

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THIS department, conducted by the author of the famous "Weidt's Elementary Studies," "Weidt's Chord System," etc., is a regular and exclusive feature of this magazine. It contains articles of interest and instruction on the use of the tenor banjo in professional orchestras and by the amateur; also a popular song hit arranged for the tenor banjo with plectrus strokes and fingering indicated.

Questions are solicited from subscribers of record, and all legitimate queries over full signature and addressed to THE TENOR BANJOIST, care of JACOBS' ORCHESTRA-BAND MONTHLY, will receive Mr. Weidt's personal attention, but only through this department.

MONTHLY, will receive Mr. Weidt's personal attention, out only through this department. Queries as to the "best" methods, "best make" of instruments, strings, etc., can receive no consideration.

Questions Answered

Can you suggest a book on "Stroke technic"? 2. I find it difficult to play the chords I have illustrated herewith (See Ex. No. 1) and keep up with the modern dance

3. Should slurred quarter notes (See Ex. No. 3) be played

1. Vols. 1 and 2 of Weidt's Tenor Banjo Collection will give you some valuable hints on the strokes.

2. To play consecutive eighth note chords with a down stroke is, in my opinion, not practical in the modern fox trot rhythm. To play chords with alternate down and up strokes is also impractical. Therefore, the only solution is to play all the eighth notes that occur on the count of "and" with an up stroke on the upper note of the chord, as shown at a in No. 2. An exception to this rule will be found at b, as consecutive down strokes must be used on account of the slight accent occurring on the quarter note.

3. The slurred notes in No. 3 can be played tremolo, providing, the left hand fingers are not raised from the strings while changing from one chord to the next. Unless a certain effect is desired, consecutive down strokes will

- J. S., Oklahoma City, Okla.

Should the third be the lowest note of the final (tonic) chord - D. R., Flint. Mich. on the plectrum banjo? Don't worry about the lowest note of the tonic chord. It is more important to know what interval should be used for the highest note. The highest note of the tonic chord (in any key) should be the third. When the third is used as the lowest note, the root appears as the upper note. See No. 4. This inversion is all right, but not as good as the inversion with the third as the upper note. On the tenor banjo, under the same circumstances the upper note appears as the fifth, which is the weakest chord interval. This inversion should never be used in a tonic chord. See No. 5. N. B. For plectrum banjo, raise the lowest note an octave. No. 6 shows the correct progression from the tonic to the dominant as applied to the plectrum banjo, and No. 7, as applied to the tenor banjo. Note that in both examples, the reverse movement (see connecting lines) and the mutual tone are held. See dotted lines.

Speaking of Progressions

The following letter from Frank Littig of Nipomo, Calif., contains some interesting arguments. I have numbered the different paragraphs in order to reply to each one separately.

Friend Weidt:

Almost every musician will agree that a Weidt composition or arrangement is as near perfect as it can be made, according to certain rules. In the April J. O. M. you treat progressions, stressing the matter of poor arranging. There are many reasons for the writing of wrong progressions.

1. Perhaps the most common is the lack of knowledge, or, possibly, it may be that some arrangers do not consider a banjo as a musical instrument. A banjo player-arranger can write a better banjo part than one who is not interested in the instrument.

2. A wrong banjo progression in an orchestration may be right when other instruments are used to fill in the notes that will make the progression cooperatively correct.

3. A wrong progression can also be intended to draw attention to that particular instrument. 4. The composer or arranger may wish to convey the

effect produced by a wrong progression. 5. At one time, I corrected a player for making a wrong progression. His reply was "Your way is smoother,

but I like my way better." A matter of taste. 6. All this unruly stuff is not wrong; merely bad. 7. Four-note chord players like bass progressions of a fourth or fifth, as well as soprano progressions of a half tone.

Continuous three-note chords are as monotonous as four-8. After hearing many correct progressions, it is a relief to hear some that are wrong. Variety is the spice of

music as well as of life. 9. The things I state here are just the different opinions of musicians whom I have met and played with.

A Reply

1. Lack of time to make a good arrangement is another reason. The arranger can't afford to spend the extra time unless he is paid extra.

2. That depends. If two notes of a three-note chord move in the wrong direction, how can the part of one of the other instruments help matters?

3. It sure does.

Yes, wrong progressions are occasionally introduced in order to produce certain effects, as shown in Ex. No. 8, in which the whole tone scale effect is used. See connecting lines. Consecutive augmented chords are used with the upper note indicating the melody, although the basic harmony in this instance is tonic for each chord. With consecutive octaves, when four-note chords are used, the discordant effect is more pronounced.

5. The player can use his own judgment if he is playing alone, but when a piano is used as an accompaniment, the progression must be the same as in the piano score, even though it may not suit the player's taste. At least, the effect would not be pleasant for the listener. And then, too, if everything is allowed to be influenced by undeveloped

taste, we have musical anarchy. 6. A bad progression is always wrong, unless it is intended to be so for certain effects. The banjoist who uses bad progression when all the other instruments are playing with good progression is certainly wrong.

Whether the player uses three or four-note chords is not as important as whether his progressions are the same as those that occur in the piano score, and most important is what inversion of the chord he uses.

