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- [2] Provides for class instruction of complete band, of sections alone, or of any combination of instruments;
- [3] Provides for teaching, **IN THE SAME CLASS**, absolute beginners and pupils who have had previous training;
- [4] Provides, from the beginning, music and exercise material with a background of the classic and traditional;
- [5] Provides means for holding the pupils' interest and encouraging earnest effort, thus assuring rapid progress, at the same time meeting every requirement to thorough and sound musical and technical growth.

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OUR foremost music educator, Dr. Walter Damrosch, in his lecture over the air, January 17, discussed the *woodwind* section of his orchestra somewhat as follows: "Although the instruments in this section are called woodwinds, they are not necessarily made of wood. For several years, flutes made of silver have been in use. Recently some manufacturers have made silver clarinets, and it has been found that the tone of these instruments is more permanently superior to that of wooden instruments."

TRUMPETS were made of wood years ago, but it was not much later when metal was used exclusively. When flutes and clarinets were first made, wood was the obvious raw material—possibly because no one knew how to fashion any other substance into the shape and dimensions of these instruments. And so people grew to believe that wood was the only material from which truly fine flutes and clarinets could be made. When the metal flute appeared, it took years of coaxing before it was universally accepted. Later several attempts were made to put a metal clarinet on the market, but they all were futile. The flute might be a metal woodwind, but the clarinet was a *wood* woodwind!

That was four years ago. Since then the prejudice toward metal clarinets has almost entirely disappeared.

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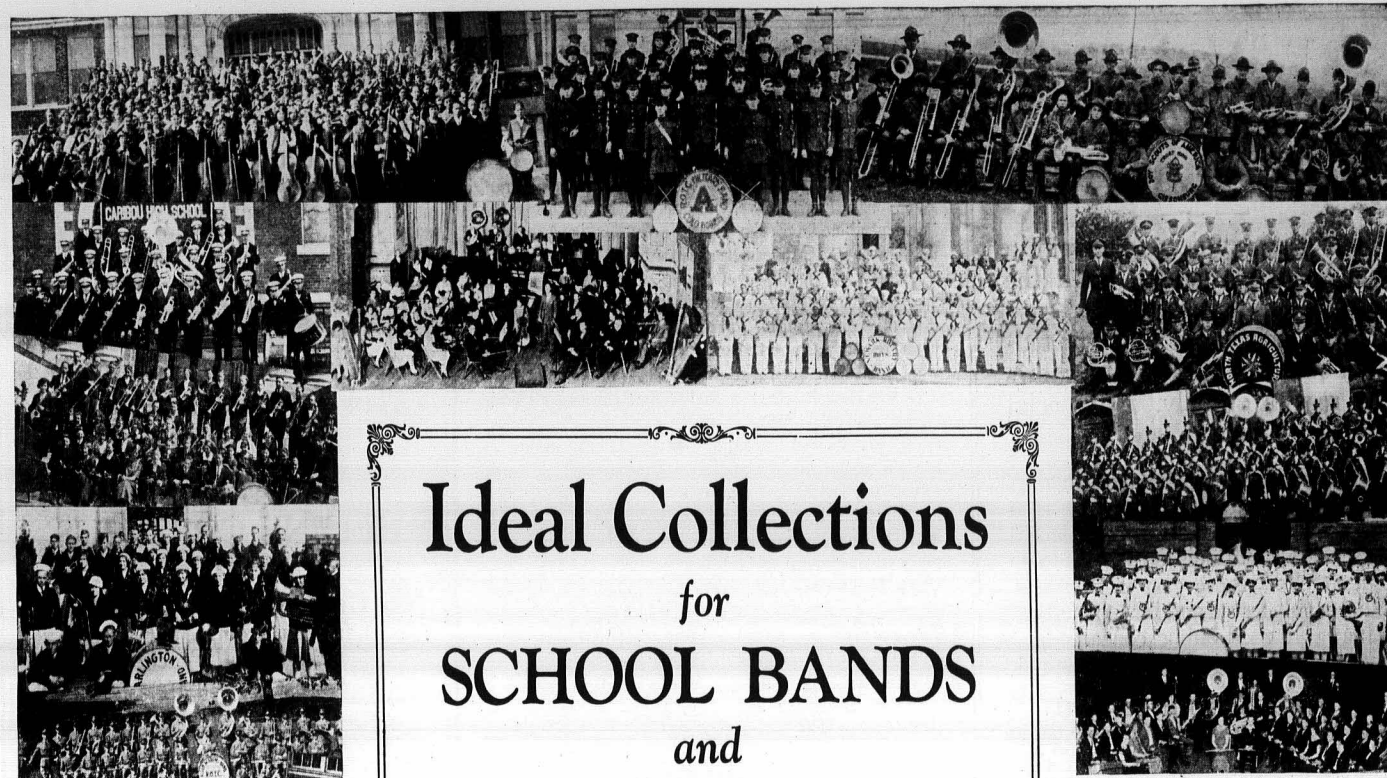
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KEEPING POSTED

Additional Keeping Posted on pages 41 and 51

THE Voice of Old Italy, a four-page piece of literature issued by Soprani, Inc. of North America, Soprani Bldg., 2208 Fourth Ave., Seattle, Wash., featuring the "Sorrento" model of the Soprani accordion, is of unusual attractiveness. Modernistic in its design and printed in five colors on deckle-edged paper of excellent grade, it successfully projects the atmosphere of quality that quite evidently is its purpose. The text matter, moreover, is of a character to warrant the expenditure on this circular of what must have been a respectable sum of money.

Of late there has been a gradual awakening on all sides among musical instrument manufacturers that a strong appeal to sentiment, backed up by a dignified page design, is the most logical procedure to follow in presenting their wares—not only logical, but almost a necessity. Advertising has for years been waxing more lyric and rhapsodical, until the time has now arrived when even bathroom accessories are announced and extolled in dithyrambic measures. The public, we are told, has become color-conscious, this consciousness extending to the color of words. No longer does a neutral grey phrase impinge with appreciable force on the mind of a prospective purchaser—he is receptive only to words that glow and sentences that glitter.

In the matters of soups and soaps this fact leads to advertising that is little less than ridiculous—in the case of musical instruments it is quite otherwise. If there is an article of commerce well able to wear the spangled robe of modern advertising diction with dignity and appropriateness, it is a musical instrument. Poetry and music are well allied, and the application of poetic thought couched in a poetic vocabulary to the presentation of these mediums of musical expression appears to us peculiarly fit.

The text of *The Voice of Old Italy* is an example of the sort of thing to which we have just been referring, and Soprani Inc. are to be congratulated on the thoroughly modern spirit displayed by them in this matter, and on the care and taste expressed in the design and press work of their circular, which firmly impresses on one the fact that the "Sorrento" model Soprani Accordion is a quality instrument, first, last, and always.

THE present K. P. editor admits to knowing very little about trumpet playing. He has always considered this fact—when, indeed, he considered it at all—as a gap in his knowledge that need cause him neither misgivings nor self-reproach. Recently, however, it has been forced on his attention that if he knew as much about this matter as some others, he wouldn't be a K. P. editor (Who would be a K. P. editor from choice?), and he has fallen into deep and melancholic contemplation of wasted years.

This added shadow cast athwart the none too sunny path of editorial existence resulted from our hearing Del Staiger's Victor record (No. 22191) of *Napoli and Carnival of Venice*. The things this gentleman does with a trumpet leave one alternately cold with apprehension and burning with enthusiasm. He tosses off cadenzas, similar to that shown on the back cover of this issue, with the sangfroid and easy disdain we allow ourselves only when lighting a Murad.