8. It may be that rank discords vary the monotony, but I'll take mine in very small doses.

9. Of course, it's all a matter of individual opin In my opinion, a bad progression is never right. Show me.
[And with Mr. Weidt's last statement the Editor thoroughly agrees. A progression is bad, in the liberal acceptance of the term, when it is *stupid*. It may break all the rules of the musical good books, and yet be good just so long as it is used with intelligence. We have examples galore, in the music of the masters, where text book admonitions are gaily disregarded. The trouble has been, now is, and always will be, that whereas these exceptions to musical orthodoxy, in instances quoted, are expressions of a highly refined taste in, and knowledge of, the subject, the ordinary disregard of conventional rules is many times the result of ignorance on the one hand and lack of taste on the other. It is only the exceptional person in music, as well as in life, who can afford to step off the beaten highway. —

Melody for July, 1929

MEET MY FRIEND By Milton G. Wolf, "Chicago's Banjo Man"



EARL M. SMITH

RARL has been very active in Chicago for quite some time. At this writing he is with Tool IV. Edgewater Beach Hotel, where he specializes in vocal numbers and sells them to the crowd with the greatest ease. In many instances he plays his own accompaniment on a tenor guitar, or banjo. To add the final stroke to this thumbnail sketch, he is a regular chap.

The Ubiquitous Sax

EVER since Herr Sax invented the strange instrument that bears his name, controversy has raged over the saxophone. The arguments against it range all the way from the complaints of the man who lives next door to a night club and who says the saxes keep him awake, to the pedantic objections raised by the symphony orchestra man, who says that the saxophone is impossible because it never plays in tune.

Merle Johnston, who has waged war for years in the van of the pro-saxophonists, says that the bad reputation enjoyed by the instrument has been due not to the saxophone, but to the saxophonists. The trouble all happened because a lot of boys who didn't know a bass clef from a tympani roll accidentally picked up a sax at one time or another and discovered that they could play a scale on it. Their reaction to this phenomenon was to open their eyes in wild surprise and announce to a startled world that they were musicians - apparently by divine right, since a careful search among such claimants invariably fails to bring to light any nonsense in the form of a diploma or certificate from an accredited

Thus, by the very number of its ardent devotees, has the saxophone been kept in its place of companion piece to that other great boon to the amateur, the ukulele, and it is little wonder that Johnston and other saxophone virtuosi, men who are fundamentally sound musicians and who have devoted themselves seriously to the mastery of their instrument, become annoyed when casual acquaintances look down their noses and say, "Oh, so you play the saxophone. I've got a kid in college who plays one of those things, but we never let him bring it into the house. When he comes home, the saxophone stays in the dormitory."

Johnston has proved, however, that for the saxophonist who is a musician and who takes his instrument seriously, the rewards are great. He is on the air regularly on fourteen weekly broadcasts. He is director of the Ceco Couriers, a popular Columbia Broadcasting System presentation. He makes phonograph records for every well-known company, appears frequently in theatres and clubs, and writes concise, musicianly articles for the professional magazines.

In addition to his other activities, he maintains in New York a large, carefully appointed studio, where he has at the present time a clientele of about seventy advanced saxophone students, who are specializing under his tutelage in tone quality and radio technique. Johnston says we may expect to see the saxophone eventually established as a regularly accepted instrument, with entrée into the best symphony orchestras.

A violinist is one who plays by note and restrains his foot from keeping time, but a fiddler is one who plays year and pats with his foot during the process. - Jack Blan

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Melody for July, 1929

OUR YOUNGER

The chronicle of this year's New England High School Festival Orchestra performance is vividly given by Frances Albertin, whose letter of a year ago dealt just as interestingly with the Orchestra of '28. Such reviews of triumphs, which culminate the school year's study of music in all corners of the country, should prove excellent reading for the Younger Set during these vacation months of relaxation and play, don't you think? ¶ We are limited to a page this month, so several interesting letters and articles are being held over, to appear in the next issue.





Swim-time for girl members at the '28 National High School Orchestra Camp

Since you so thoroughly enjoyed hearing about last year's All New England High School Orchestra, I thought I would drop you a line about this year's performance.

Five pupils were accepted from Falmouth: Arnolda Gifford, oboe; Lennert Blomberg, viola; Robert McKensie, flute; Robert SanSouci, violin; and myself, bassoon. We thought we were very lucky to have five representatives from a small town like Falmouth.

My father, who is the Supervisor of Music here, had us begin rehearsing as soon as we received the music from Boston. Onie and I thought that, with the exception of Money Musk and The Irish Washerwoman, the music was easier than that of last year. Luckily for us, we did not have to play these troublesome numbers after all. As for the music seeming easier this year, maybe it appeared so because our technic had improved. (Ahem!)

This year we played the beautiful Unfinished Symphony, by Schubert. Another number that I was especially fond of was the French Military March, by Saint-Saëns. I wish I had more time to tell you about the remainder of the

program, which was splendid.

Our concertmeister, Alice Erickson, played two movements of Mendelssohn's Concerto in E Minor, for violin and orchestra. Miss Erickson played beautifully, and, I am sure, inspired us to practise more faithfully upon our

Mr. Findlay was just as capable as ever, and better natured (if possible). It was remarkable to see him drill 236 boys and girls, from all over New England, into a

surprisingly smooth orchestra. Mr. Buttelman, the Managing Editor of Jacobs' Orchestra Monthly, gave each member of the orchestra a copy of the May issue, which had a splendid picture of Mr. Findlay on the cover. We appreciated this gift very much, and stood in line around poor Mr. Findlay, asking for autographs. These magazines we treasure very highly, and it was certainly kind of Mr. Buttelman to have given

The first rehearsal was held in the gymnasium of the Boston Trade School. There I was thankful to see the other girl bassoonist, who played beside me this year. We saw our good friend, Mr. Wilson, who is Director of Music in the High School of Commerce, Worcester. Mr. Wilson is the gentleman who last year asked to hear me make a hen's cluck on the bassoon. To my extreme gratification, Mr. Wilson told us that he again had charge of the woodwind section. He was just as willing to help, and was more fun than ever.

The rehearsal went along well, but, as you might imagine, was rather hard on the ears of the chaperones and visitors. We were 236 "would-be musicians," and it took a skilled conductor to keep us from running away with him. We had another practice rehearsal that evening.

At the rehearsal next morning, we (many of us for the first time) practised on the violin concerto, which for me was the hardest number on the program.

The afternoon rehearsal was held in sections. The strings were drilled in the gymnasium, the brasses were hidden away somewhere, but not hidden so far as sound was concerned, the percussion section occupied the lunchroom, and, last but not least, the woodwinds were rehearsed in

The evening rehearsal took place in beautiful Brown Hall of the New England Conservatory of Music. We found the chairs there very comfortable.

attend the Pop Concert in Symphony Hall. This or- panied by a number of players from the orchestra.

chestra is composed of members of the Boston Symphony Orchestra, and we were indeed fortunate to hear it. Safe to say, we played as well as we could, so that we might get over to the "Pops" as early as possible. As it was, we heard over half the program, and had very good seats in the second row of the second balcony, where we could watch Casella conducting. We saw Bobbie McKensie's and Onie's teachers in the orchestra. My teacher, Mr. Boaz is afforded by the individual town groups. Piller, did not play in the concert, as the contra bassoon was not used in any of the numbers.

Saturday morning, we had our dress rehearsal on the stage of Symphony Hall, and went through the program just as we were to play it that afternoon. Mother and Dad brought the school orchestra from Falmouth to hear us play, and some of the crowd visited the rehearsal. We didn't have a very long time in which to eat our lunch, so we went for a bite to our favorite Chinese restaurant.

The concert went off far better than we could have hoped, and it seemed as though it were all over in a minute. After the concert, my teacher showed Onie and me his contra bassoon, and it was not half such a funny looking contrivance as I had expected to see.

Needless to say, our school orchestra got such a thrill from hearing the concert and seeing Mr. Findlay conduct, that our rehearsals have been perfect (as far as conduct goes). Everyone has been practising tirelessly. Here's hoping that this spirit continues until next May, when the orchestra is looking forward to being able to go to Boston again.

Saturday evening we were given a dance in Brown Hall, and had a lovely time. The orchestra was "impromptu" and quite good, considering that they had had no time to practise together. To me, there was only one thing wrong with the dance, and that was that two of my best friends were unable to remain, and so missed the fun.

All the men and women who had anything to do with the Festival certainly deserve a great deal of credit for making such a success of it. Mr. Harry Whittemore, as manager of the orchestra, accomplished a great deal of fine work. It is a wonderful experience to play in such a mammoth orchestra, to work under such a skilled conductor,

and to be associated with such nice boys and girls. My greatest hope is that it will be allowable for students who play the unusual instruments, and who take Post Graduate courses, to enter next year's orchestra.

FRANCES ALBERTIN

Oak Harbor School Music

Dear Younger Set:

To me, this department is one of the finest things that at the National High School Orchestra Camp at Interany magazine could carry. Here, young musicians from all parts of the United States and Canada become acquainted, read of what other schools are doing, and see how

their own musical organizations might be improved. The Oak Harbor High School Orchestra is composed of about fifteen pieces, and our county orchestra of about sixty pieces. A picture of the latter appeared in the April 1929 number of this magazine. Our orchestra is directed by Lynn W. Thayer, who has been in Ottawa County for the past four years, and has developed the orchestra to its present excellence.

The culminating event of the school year is the Spring Festival. In May, 1928, we held our first festival at Oak Harbor, and in 1929, the second was held at Genoa. The Friday we had three rehearsals, and were informed that we had been invited by Mr. Brennan and Mr. Judd to combined Ottawa County Glee Club, of about two hundred and fifty voices, assisted by singing Spring Cometh, accomcombined Ottawa County Glee Club, of about two hundred

The orchestras of the various towns play for the class dramatic performances, the inter-society plays, the Community Institute, banquets, and a multitude of other events.

Orchestra practice is held twice a week at each town. County rehearsals, at least once a month, are held at first one town, then another. This is for the purpose of giving us a better chance to learn to play with a larger group than

Beginning with this year, letters are being awarded for two consecutive years of orchestra playing, which must be marked by obvious improvement, and faithful attendance at rehearsals and public appearances. In the Oak Harbor Orchestra four letters were awarded, and I happened to be one of the lucky ones.