The music store attendant who played the record for us said, "Gee, that boy can sure play trumpet!" We put up no argument to the contrary.

AMONG the publications recently received from Gamble Hinged Music Co., we note: *First 10 Lessons for Violin or Fiddle Classes*, by Edwin H. Bergh; *Gamble's Class Method for Strings*, by Max Fischel and Aileen Bennet; No. 1 in the *Appreciation Series for Beginning Orchestras* (Haydn Symphony Suite No. 1), selected and arranged by Aileen Bennet; and the *Instructor's Set of Mirick Pocket Charts for Band and Orchestra Instruments*. These things will be reviewed shortly in another department of the magazine.

SOMETIME last fall, in reviewing certain drum literature, and in a burst of good fellowship, camaraderie, and whatnot, we playfully referred to drummers as "sheepskin pounders", an unfortunate term teeming with error, and lacking in taste, tact, and fact, as we now blushfully admit. Mr. J. Grolmund, of Ludwig & Ludwig, gently put us right. It appears that "calfskin pounder" would have been a more accurate and complimentary reference, as the lowly sheepskin is reserved for use on the cheapest of cheap toy-drums. We have been guilty of misleading a confiding public, and of having grossly insulted not only manufacturers of he-men instruments, but, in addition, of flouting the lusty members of the drummers' profession, themselves, by automatically placing these in the ranks of rhythm-orchestra performers. Our apologies to all concerned.

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America's Instrumental Music Journals of Education,
Democracy and Progress

PUBLISHED BY
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MUSIC

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JACOBS' BAND MONTHLY

CORONATION, ROCK OF AGES, NEARER MY GOD TO THEE, OLD HUNDRED Arr. R. E. Hildreth
MARCH IMPERIAL E. E. Bagley

MELODY (For Piano or Organ)

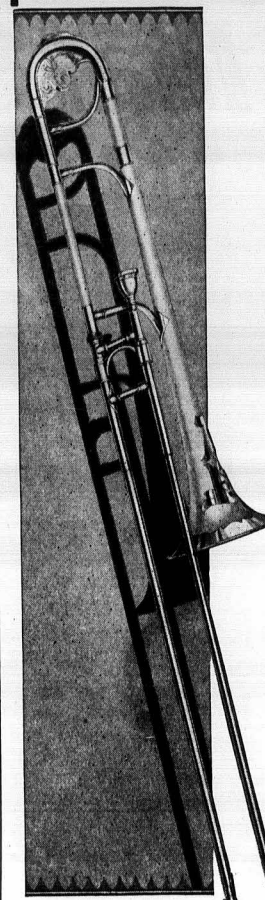
SONG WITHOUT WORDS Paolo Conte
FAR AWAY ISLES, Song Charles Repper
Used by permission of the publisher, Charles Brashear, Trinity Court, Boston, Mass.
SHADOWGRAPHS, Scenes des Silhouettes Norman Leigh
BLUE SUNSHINE, Waltz George L. Cobb

National High School Orchestra and Band Camp News

J. E. MADDY, musical director of the National High School Orchestra and Band Camp, has announced the piano soloists who are to play at several of the concerts scheduled for the orchestra this winter: At the New York concert to be held in Carnegie Hall on February 28, Dr. Ernest Hutcheson, dean of the graduate school, Juillard School of Music; on March 1, at Constitution Hall, Washington, D. C., Elizabeth Vandenberg, daughter of the U. S. Senator from Michigan; on March 26, at the Music Supervisors National Conference, Dr. John Erskine; and on March 27, at the public performance by the orchestra in Chicago, Guy Maier. It is further announced that one of the features of the New York, Philadelphia, and Washington concerts, will be the playing of Ernest Bloch's *America*.

The National High School Orchestra and Band Camp has recently been the recipient of a number of financial gifts, the Carnegie Foundation voting \$5,000, and Mr. Floyd Clinch donating \$2,000. The Carnegie Foundation's gift is just double that of last year, this being the result of a thorough investigation, last summer, of the Camp's activities, which led to a belief that the work was worthy of greater support. The National Federation of Music Clubs, Mrs. Ruth Ottaway, president, through the various state music club organizations, is attempting to raise a fund that would provide a scholarship in the 1930 Camp for the most talented student in each of the forty-eight states.

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The Model 260 Aristocrat Cornet is also new in design, embodying a unique tuning device operated in playing position by a touch of the thumb. Medium bore, low pitch only, built in Bb and A.

New Valves — Speedy Action

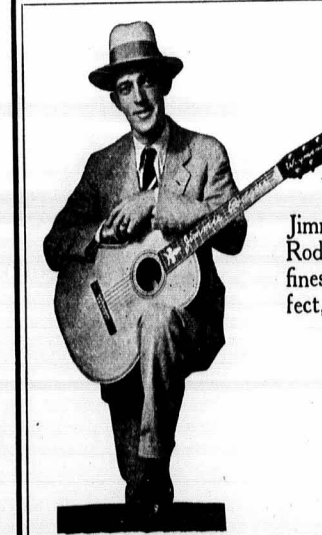
Both the Aristocrat Trumpet and Cornet are equipped with new, shorter valves and the Buescher non-tilting Duo-Cone springs. They enable lighter, faster action. Ask your dealer or write direct for further information. No extra charge for case and accessories.



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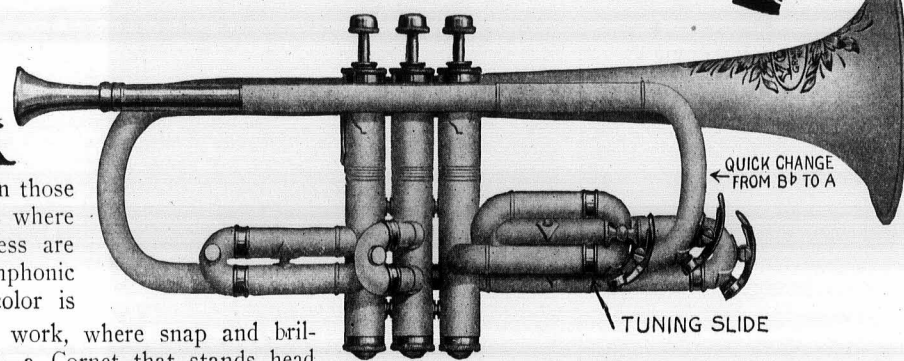
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It literally "sings" in those legato passages, where richness and fullness are so essential—in symphonic work, where tone color is paramount—in band work, where snap and brilliance are demanded—a Cornet that stands head and shoulders above the crowd—that's the York Perfected No. 2—a new Cornet with an old name!

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THE HOUSE OF YORK

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-- a pump that can't stick with a star that can't tip

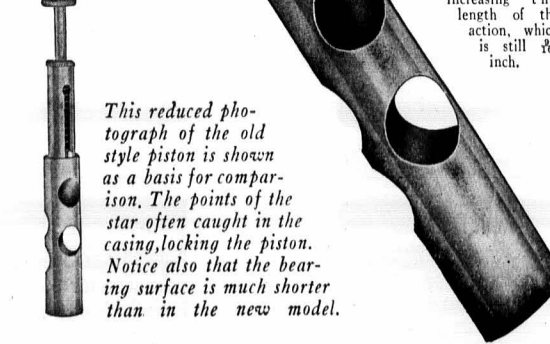
Again, York introduces a revolutionary development—a simple, but amazingly effective pump that banishes valve trouble. You, and every other brass player, have waited for this feature. Now it has arrived—the foremost achievement in trumpet design in thirty years!

In the illustration, "A" points to a rod, extending downward from the valve stem, and upon which the "star" rides. This rod holds the star always horizontal and keeps it from tipping, thus eliminating one of your greatest annoyances.