I play first violin in the orchestra, and am taking flute lessons from Mr. Thayer, our director. I have played violin in the orchestra for four years, and shall play flute this year. I thoroughly enjoy every bit of the work, and dislike the thought that I shall graduate in 1930.

I wish the Younger Set success. THELMA FLECKNER

Oak Harbor, Ohio.

Kalamazoo Central's Band By DAVID MORRIS

Central High School's band of sixty-three pieces has closed another very successful season. The band, under the direction of Mr. Cleo Fox of the music department, played not only at all of the home football games last fall,

but continued its policy by appearing at practically all of the home basket ball games. During the entire year this band has helped to bring up school spirit. The organization is controlled by a group of section leaders who compose a band board. Each of the members of the board is a representative of one of the sections in the band, and they are listed thus: Maurice Weed, cornet, manager of the band; Cornelius Marks, secretary and librarian; Louis Loomis, clarinet; Len Mar-

William Fox and William Pierce, bass and drum, respectively The band is fortunate in having three rather unusual instruments in its ranks. Cyril Long, who sometimes plays the cornet, also plays the bassoon; Gordon Long plays the bass clarinet, and William Pierce plays the tympani. Central is also fortunate in having George Gillette as

tin, saxophone; Ray Fuller, horn; Ray Smith, trombone;

At present the band is preparing for a special assembly

in which solo and ensemble numbers will be featured. Two members of the band, Raymond Schoonmaker and Raymond Fuller, have been chosen to represent Kalamazoo lochen, Michigan, this summer. They were selected because of their ability to play unusual instruments, and because of their high scholarship and loyalty to the High

School music organizations. Central High School also had the honor of placing four of its most popular members in the All-State High School Orchestra, which played for the Schoolmasters' Club in Ann Arbor, April 25, 26, 27. These highly honored persons were Louis Loomis, clarinetist, wood-wind section leader of both band and orchestra, and Maurice Cross, violinist, former concert master of the orchestra and solo baritone in the band, Cyril Long, bassoon, and Ray Schoonmaker, oboe. They were selected because of their unusual

abilities. Central's excellent band will be seen on the streets again soon after this short article is written, much to the delight of all the students and townspeople.

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You Can Take It or Leave It By ALFRED SPRISSLER

People Who Should Be Suppressed

1. Singers

NCALCULABLE are the crimes chargeable to the entire sect of singers, be they church, operatic, sporadic, concert or shower bath. And if our race is to continue unimpaired in hearing and general temperament, too drastic steps against certain kinds of singers can not be taken. The fact that the most flagrant offenders against the primal laws of musical taste are women, often sweet, personable and charming women at that, should not deter the officers of justice from apprehending the criminals and visiting upon them the full severity of the law. In the case of women, especially if they be young and pretty, the punishment may of course be lightened considerably so long as it still carries with it the death penalty. One of the worst forms of torture to be devised is that the offender be made to listen to her hated rival singing before an audience composed exclusively of moving picture heroes and collar models, all of whom will applaud vociferously.

Chief among the criminals first to be brought to the bar of justice are singers who sing either a trifle too sharp or a trifle too flat, and who demand that the orchestra transpose the accompaniment into inaccessible keys. Singers who, when they get out badly, glare at their innocent accompanists in such way as to make the audience think the said accompanists hopeless bunglers.

Singers who stand on their toes and shake out a sobbing tremolo; singers with raucous baritone voices who sing Rolling Down to Rio in a manner reminiscent of a number of kegs rolling down the cellar stairs; reedy sopranos who should have been painlessly exterminated a decade ago; horse-faced women who sing contralto in mixed quartets; singers whose vocal endeavors consist in the rendition of popular ballads in monotone and delivered through the nose; vaudeville singers who rush through comic songs in a nasal falsetto and generally three bars ahead of the frantic orchestra; night club singers of Blue songs with appropriate gestures; singers whose voices resemble something squeezed from a tube; octogenarian operatic bassos whose perennial appearances are made in a dodderingly senile manner; sweet, girlish sopranos who, dressed in gorgeous gowns, sing character songs; lachrymose young lyric tenors with thin voices; and middle-aged mezzosopranos whose voices need liberal applications of a reliable fish glue, are all on the list.

> 78 Personalities Plus

OTE well his rapt aesthetic face, his eyes Silent and brooding wells wherein artistic fires Smolder, waiting to be but fanned into expression. And then his high, white forehead — Brow of a thinker, a virtuoso, a brow behind which

Lies the spring steel brain that motivates; Those slender talon-fingers, long and tapering That shock of leonine xanthous hair like tentacles Of some small yellow octopus . . .

But what an artist he must be! With what exquisite perfection he must interpret

Chopin! What pathos and what longing he will read into the Moonlight Sonata — And how he will pour out his soul in Liszt,

in Schumann, Bach!

He is a salesman in the women's shoe department of Terrence McGoldberg's Mammoth Department

 $S^{
m HE}$ stands as an alabaster statue, the very cynosure Of every mortal eye; the envy of each woman, and the admiration Of each man is hers.