Now, note how the bearing surface has been lengthened by extending the side walls from "C" to "B". This longer pump travels straighter in the casing. It does not tilt sideways, and consequently does not "bind" or wear the casing unevenly. At the same time, air passing the pistons is practically eliminated, resulting in a freer blowing, more responsive instrument.

All this, understand, has been accomplished without increasing the length of the section, which is still 2 1/2 inch.

Patented



This reduced photograph of the old style piston is shown as a basis for comparison. The points of the star often caught in the casing, locking the piston. Notice also that the bearing surface is much shorter than in the new model.

M E L O D Y

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME
PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET
WALTER JACOBS INCORPORATED

C. V. BUTTELMAN Managing Editor NORMAN LEIGH Editor WALTER JACOBS Music Editor

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Serioso Ma Poco Leggiermente

In Re: Army Band Leaders

THE War Department has reported unfavorably on the Band Leaders' Bill, this time without the implied sneer as to the social eligibility of musicians contained in last year's report, content to echo the Coolidge veto, which claimed increased financial burden and decreased efficiency if the bill became law, and furthermore stated a lack of belief in the necessity of any such law.

Well, something has been accomplished, anyway. Apparently it is no longer believed that musicians eat peas with a knife or dunk their toast. Nevertheless, still more remains to be done. Once again, let us remind YOU that if you want a musician to be recognized in the army on terms at least equal to those accorded a horse doctor, it behooves you to write your members of Congress to that effect, and ask them to vote for the present bill.

MATTERS are progressing in the band and orchestra camp field. The National Camp at Interlochen announces a comprehensive curriculum of supervisors' courses conducted by an eminent faculty as an important feature of its 1930 activities. The expansion taking place at the Wainwright Camp was noted a short while back, elsewhere in the magazine. We have recently learned that the Ithaca Band school is establishing a camp up in the Catskills, and the Eastern Music Camp, which is to be situated in the Belgrade Lakes section of Maine, is well on the way to being an established fact. Interested in the last of these is the Maine Development Commission, the State Chamber of Commerce, and the State Commissioner of Education, as well as leading music educators from those states comprising the upper Eastern seaboard and adjacent territory. We will probably have something interesting to say next month concerning this project.

We are under the impression that before many years have passed there will be camps of this nature placed at strategic points throughout the country; certainly the success of those already established warrants a belief that this is both possible and desirable. It should be a source of gratification to all Americans that this country can claim credit of being the first to conceive and put into operation an idea of such far-reaching cultural and sociological significance.

IN HIS article, *Are We Becoming Musically Mute?*, Kenneth S. Clark, assistant secretary of the National Music Week Committee, points the necessity of adult participation in music unless much of the training that the boys and girls are receiving in the schools is to go to waste.

Mr. Clark opens his article with the statement, "There is no occasion for 'viewing with alarm' the future of man-made music in America. One would think, from some of the words written or uttered on this subject, that personally performed music was in danger of being pulverized under the tread of machine-made music. It can scarcely ever become true that we shall be a nation of musical robots. Personal reaction to the stimulus of music is too much an inescapable human instinct for any such catastrophe to happen."

Quoting Dr. Harry Emerson Fosdick, who in turn quotes an anonymous musician, the opinion is set forth that the more mechanized our lives become in other respects, "the more music will come into its own. Hurried and harried and standardized and mechanized men will turn to music, an oasis of refreshment, a wayside fountain where they may slake their thirst for beauty, a kind of house of God and a gate of Heaven." This sounds to us more as we imagine the Reverend Dr. Fosdick himself to sound than any musician with whom we have ever come in contact! However, that is by the way.

After having unfurled the above banner of hope, Mr. Clark adds a qualifying warning. "It is true, nevertheless, that many of our people show a leaning toward allowing a great part of their musical instinct to become atrophied from disuse. If certain of the present trends are not checked, we are likely to retrograde from the advanced position our country has taken with regard to forwarding the democratizing of music," and then goes on to particularize:

Unfortunately, the very desirable mechanical devices for our hearing of music have caused too many of us to "let George do it" for us with regard to the performance of music. To that extent we are becoming a nation of "bleacherites," in music as in other forms of recreation. A certain degree of spectatorship in music is essential,

as there must always be an audience for any performance. Such listening to music should increase and it is increasing. However, it has not fully served its purpose unless in a large number of cases it leads to active participation in music. To the considerable proportion of our population which is afflicted with "bleacheritis" in music we should address this reminder: "There are times when you should come off the bleachers and get into the game." We ought to ration individuals, in music as in food, and put them on a well-rounded diet. Just as, at the table, we will not allow a child to have his dessert until he has finished his vegetables, we should not allow any individual to hear more than a certain amount of music during a given period until he actually performs some music himself.

This is not merely a figure of speech — it represents a serious law of nature. One can not but feel that the person who has no outlet for self-expression in the arts has failed to assure for himself an adequately enriched life. The necessity for such life enrichment through music and the other arts is all the more evident in the face of the standardization which present conditions are imposing upon our existence. We see the same movies, hear the same broadcasts and wear the same clothes. Large groups of us now read the same books, chosen for us by persons wiser than we. Unless, therefore, the individual has some means of self-expression in which he can be himself, there is little to differentiate him from his neighbor. He might almost as well be a robot — a mechanical man.

It is Mr. Clark's belief that we cannot wholly blame the mechanistic conditions of life for this "bleacheritis" to which he has made reference. He points that our present community life is largely responsible for the situation, because too few facilities are provided therein for spontaneous music-making. And he proceeds to hit us in a vulnerable spot:

In that failure we are lacking in the typically American quality of efficiency. Here is the situation: The work which our progressive public schools are doing today in developing the musical aptitudes of children is not equaled by that done in any other country. Without chauvinism, we can justly say that in this field America leads the world. Nevertheless, we allow much of that school music training to go to waste because of a very definite gap in our social life. That gap is the hiatus between such training and a permanent functioning of it among adult groups. In other words, when the musically trained young person graduates from school he frequently finds himself "all dressed up and no place to go" with regard to his being able to make any practical use of that training as an adult. We need not be reminded that vocational openings in certain fields of music are becoming more limited. However, the public school music work is not primarily intended as vocational training, though it does prove to be in the case of many young people. It is a training for living rather than specifically for work. Inasmuch as there are as yet so relatively few group activities in our community life in which these young talents may find an outlet, there is undoubtedly an unhappy wastage of such training. John Erskine is entirely right when he says that too many young people, upon graduation from school, go through "the great American ritual of dropping their music."

Mr. Clark is not only a diagnostician — he prescribes as well:

What would the Great God Efficiency approve as a check to this wastage? Manifestly, a stopping of the gap in such a way as to preserve the continuity of music-making from youth to adult life. In other words, we should "catch 'em young," when the enthusiasms of music are upon them, and should conserve those assets by enlisting the school or college graduate in musical activities wherein such enthusiasms will thrive. This means in part the setting up of new activities which will reach those in their late teens and early twenties and will carry over into their later years. It also means the immediate enrolling of certain of the young people in existing adult groups in which their talents entitle them to membership. Finally the plan also calls for lining up those older people for whom it is "too late for herpicide" as to post-adolescent activities. Either through new activities or through existing ones, these adults may be helped to exercise their instinct for music in such a way as to convince them that they are not "too old to learn new tricks." Here is a field of adult education which is largely untapped but which should be a very fruitful one. Signs of such productivity are the success of various people's choruses, especially those which offer training in sight singing. Again, in the instrumental world, the new, improved methods of group teaching have been proved to be efficacious with adults as well as with children. An instance of such adaptability is furnished by the successful adult classes in the piano which have been instituted by the Boston Public Library.

It seems fortunate that the National Music Week, which has been a stimulus to so much musical enterprise, is to be, through its celebration on May 4-10, a medium for this linking up of school music training with a functioning of that training in adult life. This seventh annual observance is to be the immediate objective for the starting of new or the development of existing activities which will carry over as fixtures in the community life. As above noted, the formation of more junior clubs or groups for those of post-school age is one of the recommendations. This idea has already been introduced in the male chorus world by the Associated Glee Clubs of America with their suggestion of junior glee clubs as feeders for the adult male choruses. The alignment of former college glee club members with adult choruses in the towns where they settle after graduation is another means of bridging this gap among the vocally talented.

In the instrumental field there exists the problem of what to do with the hundreds of young people who are being trained in the highly developed school orchestras

Continued on page 19

In the Meantime

By WESLEY H. ZAHL

A discussion of the problem today confronting professional musicians, in which is included a solution that while it may have certain seeming drawbacks, frankly admitted by the author, is not without features that more than compensate. Mr. Zahl knows whereof he writes, having followed a musician's life in the roles of both professional player and of the alternative here presented.



WESLEY H. ZAHL

IN THE eighteenth and nineteenth centuries, struggling musicians and literary men, living in attics, underfed, glad to exist in poverty for the privilege of having their art, were common pictures, and Wordsworth's statement about his income being insufficient to keep him in shoestrings was as applicable to the musician as to the poet.

With the advent of the twentieth century, things began to look more promising. Symphony orchestras, theatre orchestras, and moving-picture orchestras, ranging from violin-cello-and-piano combinations to large orchestras capable of a wide range of symphonic effects, made the lot of the competent player fairly comfortable.

And Then!

But, came the radio, the improved phonograph, the talkies, and the pendulum took another swing. Today, fortunate is the professional musician who has a position — for one orchestra is all that is necessary to play for the nation over a radio network; one orchestra need only play once for a recording; and one orchestra, engaged only for a short time, can furnish the music for a synchronized picture, while in the "all talkie," music is entirely dispensed with.

We are living in an age of rapid change and evolution. Nothing is secure — everything, even music, must make readjustment in the face of an avalanche of general progress. In fact, no professional man (nor business man either, as far as that goes) can "hang on" unless he is keen and alert to the changes that he must almost constantly make in order to keep his services or product in demand. But the present upheaval in the profession of music came with so little warning, and in such cataclysmic proportions, that little or no time was given the professional musician to readjust himself. In fact, to many players, it looks at present as though music as played by flesh and blood musicians were done for, and the demand for their services at an end.

In a previous issue of this magazine, I have expressed it as my belief that music is a tried and proven art, and that, though things look bad at present, the tight place in which musicians now find themselves is the result of

only a temporary dislodgment of the good taste that demands art at first hand, rather than mechanically reproduced, and that better times for the musician will soon return.

For, after all, is not the musical taste of the nation, now that mechanical novelties are the thing, lying fallow and being daily prepared for an unprecedented age of music? It is the belief of many that the omnipresent radio, by bringing to everyone, no matter how remote from our cultural centers he may be, the music of our symphony orchestras in a form inferior only to the actual concert-hall performance, is enriching the musical experience of our nation, and developing a taste that, when it comes to maturity, will be critical and dissatisfied with mere reproduction of what it may have in the original.

But the musician must live, and his present concern is not the ultimate season of prosperity that may be in store for him, but how he may make both ends meet today, and how he may survive the predicament into which evolutionary forces have thrown him. No matter what the future holds, he is at present jobless; the future is at its best but a conjecture. It is the purpose of this article to consider the case of the musician who finds that he must adapt his talents to some other field than professional playing, or become a shoe clerk. To begin with, it might be well to review the general status of music, and determine what musical opportunities exist.

Back to the Classical Period

Let us go back to the days of Handel and Mozart. Everyone is familiar with paintings representing those great composers in settings of aristocratic opulence and finery. We conclude that music, in their day, was an art reserved for a select few. There was no popular music in the sense that we think of it. Of course, there was folk-music, but that required no professional, paid musicians, as everyone sang or fiddled it for himself. There was no demand for artistic musical performance on a large scale because of three reasons, namely: (1), the people as a whole were too poor to afford it, (2), there was no time for it, and (3), taste for music in its many forms was not developed among the common people.

A new century brought new conditions, however. Today, luxury is within the reach of most, and demanded by everyone. If music is a desirable luxury, there is no reason why all of us shouldn't have it, for we are no longer too poor to afford it. Time, also, is scarcely a problem. In Mozart's day, work from sunrise to sunset was the daily program for those who were untitled, or unfavored, by the great. Music was only for those who didn't work at all. Today, the eight-hour day, with Saturday afternoons off, is being shortened to five hours, giving the average person much leisure time to spend as he pleases. Concurrently with the improvement of machinery, the working day becomes shorter, and it is an extremely important social necessity that hours of idleness be filled with non-degenerating pastimes, of which there is none more exemplary than music. As for taste, however, there we have not progressed so ostensibly.

Today, Listening A Lost Art

Music, as popularly listened to today, is too much of a mere emollient to the nerves of passive listeners — too much something just to drown out the clatter of dishes in restaurants — too much, to many radio owners, a convenient means of keeping the auditory nerves excited during bridge or tea, where any din, so long as it be pleasingly soft and harmonious, will do. Before music can come into its own, taste must be developed; and passive lovers of soothing auditory sensations must become intelligent listeners. Unless we listen to music with an appreciation of the intricacy, the beauty, the symmetry, the poetry, and the philosophy, of the art, we can never get the thrill that comes to him who hears with the artist, and comprehends with the composer. Listening to music as the average person listens is like listening to someone read a book just for the sensation of hearing words pronounced.

In the creation of good taste in music, and in the breeding of a passionate love for it into the race by a great program of musical education, lies opportunity for the ousted players. Such players, if they will equip themselves pedagogically, may find an unlimited field in this task of making our country musical. The

present program of musical education is gaining momentum year by year under capable leadership. Ex-professional players should find little difficulty in entering public school work if they will undergo the necessary training to procure a teaching credential. The idea of public school music is developing and spreading rapidly. Even now, we find full time music instructors in the schools, not only of the larger cities, but also of small, isolated villages. Here is opportunity that requires special talents and preparation, and one that also is inviting to the ex-professional player.

Then, there is much opportunity in private teaching. Yet, to contradict such an assertion, we hear of an over-supply of music teachers in our large cities. In cities, where superfluous orchestras disband, where theatre musicians are thrown out of work with the installation of vitaphones, where the conservatories furnish crops of fine musicians yearly, there naturally exists a crowded condition. Thus, the professional player out of work may look into the possibilities of teaching in the city where he happens to be, and find prospects far from promising. Our country has been accused of losing interest in the study of music because of this slump in teaching; but such a charge is unjust, for the present urban teaching dol-drum is a direct result, not of a dormant interest in the study of music, nor of a general over-supply of teachers, but of a concentration of teaching talent in the large cities.

This condition, however, is only local, and is not found to exist outside the great music centers. In fact, there is a dearth of good teachers in our rural communities. I teach violin privately in a small Wisconsin town (I also have the high school orchestra), and I have pupils coming to me for instruction from points within a radius of seventy miles — not because I have established anything extraordinary in the line of a reputation as a teacher, but because there are not enough teachers in the vicinity to take care of the pupils who wish to study.