Observe that delicately moulded throat, as finely shaped As an ivory pillar to adorn a pasha's palace; And that mouth, which when it opens, displays teeth, white

as milk, Like tiny seeds in a fresh-cut pomegranate;

That high-vaulted mouth from whence could issue Music as from a deep-throated diapason in some dim

cathedral; Her breast a beauteous bellows to supply the air which,

By tiny tongue and teeth, would fill the ambient zone With limpid, lucid, lilting lullaby

Who is this radiant girl? Some prima donna, The "first lady" in the vast realm of song? A sometime Marguerite, a Lakmé, a Lucia, a Santuzza?

It is Tilly the waitress, who deals them off the arm in Nick's White Front Sanitary Quick Lunch & Café.

Educational Notes from Philadelphia

THERE was a riot before the capacious bulk window of a Philadelphia music store recently. All the police who could be spared from the Grand Jury inquiry were rushed to the scene, and, with the aid of firemen, the Boy Scouts and the glass patrol of the American Automobile Association the situation was finally gotten in hand.

The uproar began when a prominent musician, looking into the window, saw beneath a bust of Beethoven, a copy of a book purporting to be The Apex Method for the Study of the Jew's Harp. Several members of the Philadelphia Orchestra, who were passing on their way to a rehearsal, heard the victim's cries and went to his assistance.

The musician, whose name is being withheld by police, is alleged to be the same man who bent an F soprano saxophone over the head of a clerk in another shop where mouth organs were displayed.

The music critic of The Evening Bulletin announces that he has solved the mystery of the somewhat faded mural painting above the platform in Witherspoon Hall. figures represent St. Paul, a slightly bilious gentleman swathed in a baby blue bathrobe, in company with dyspeptic apparitions signifying Truth, Religion, Faith, Hope, and Charity. The bit of plaster from the moulding over the saint's left eye, it is averred, was dislodged while a débuting juvenile pianist was knocking spots out of some modern music on a concert grand with

A horrible battle in a Chestnut Street music store was witnessed by the conductor of this department when five men, three women and eight small children fought for the last copy of Jacobs' Orchestra Monthly. The combatants were finally dispersed with a fire hose, but the magazine was destroyed with the exception of a subscrip-

A well-known violin repairman was taken into custody charged with throwing a glue pot at a musical saw artist who wanted to buy a \$50 'cello bow wherewith to play the

Marcel Grandjany, harp virtuoso, played a two-hour program without breaking a string.

Incontrollable wisecracker at a recital of music for the double bass viol was summarily ejected from the Academy of Music foyer when he was heard to observe that the soloist resembled an inebriate struggling with a lamp-post on a stormy night.

Things Not Worth Knowing

Beatrice Bullwhistle, eighteen-year-old daughter of Abijah and Sophronia Bullwhistle, of Jessieville, Arkansas, has been awarded a gold medal by the New York Society of Proof Readers. She is the first pianist outside of New England to use genuine sleigh bells on a bracelet while playing Christmas music.

- A combination piccolo and fountain pen, a long-felt want among the natives of the Upper Amazon and the headwaters of the Pennypack Creek, near Willow Grove, Pa., has been invented by a Tuff, Texas, man.

— A grand piano with adjustable legs has been put out by an eastern barber's supply house. The micrometer adjustment does away with the troubles great pianists have with piano stools, it is alleged.

- Bustleton, Pa., man invents automobile carillon of three octaves, guaranteeing right of way at all crossings. Air for the pipes is supplied by a hose connection from a hot air accumulator in the back seat.

Melody for July, 1929

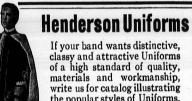


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More Keeping Posted

See pages 49-50

CANADIAN musicians especially will be interested in receiving the price list of reeds carried by the Eastern Music Supplies, Moncton, N. B., Canada, for there is listed a wide and most complete range of all leading brands of clarinet and saxophone reeds. The house (the only one in Canada that handles reeds exclusively) is equipped to give Canadian reed players a dependable service at all times, and therefore it will be worth while to drop a postcard to the Eastern Music Supplies, at the above address, asking

HIS name long a familiar one to those acquainted with the columns of the Jacobs Music Magazines, it was with extreme regret that the news of Albert E. Gaylord's death at Syracuse, N. Y., on Wednesday, May 22, was received by the editorial staff. Surviving Mr. Gaylord are his widow and one daughter, Mrs. L. C. Darier.

 $B^{\rm RUA~C.}$ KEEFER, JR., Williamsport, Pa., has some interesting and informative material regarding band and orchestra instruments, which will be sent to any readers of this magazine upon request. Mr. Keefer is president of the Brua C. Keefer Manufacturing Company, makers of the well-known Keefer-Williams trumpets, Keefer-Simons trombones, and Keefer saxophones, altophones, baritones, clarinets, and basses. Send your name and address on a

TAMES F. BOYER, Secretary of C. G. Conn, Ltd., attended, with Mrs. Boyer, the recent Biennial Convention and Festival of the National Federation of Music Clubs, held in Boston the second week in June. The beautiful display of Conn instruments was a center of attraction on the exhibit floor, and here the JACOBS MAGAZINE representative heard and saw demonstrations of some of the newest products of Conn craftsmanship These included various recent models, all of which will be described in detail to any reader who takes the trouble to send a postcard to the Conn Company at Elkhart, Indiana Among other things of interest, the magazine representative heard a most interesting demonstration of the Conn Mezzo-Soprano saxophone in F, which was announced some months ago, and which has made a permanent place for itself in the saxophone sphere.

MR. HARRY BETTONEY, general manager of the Cundy-Bettoney Company of Boston, has recently returned from Europe, where, among other important business transactions for his concern, he arranged for the production of the new Madelon Boehm System Metal Clarinet, which has recently been added to the Cundy-Bettoney line. This instrument, we are informed, embodies the Bettoney patents and is produced exclusively for the Cundy-Bettoney Company in accordance with specifications and instructions given by Mr. Bettoney.

BUESCHER Band Instrument Company want to send players and students copies of their attractive new instrument folders. Just name your instrument - give your own name and address. A postal card will suffice if sent to Buescher, 5014 Buescher Block, Elkhart, Indiana.

A GENUINE Micro Banjo or Saxophone strap is offered free by the J. Schwartz Music Company, Inc., to readers of this magazine. Refer to announcement on page 61.

Whither Are We Drifting?

it is presented seriously by a musician of standing as a worthy replacement of actual personal performance, then we are forced to stop and ponder as to just where we are heading and how it will all end up. That the Professor is somewhat dubious concerning this matter is well evidenced by the last quotation from his interview made above, a statement with which we thoroughly agree as before m tioned: ". . . we may be digging our own grave." Yes, and paying for the tombstone in advance, add we. -N. L.

Kinston, N. C. - Mehegan's Juvenile Band and Orchestra, organized by James G. Mehegan, started originally as a ten-piece harmonica band. The members were kept on this instrument until they had mastered the C major scale, Home Sweet Home, Old Black Joe, and Swanee River. The band has now twenty-five members (with a repertoire of about forty selections), and the orchestra is composed of twelve. The ages of the boys range from nine to fifteen years. This coming summer it is planned that the band take an auto camp trip to New York City, and, probably, Niagara Falls, starting July 5, and that this last a month

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Music Reviews by Del Castillo

WITH this issue the material in this department is expended to classifications of music, covering every phase of musical effort. Below the reviews of band music are in line with this wider scope. In the preceding issue for June, the last two numbers under Organ Music, entitled Spring Morning Serenade and Twilight, should have been listed under Orchestra Music.

Orchestra Music

Charming, by Zivelli (Robbins FF 13). Easy; light, quiet cut-time Allegretto moderato alla Gavotte in G major. A piquant little intermezzo with an infectious excursion into the relative minor at the beginning of the first strain.

BLUE SHADOWS FANTASY, arr. by Lange (Robbins S5). Medium; medley of tunes from the current Earl Carroll Vanities, including Blue Shadows, Raquel, and Once in a Lifetime. The name of Arthur Lange is sufficient endorsement of the effectiveness of arrangements and scoring.

DANCING BONNIE, by Hahn (Church 734). Easy; light 4/4 novelty intermezzo in C major. Another worthy addition to the long line of novelty intermezzos, originating in Nola. The melody starts characteristically in fourths, and the entire number is very playable and

WARRIOR'S MARCH, by Borch (Fischer P 104). Easy; quiet, martial 4/4 Tempo di marcia lento in D minor. The piece is of an extreme, but effective simplicity of outline, consisting of the expansion of a four measure phrase reiterated over and over again with slight alterations. It is built as a patrol, rising from a pp to an ff, then dying gradually to a soft ending.

POCHON ALBUM FOR SCHOOL ORCHESTRA (Fischer). Twenty-five simple classics culled from folk songs, country dances, and the old masters; arranged excellently, but simply, by Alfred Pochon of the Flonzaley Quartet, and furnished by him with bibliographic

A MISSISSIPPI MOOD, by Klemm (Fischer Min. 10). Easy; quiet 4/4 Moderato in Ab major. A gentle, swaying number with a sort of barcarolle-like swing, and then a second strain reminiscent of a Negro spiritual. Infectious and skillfully written, as is all of Gustav Klemm's

HARLEQUINADE (Overture) by McGhie (Fischer C 61). Medium; light characteristic 6/8 Allegro non troppo in A minor. Not a conventional overture, as the idiom remains almost unchanged throughout. At times the choppy 6/8 rhythm is refined in the middle section almost to a barcarolle idiom, but for the most part the pert staccato of the mood remains faithful to the title. The number is eleven pages long in the piano part, and timed at five minutes.

In the Village, by Moussorgsky (Fischer T 2116). Easy; light active Russian 2/4 Allegro scherzo in G major. The piece opens with a broad chorale-like strain which swells from a pp to a tutti, and gives way to a typical Russian dance-motive which starts quietly in minor, and then gradually works up to a frenetic outburst, ending with a presto coda. No need to state that it is good music; the composer's name is guarantee.

AUTUMN FROLICS (Woodland Fancies Suite No. 4) by Herbert (Schirmer Misc. 150). Difficult; light active 3/4 Allegro con fuoco in Bb major. A tempestuous waltz of symphonic proportions. A constant admixture of 2/4 and 3/4 time maintains a fascinating pattern of crossrhythms. There is, of course, a middle section of somewhat quieter vein.