I recall the time when, as a boy, I began my study of the violin, in a town of five thousand. There were four towns of about the same size in the county and only one violin teacher, so I had to take my lessons from a teacher in a town thirty miles away. This comparatively good-sized town, where I spent my teens, has only recently succeeded in attracting a good violin teacher, and I am told that he is at present swamped with demands for his services. This is only one of several examples I could cite to illustrate the scarcity of good music teachers in our small communities.

Of course, it is hard to tell a former orchestra player that he must give up his playing under good directors and his life in an atmosphere of good music, and turn to teaching impossible brats to play a few tunes; just as difficult as it is to convince conservatory graduates that they are not Fritz Kreislers, and that the world will not cede them the homage due to a genius

that they do not possess. But do not tell me that such work offers no satisfaction.

I have a bunch of youngsters who, before I came to town, didn't know that there were such instruments as violas and bass viols. I confess that teaching them is not a constant source of delight. But when, after having studied the *Allegretto* from Beethoven's "Eighth," learning to play it quite miserably, perhaps, in comparison to what one might expect from a professional orchestra, although well enough to inspire their imaginations, a half-a-dozen of them came running to me one morning, all excited over the fact that Frederick Stock had broadcast "Allegretto" (as they call it in short), I felt a satisfaction that, I daresay, Frederick Stock himself has never felt in connection with this particular work. Sometimes, when I realize that these same youngsters, so thoroughly excited over good music, had they never had the opportunities for which I cannot help taking the credit of providing, would most likely be tuning their radios exclusively to clap-trap, of which plenty is to be found on the air, I cannot help but feel that I am filling an important mission.

And, after all, common people who take music into their lives with hungry hearts can give more real satisfaction to a musician than the perfunctory subscriber who occupies his box with a supercilious air of patronage, and (in many cases) applauds stiffly to something that he neither loves nor understands.

A Red Letter Year--1933

By Alfred Edward Zealley

TO those of us who can run our minds back twenty-five years ago to when St. Louis put on the finest exposition the world had ever seen up to that time, it is a matter of wonder as to just what Chicago is going to offer in 1933. There is one sure thing; that is that Chicago is going to be put to a very severe test so far as music is concerned. In 1904, St. Louis engaged the finest and best military and civil bands from all quarters of the earth for their great World's Exposition. Times have changed, however. There were no jazz bands twenty-five years ago, and popular songs were not being rushed off the press at the rate of a hundred or more a day, as is the case with present day demands. We can rest assured that our leading jazz bands will be in demand. They will be an easy matter to take care of, for there are only a few that are really worth while.

But the selection of symphony orchestras, and military and civil concert bands, becomes a stupendous undertaking. All must have serious consideration, both amateur and professional. The writer presents some possible candidates in the band field, with an orchestra thrown in for good measure.

SERVICE BANDS

Service bands will no doubt be in great demand by virtue of their excellent deportment, discipline, and all round good musicianship. The leading service bands of the United States are: the U. S. Marine Band, Washington; the U. S. Army Band, Washington; the U. S. Navy Band, Washington; and the U. S. Military Academy Band, West Point.

JOHN PHILIP SOUSA

It is to be hoped that the dean of American bandmasters, Mr. Sousa, will be singularly honored. When Patrick Gilmore was called to his eternal reward, John Philip Sousa filled the breach made by Gilmore's demise, and, today, he is without doubt the world's most popular bandmaster.

FOREIGN BANDS

When it comes to the selection of foreign bands, we do not hesitate to place the Garde Republicaine Band of France in a foremost position, for Europe readily admits it is the best it has to offer. There is no need to remind my readers of the splendid band that Belgium sent on tour last year throughout the United States, namely that band of artists, the Belgium Guides Band, under the direction of Captain Arthur Prevost. If Belgium is to be repre-

sented in the forthcoming World's Fair, *The Guides* will be right on the job.

Coming to that country renowned the world over for the production of grand opera, Italy, we find the Banda Dell'Arma Dei Carabinieri Reali, the full title of Italy's most famous band, but to which we will give its name in simple American, Royal Police Band. It is located in the ancient capital of Rome. This band has a strength of eighty performers. It has toured Europe extensively, and has won great fame for its performances of operatic music.

While I am unfamiliar with the bands of these countries, Germany and Austria, without doubt, must have something good to offer. And let us not forget Spain. Concerning the latter country, Captain Stannard, the leader of the

National Harp Festival

THE Tenth Annual Festival and Convention of the National Association of Harpists will be held in Boston the first week of March, with headquarters at the Statler Hotel. A feature will be the concert at Symphony Hall, Monday, March 3, at 8.30 P. M. Artists for this event will include Lucile Lawrence, Carlos Salzedo, Marietta Blitzer, harpists; Cobina Wright, soprano, and the following soloists of the Boston Symphony Orchestra: Jean Bedetti, violoncello; Ferdinand Gillet, oboe; Paul Mimart, clarinet; George Boettcher, French horn; Georges Laurent, flute; Gaston Hamelin, clarinet; Abdon Laus, bassoon; and Georges Mager, trumpet. In addition there will be an ensemble of eight harps from the Curtis Institute of Music, and the National Ensemble of Harps, of some fifty players. The large ensemble will be conducted by Carlos Salzedo, president of the National Association of Harpists, and William Place, Jr., founder of the National Association of Harpists. Vivian Place (1350 Narragansett Blvd., Providence, R. I.) is Festival Manager.

U. S. Army Band, could no doubt furnish us with some interesting data concerning the bands of the land that has won so much fame in the "art" of bull fighting, for his band recently toured that country. Probably the King's Band of Madrid — the Aldeberos Band — is the most likely candidate from this country. Mexico can send us a good band, also, for the Mexican Police Band, located in Mexico City, is a well-trained organization, and quite capable of giving artistic performances.

Canada has nothing to offer in the way of first-class army bands. The Canadian government makes no provision for the upkeep of regimental bands along the lines adopted by the United States and Great Britain. However, it is only fair to say that some good amateur militia bands exist, but they are supported at the expense of the officers of the units to which they belong. The leading militia bands of Canada are: Grenadier Guards (Montreal), 48th Highlanders (Toronto), 91st Highlanders (Hamilton).

Perhaps the band that might create the most interest at the Chicago World's Fair would be the Irish Free State Army Band, under the direction of Colonel Fritz Braise. Here we have a band that has created quite a furore in Europe in recent years, and everywhere the band has appeared the critics pronounce it a "musical triumph."

WORLD'S FOREMOST MILITARY ORCHESTRA

While France can boast of the finest military band in existence, England can offer a military orchestra of ninety performers, with full symphony instrumentation, that is without an equal, namely the Royal Artillery Band, stationed at the British Artillery Headquarters, Woolwich, England. This wonderful organization, in its lavish uniform of blue and gold, presents an unusually attractive picture of music and color, and is probably the oldest military group in existence, having been organized in 1762.

A SUGGESTION

There is a glorious opportunity presented Chicago to bring bands from all corners of the earth into competition with each other, provided a good round sum of money can be placed towards expenses. Let us say, for instance, that a band had won a national reputation in its own country through successfully competing against other bands; then it would be only fair to offer such a band its expenses to attend a Great World's Fair Band Competition in 1933, and thus we could come to the conclusion that we had actually found the *World's Champion Band*.