A SYLVAN DAWN, by Drumm (Schirmer Gal. 356). Easy; quiet pastorale 6/8 Andante in F major. An introduction composed in a succession of quiet sustained chords, horn calls, and wood-wind bird-like figures, brings us to the main body of the number, — a steady, swaying 6/8 rhythm of horn-like intervals in the melody, under a rippling arpeggio accompaniment. A delightful number of its kind.

RECREATION, by Carrozzini (Schirmer Spec. 101), Easy; light 2/4 Allegretto in G major. A light and very agreeable trifle with an infectious staccato lilt to the melody. Pieces like this can't be printed too often.

THE CONQUEROR'S MARCH, by Drumm (Schirmer Spec. 110). Easy; heavy martial cut-time Con spirito in Bb minor. A vigorous, inspiriting march in streetmarch form, but of heavier mood, starting in minor, with plenty of atmosphere. Reminiscent of such numbers as

Smetsky's March of the Spanish Soldiery, Riesenfeld's The

Corsairs, or Zamecnik's Men of Sparta.

Moods and Motives for Motion Pictures, Vol. 1, by Hahn (Church). Ten loose-leaf numbers, expertly written, skillfully contrived, and effectively contrasted. Most are of easy grade, none above medium. The net price is \$1 for piano, 50c for other parts. The titles, sufficiently descriptive of the numbers are: Flamingoes (an atmospheric moderato for transformations, fairies, etc.), The Turbaned Rajah (an Oriental intermezzo), Dramatic Suspense (semi-agitato), On the Levee (Southern intermezzo), The Tiger Snarl (furioso), Valse Elegante, Two Pathetic Tremolos, The Foundering Ship (furioso), Two Love Themes, and Bleak Desolation.

Moods and Motives for Motion Pictures, Vol. 2, by Hahn (Church). See above. The titles of this set are: Thoughts (quiet moderato), Military Misterioso, A Moorish Street (9/8 Oriental Andantino), Hovering Shadows (straight misterioso), Caprice (light intermezzo), Cranes at Sunset (quiet Chinese-Japanese), Mysterious Agitato, Seduction (Valse lento), Allegro Agitato (straight furioso), and Misterioso Dramatico (short 3/4 marcato mysteri-

MINIATURE SUITE, by Giampolo (Church). A very easy suite of four short numbers primarily for school use. The numbers are: Children's Frolic (cut-time intermezzo), Waltz, Evening Song, and Rustic Dance (cut-time Alleggretto). All the numbers are tuneful and facilely written. There is no reason why their use should be limited to

Band Music

Heads Up, March by Klohr (Church 608). Easy; cuttime march in G major. Simple, but none the less effective. There is another march of the same name, if the information is of any value to you.

THE SPOTLIGHT, March, by Klohr (Church 610). Easy; cut-time march in G major. These marches by Klohr are all naturals; the rhythms are precise and vigorous, and the notes roll off the tongue like peas off a knife. Marches are like movie scenarios; everybody feels competent to write them, but most everybody is wrong. Mr. Klohr is one of those possessing the knack.

THE SOARING EAGLE, March, by Klohr, (Church 617). Easy; cut-time march in Bb major. See above. This one is also obtainable for orchestra.

THE ADVENTURER, March, by Woods (Church 615). Easy; cut-time march in Ab major. Paste this in the book, too. Not distinguished, but still has a good swing, and is very playable.

On the Big Blue, March, by Havlicek (Havlicek). Medium; 6/8 march in Eb Major. Privately printed by Lumir C. Havlicek, Crete, Nebr. Someone said in a book, not long ago, that 6/8 was the only natural march rhythm. The above list would seem to belie that statement, but this march does its bit to support it.

MIGHTY LAK A Rose, by Nevin (Church 614). Easy; quiet 4/4 Andante moderato in F major. An old favorite here arranged for band by Klohr.

Piano Music

CADENZA FOR BEETHOVEN'S CONCERTO IN C MINOR, by Harold Bauer (Ditson). Medium; Bauer's cadenza, as used by him, here set down for you concert pianists. Not as difficult as a cadenza is supposed to be; it is a musicianly working over of the thematic material from

Organ Music

CRADLE SONG, by Rebikov (Schirmer). Easy; quiet 4/4 Poco andante in Ab major. An arrangement, by Clough-Leighter, of one of those pleasing little cantabile melodies the Russians write with such facility.

Kol Nidrei, arr. by Lemare (Ditson). Medium; 4/4 Adagio in F major. An elaborate ten page arrangement of this dramatic old number, effectively and theatrically put together. An excellent concert number at any

THREE RECITAL PIECES FOR ORGAN, by Mathews (Ditson). Three excellent numbers of medium grade by an established organ composer, published separately. 1.

Choral Prelude on "Aughton." A massively conceived prelude of nine pages, built on the hymn-tune "Aughton" ("He leadeth me."). The development is scholarly, and yet the piece retains a dramatic interest. 2. Angelus-Meditation. A simpler number of franker appeal, melodically arresting, and introducing the use of chimes. 3. Galilee ("Jesus Calls Us"). There is a steady sweep to this 3/2 Andante in Ab major, which mounts with steady intensity from its very soft introduction to an imposing and powerful climax.

Melody for July, 1929



LOU FOOTE AND HIS DINAH'S SHACK ORCHESTRA If you have listened in on the Dobbs hour, radio station KPO (San Francisco), you have heard this popular orchestra, featuring Paul Chubb, Vibra-Harp soloist.