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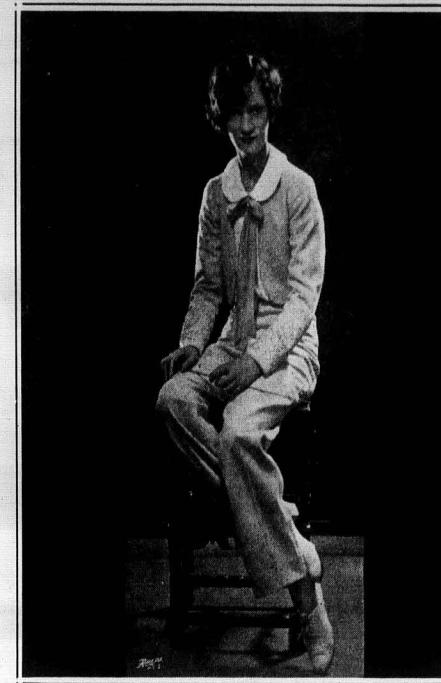
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The Girl in Bands

By CLAY SMITH

Wherein is pointed out by the author that the girls, having broken the shackles of dress and proclaimed their freedom of action in most other matters, are now gallumping joyfully, and quite rightfully he makes it plain as his belief, into that hitherto almost exclusively man's corner of the music world, wind instrument playing—and in so doing are giving the boys something to think about in the matter of competition.



BOBBY GRICE
Director of the Brick Tops

THE growing love of the American people for music is indicated by the increasing popularity of bands and orchestras throughout the country.

Some say that the radios, phonographs, and various forms of mechanical devices are helping to cultivate this musical taste, and while this may be true, a great deal of the credit must go to the school bands and orchestras. It is in the school we find music advancing the fastest, and the boys and girls of today are the citizens of tomorrow.

This writer has been judging high school band contests for the past few years, and this past year, acting as judge at nine State and District contests, climaxed the season by attending in that capacity at the national band contest at Denver. The playing of these school bands has been a revelation to me, but my biggest surprise came from a realization of the way the girls have been taking to wind instruments. When I was a boy it was considered very much out of place for a girl to take up a wind instrument. She was sort of classed with a "whistling girl," and everyone knows that a girl was considered coarse and rude, and very much of a tomboy, if she whistled in public.

But, oh! how the world has changed! Today

the "female of the species" is stepping out of the particular groove conventions had cut out for her, and is encroaching on the male in every walk of life. Music is no exception. In fact, it would seem that she is going in for this, especially in the band and orchestra field, more than for most any other line.

Corset vs. Cornet

In the days of the tight-fitting corset, a girl was not supposed to be in a position to play a wind instrument, because this now thoroughly discredited piece of feminine apparel cramped her diaphragm and prevented the full, deep breathing so essential to the work. But, as intimated, this particular fallacy in style is gone forever. Corsets of the virulently constricting type are now as obsolete as the keyed bugle, the dogcart, or the dodo bird. The young girl of the present is not hampered by any such antediluvian contrivances. In fact, when it comes to wearing apparel, she is hampered by but very little. She can, and does, manipulate a wind instrument as well as a boy, and she makes, as a rule, a much better and more serious student. Most of the bands in the school contests are sprinkled with girls to the extent of from fifteen to fifty per

cent of the membership, and they carry their end splendidly. In the solo contests, the percentage is much higher than this. A young girl, thirteen years of age, from northern Wisconsin, who had been playing oboe only nine months, won the state championship with her solo, played faultlessly, which consisted of a difficult aria of some five or more minutes in length. This girl stood up before the judges and more than a thousand people, playing her solo without one single reed squawk.

Mr. Berringer, of Chicago, is making a special work of organizing girl bands among the schools of the city, and he has no less than ten going right now. The memberships of these bands run from forty to ninety each. The strange thing about them is that Berringer claims for the girls that they take to their instruments faster, study harder, are more easily controlled and managed, and progress faster, than the boys.

Why Not?

And why shouldn't a girl take up the study of wind instruments? Her opportunities for a professional career are much greater at present with them than with piano, violin, or voice—from a financial standpoint, at least.

In the first place, the average girl can go as far on these instruments with the same study and length of time as she can on a typewriter and shorthand, or any of the specialized professions, and she can take that same knowledge and sell it for double the amount she could realize from her clerical work.

Today, there are girl bands all over the country filling important positions in hotels, in cabarets, on ocean liners, and topping the big vaudeville bills. The players of wind instruments are getting more money than was ever paid a girl, to this writer's knowledge, in any profession. Many of these players in the leading bands receive from \$125 to \$150 per week, with a minimum of \$73 per week; as high as \$250 has been paid to some girls who were prodigies on their instruments.

I just want to cite one example, and tell the story here of an outstanding organization of girls — *The Brick Tops*. The story of their success reads like fiction. Only two short years ago these girls were organized by Charles Green, of Indianapolis, Indiana. They started

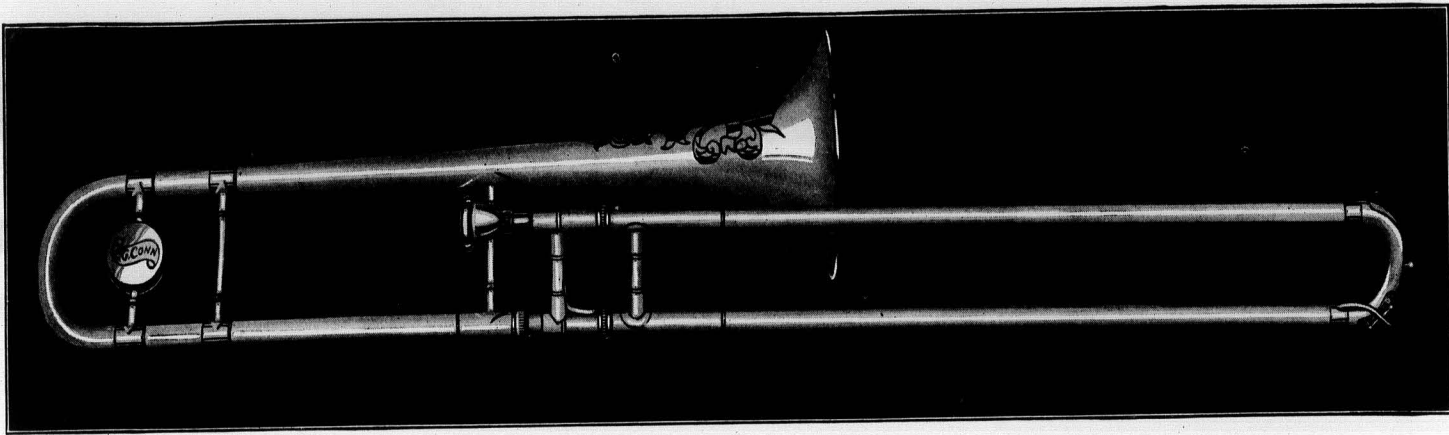
Continued on page 88



THE BRICK TOPS

A girl organization that not only has made good—but superlatively good. And in an amazingly short time, too.

TWO TROMBONE TRIUMPHS Combined in ONE



THE CONN "Artist" model and the Conn "Ballroom" model were two great instruments that made trombone history. Now the best features of both of these models have been combined in one. The result is the Conn "Artist-Ballroom" Trombone—a superior instrument that artists acclaim the most perfect yet produced.

Make it a point to see and try the newest Conn Trombone. You'll find it the last word in modern beauty and versatile performance. Answers the present day demand for speed and brilliancy. Light and well balanced in the hand. Remarkably rich, full tone. Smoothest and most reliable slide action you have ever known. Amazingly even spacing of every step in the scale. With this new trombone you can quickly improve the velocity, technic and quality of your playing.

Your Conn Dealer Is Now Featuring This New "Artist-Ballroom" Model

Conn dealers are now featuring this new model. Everywhere it is meeting with an enthusiastic response. Such artists as Jaroslav Cimerá and Carroll Martin pronounce it a real triumph in trombone design and construction. Furnished with sterling silver bell if desired. Bell back near player for handy "muting." Embodies many refinements and exclusive features such as the slide lock, bell lock and extra long slide carriage. Yet the Artist-Ballroom Trombone costs you no more than other so-called standard makes.

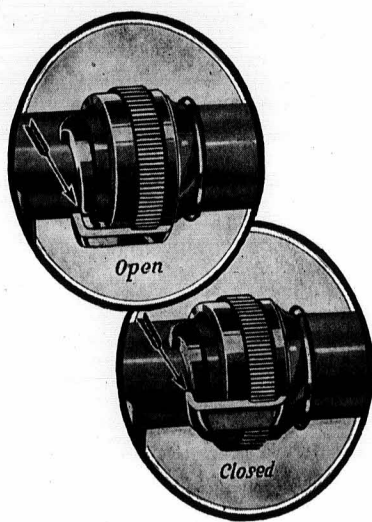
See your Conn dealer now. He has one of these new models waiting for you to try. Play it and you will agree that a new standard of trombone perfection has once more been achieved by Conn.

Mail coupon for free book on any Conn instrument in which you are interested.

C. G. CONN, Ltd., 292 Conn Building
ELKHART, INDIANA

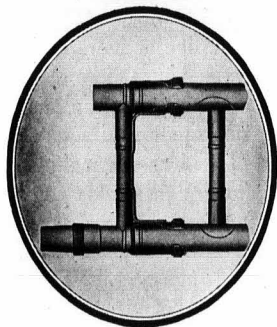
CONN

BAND
INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS



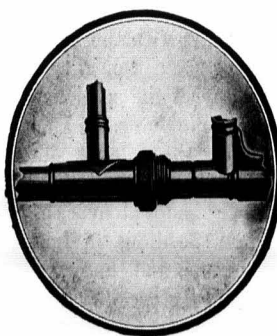
Handy Slide Lock

This positive Slide Lock is another valuable Conn feature. Prevents annoyance and damage due to the slide dropping to the floor.



Extra Long Carriage

Special "telescoping" feature gives extra long carriage to slide. This greatly improves the slide action and prevents "wobbling," especially in the lower positions.



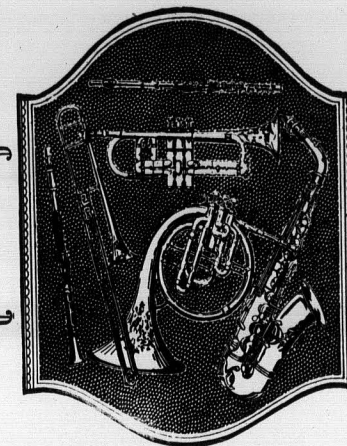
Bell and Slide Locked Together

A twist of the knurled ring releases or engages this ingenious Bell Lock. Keeps bell and slide securely locked together.

WITH ALL THEIR EXCLUSIVE FEATURES CONN INSTRUMENTS COST NO MORE

Facts and Fancies About Things and
People in the World of Music and
Musicians ♦ ♦ ♦ ♦

CONN



Rolfe Makes 'Em Reach — Moanin'
Low in the Barber Shop — A Big
Broadcast — Business is Good

CHORDS



B. A. Rolfe Makes 'Em Reach for a Lucky

B. A. ROLFE and His Lucky Strike Orchestra (all Conn Artists) are another proof of how much big business thinks of the value of good music. Rolfe and his Lucky Strike Orchestra are one of the weekly broadcasts which millions of American radio fans await with pleasure.

Not all musicians, of course, can be members of such orchestras as the Lucky Strike combination, but there is a big opportunity for every musician to sell his services to big industrial concerns. How? Via the factory band. Hundreds of big companies already have factory bands and orchestras, and hundreds of others are waiting for some ambitious musician to come along and sell them the idea and make a good job for himself.

National High School Orchestra to Broadcast

MR. PROFESSIONAL MUSICIAN, if you believe that your talents would be wasted in school band and orchestra work, listen in when the National High School Orchestra broadcasts. This orchestra is an organization composed of the finest high school musicians from all over the United States. Their work is comparable to some of the finest symphony orchestras in the country today. The players are real musicians who know music. Listen to the broadcasts on the dates given below, and then imagine how proud you would be to direct such a fine musical organization.

The dates of the broadcasts are as follows:
Sunday, Feb. 23, 9:00 P. M., E. S. T., over the Columbia chain from Atlantic City.

Thursday, Feb. 27, 2:00 P. M., E. S. T., over the N. B. C. chain from Atlantic City.

Friday, Feb. 28, 11:00 A. M., E. S. T., over the N. B. C. chain from New York City.



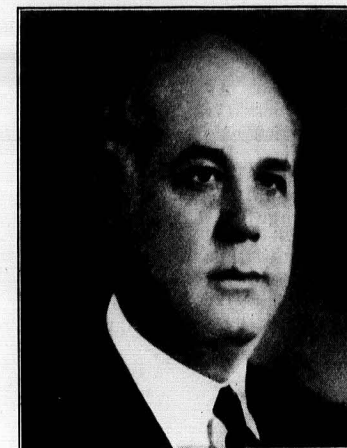
Bands Like This One Need Leaders

ABOVE is a picture of the fine community band of Mt. Holly, N. J. They recently reached an agreement with the Chamber of Commerce of their city under which the commercial body has agreed to furnish the band uniforms in exchange for its services at civic functions.

Hundreds of cities, towns, and villages throughout the United States have bands like the one above, and hundreds more would like to have them if they could only find musicians to organize and direct such an organization. What about you? Are you perfectly satisfied with the musical career which you are pursuing at the present time or would you like to get into some musical activity which promises greater security and a better chance to make a good living? If you want to get into something that promises a real future and a darn good present, community band organizing has a place for you, Mr. Musician. It makes no difference whether you are a saxophonist, trumpeter, bass player, or whatnot, if you are a musician, band organizing work has a good job for you. C. G. Conn, Ltd., is ready to line you up for work. Drop us a line now. Elkhart, Indiana, is the address that will catch us.

We See by the Papers

—that a man who lives in a rooming house and was in the habit of practicing on his saxophone four hours (more or less) daily had the instrument stolen from him. The paper says that the sergeant at the police station told the bereft saxophonist that the instrument must have been stolen by a left-handed tramp with a limp. Well, maybe so. But, then again, maybe that's just a rumor.



Florio Enjoying Much Popularity

SALVATORE FLORIO, noted trombone and baritone soloist, who uses Conn instruments, is enjoying much popularity at the present time. *Il Bollettino Sociale*, an Italo-American newspaper of Chicago, recently devoted a column of its space to the history of Florio and his achievements as a musician.

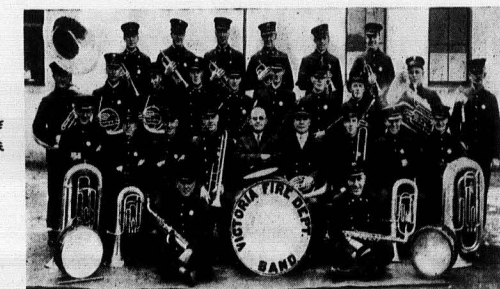
He was one of the musicians who took part in the series of concerts given by the Chicago Federation of Musicians in September and October of this year. His work in those concerts was very well received, and in fact was given quite an ovation. This is quite an achievement, since Chicago audiences are notoriously unappreciative of such things as baritone solos.



Vo-Deo-Do You're Next

AND now even the barbers are finding that music helps business. Above we see the famous Mr. Vallee leading a trio of barber shop instrumentalists while another tonorial fellow waits on a customer (and what a customer). This is another phase of the way in which music is creeping into the business world, and though no data is available on the number of extra shaves and haircuts which music has meant for this barber shop, we feel certain that the customers are well pleased with the innovation.