Band and Orchestra Notes

How One Band Made Up a Deficit

TOT so long ago, the 121st Field Artillery Band, Wisconsin National Guard, together with the Veterans of Foreign Wars, staged a large Indoor Circus in the Janesville Auditorium, under the direction of the Harford Productions, Inc., Chicago, which drew record crowds for six nights running. Six prizes were awarded, one each night, consisting of a President Straight Eight Studebaker sedan, a General Electric refrigerator, an eight-piece walnut dining set, an electric Radiola, an electric Majestic radio set, and a one hundred dollar bank account. Six professional circus acts, including a number from Dorsey Bros. Circus, were given each night, and some clever publicity stuff was worked with "Nemo," the world's smallest elephant, a member of the Dorsey aggregation.

Anyone interested as to the details of how this affair was conducted may write to Warrant Officer E. I. Sartell, 210 Haynes Bldg., Janesville, Wisconsin, from whom the above information was received. Mr. Sartell will gladly tell you how it was done.. It might be worth while to write, as this Indoor Circus was the most successful affair ever put on in southern Wisconsin, and netted its sponsors

More Contest Winners National Finals

ORCHESTRA — given last month.

Band — Class A: 1. Nicholas Senn High School (Chicago, Ill.), Capt. A. R. Gish; 2. Modesto High School (Modesto, Calif.), Frank Mancini; 3. Emerson High School (Gary, Ind.), H. S. Warren; 4. Abraham Lincoln High School (Council Bluffs, Ia.), Lee M. Lockhart; 5. Sterling High School (Sterling, Colo.), L. E. Smith; 6. Marion High School (Marion, Ind.), C. R. Tuttle. Class B: 1. Lansing Vocational School (Lansing, Mich.), King Stacy; 2. Belvidere High School (Belvidere, Ill.) Clarence F. Gates; 3. Princeton Joint Union High School (Princeton, Calif.), E. P. Alwyn; 4. Hobart High School (Hobart, Ind.), William Revelli; 5. Wasatch High School (Heber City, Ut.), Delemar Dickson; 6. Cyprus High School (Magna, Ut.), Marvin H. Strong.

State Band Contests

Nebraska — Class A: 1. Lincoln High School Band; 2. Omaha South High School Band. Class B: 1. Ord High School Band; 2. Geneva High School Band. Class C: 1. Clay Center High School Band; 2. Beaver City High School Band.

New Mexico — State Winner — LasCruces Union High School, Geo. H. Nagel.

NORTH DAKOTA — Class A: 1. Fargo High School, L. C. Sorlien; 2. Grand Forks High School, Leo M. Haesle. Class B: 1. Hillsboro High School, Lief Christensen; 2. New Salem High School, William L. Jacobsen.

State Orchestra Contests

FLORIDA — Class A winners given last month. Class B: 1. Miami Beach High School; 2. Tallahassee High School.

Nebraska — Class A: 1. Lincoln High School; 2. Omaha South High School. Class B: 1. Stanton High School; 2. Loup City High School. Class C: 1. Lyons High School; 2. Hardy Public School.

New Mexico — State winner — Carrizozo High School, J. C. Burkett.

North Dakota — Class A: 1. Fargo High School, L. C. Sorlien; 2. Valley City High School, Alf. W. Jorgensen. Class B: 1. Hillsboro High School, Lief Christensen; 2. Dakota High School, O. E. Jorstad.

St. Louis, Mo. - Recently the Shenandoah School of Music, of which John F. Meth is manager and director, gave a recital assisted by Helen Folkers, and Irwin Miller of the faculty, and John Schachner, cornet soloist. The subjects taught at this school are violin, saxophone, cornet, ukulele, tenor banjo, Hawaiian and standard guitar, trombone, and drums. The program consisted of fortythree selections — both ensembles and solos

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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

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

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

 $T^{\rm HE}$ 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 asso-

ciation 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 synchroniza tion of pictures impartially, Mr. Trainor is deeply interested in the progress of mechanical talking devices.

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.



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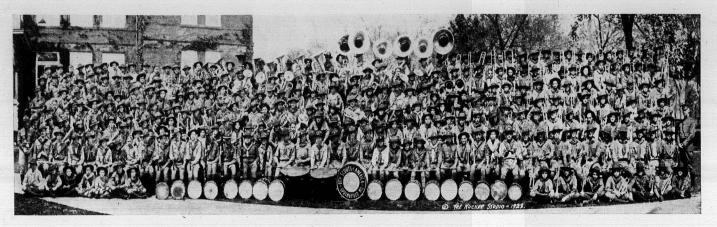
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April 9, 1929

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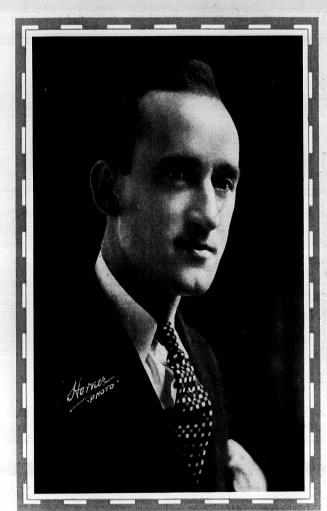
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