Perhaps a more practical way in which music is making itself felt in industry is via the factory band. Many big companies throughout the country are organizing bands among their employees. They find that this musical activity helps to keep the employees satisfied, and makes them loyal to the company they are working for. There is a big field open for the musician who wants to get into industrial band organizing work. Would you like to find out more about the proposition? Write to C. G. Conn, Ltd., Elkhart, Ind.



A Fiery Organization

THE band pictured above is certainly a fiery organization. Indeed, as you have already guessed, it is a fireman's band. Fine looking bunch of fellows, aren't they? You bet, and that fellow in the center, who is not a fireman, is a musician. He's the man who organized the band and directs it. You can see by the expression of pardonable pride on his face that he's proud of the band, and proud to be its director. And why not? He makes a fine living out of organizing and directing this band and others like it. He finds that the work is not only profitable, but also a heck of a lot of fun.

How would you like to take a bunch of firemen whose musical accomplishments were limited to the operation of sirens and warning bells, and make a fine musical organization, like the one above, out of them? Don't you think you'd get a kick out of it? Bet your life you would, and there is plenty of opportunity for you to do exactly that kind of work. Such groups as firemen and policemen are strong for the band idea. They are sold on it, and all they want is some fellow like you to come along and show them how to have a band.

Perhaps you think that band organizing is out of your line, that you couldn't do it. Maybe so, but if you are a musician, C. G. Conn, Ltd. is willing to lay a bet that you'll make a darn good band organizer. Elkhart, Indiana, is our address and if you'll just drop us a line we'll be glad to tell you all about it.

Pay Tribute to W. Paris Chambers

FITTING tribute has recently been paid the memory of the late W. Paris Chambers, renowned as "The greatest cornetist of his time." Friends of the great cornetist made a pilgrimage to the Newville Cemetery, which is located between Carlisle and Newville, Pa., and there dedicated a tablet to the memory of the famous musician with whom they were so well acquainted. The bands of Springgarden and York City, Pa., and other bandsmen of the county were present at the brief but impressive ceremony which took place at the graveside.

During his lifetime, Mr. Chambers was a close friend of Mr. J. F. Boyer, secretary of C. G. Conn, Ltd. Mr. Chambers was a warm friend of the Conn company and was high in the praises of his Conn cornet.



Business Is Good In Texas

DOWN in Houston, Texas, far from hurting the music business, radio is doing a lot to pep it up. Our friend Cliff Drescher, teacher of band and orchestra instruments of that city, writes us about it as follows:

"Radio business is getting to be good here as we have two stations now with two others under construction, and as our scale is six dollars an hour or fraction of an hour, it is making lots of work for musicians. My sax band will broadcast next Thursday and my quartet has been on the air often this year, and has already been engaged for the opening of one of the new stations to open the first of next month."

If you could see Cliff's Saxophone Band, you'd know why they are so much in demand. It's one of the finest looking aggregations of sax players that we have ever laid eyes on, and from all reports the band is as good as it looks, too.

Program Material for Orchestra

SCHOOL

Clarinet and Trumpets in Bb
Parts for Eb Alto,
Bb and C Tenor Saxophones

COMMUNITY

Symbol letters refer to
Prices in the panel below

*See explanation of this
mark at bottom of page

Angel's Serenade	Braga	C	
Angelus	From <i>Scenes Pittoresques</i>	Massenet	A
Anitra's Dance	From <i>Peer Gynt Suite</i>	Grieg	A
Aubade Printaniere		Lacombe	D
*Amaryllis	Gavotte Louis XIII	Chys	D
*Anvil Polka		Parlow	D
Barcarolle	From <i>Tales of Hoffmann</i>	Offenbach	A
Berceuse		Schytte	D
Berceuse	From <i>Jocelyn</i>	Gondard	A
*Berceuse		Gounod	B
*Big Ben	Descriptive	Allen	A
Blue Danube	Waltz	Strauss	E
Bridal Chorus	From <i>Lohengrin</i>	Wagner	C
Butterfly and Erotic		Grieg	C
*Bolero	From <i>Sicilian Vespers</i>	Verdi	D
Cabaret Capers	March (2/4)	Allen	A
Carnaval Mignon and Harlequin's Serenade		Schuetz	A
*Cathedral Chimes	Descriptive	Arnold & Brown	B
Chanson Sans Paroles		Tschaikowsky	C
*Chanson Triste		Tschaikowsky	B
*Chinese Patrol		Fliege	D
*Clock, The	Descriptive	Welles	D
Consolation, No. 6		Liszt	A
Coquetry		Leigh	A
*Coronation March	From <i>The Prophet</i>	Meyerbeer	F
Cradle		J. Faure	A
*Czardas—Last Love		Gungl	D
Fanfare	Mazurka Militaire	Alessandro Onofri	C
Faun, The	Dance	Cobb	A
Flight of the Birds	Ballet	Rice	C
Flirting Butterflies	Morceau Characteristic	Aletter	A
*Folk Songs of America		Hildreth	H
Funerary March of a Marionette		Gounod	A
Funerary March		Chopin	A
*Gavotte	From the Opera <i>Mignon</i>	Thomas	D
Girl of the Orient	Persian Dance	Allen	A
*Heads Up	March	Hersom	D
Herd Girl's Dream		Labitzyk	A
Humoreske		Dvorak	A
*Humoresque		Tschaikowsky	F
Hungarian Dance, No. 5		Brahms	A
Intermezzo Irlandais		Leigh	A
*Jinrikisha	Scene Japanese	Benkhart	D
Kamennoi-Ostrow		Rubinstein	A
Kiss of Spring	Waltz	Rofe	A
La Castagnette	Caprice Espagnol	Ketten	A
La Fontaine	Idylle	Lysberg	A
La Paloma		Yradier	A
*Largo		Händel	B
Last Hope	Meditation	Gottschalk	C
Liebestraum (Nocturne No. 3)		Liszt	A
Lost Chord, The		Sullivan	A
Love in Venice	Valse Lento	Frank H. Grey	C
Love Notes	Valse	Hersom	A
*Marche Aux Flambeaux (Torchlight March)		Scotson Clark	B
Marche Militaire		Schubert	A
March of the Dwarfs		Gounod	B
*Marche Romaine (Marche Pontificale)		Gounod	B
*Massachusetts Bay Tercentenary	March	Frazee	B
Mazurka, No. 1		Saint-Saëns	A
*Melodies from "Martha" (von Flotow)		Arr. Hildreth	H
Melody in F		Rubinstein	A
*Minuet in G		Beethoven	B
*Monastery Bells	Nocturne	Lefebure-Wély	D
Murmuring Zephyrs		Jensen	A
My Heart at Thy Sweet Voice	<i>Samson and Delilah</i>	Saint-Saëns	A
Nocturne, No. 2		Chopin	A
Norwegian Dance, No. 2		Grieg	A
Old Salt	March (6/8)	Hildreth	A
*Over the Waves	Waltz	Rosas	E
Paprikana	Characteristic March	Friedman	A
Paquita	Cancion Argentina	Norman Leigh	A
Pas des Amphores	Air de Ballet	Chaminade	D
*Pasquinade	Caprice	Gottschalk	D
*Pilgrims' Chorus	From <i>Tannhauser</i>	Wagner	B

The numbers marked with an asterisk () are published for Band in the Orchestra key, therefore either ensemble may be augmented *ad libitum*. Most of the selections thus marked have obligato parts for 1st violin, 2nd violin, 3rd violin and viola.

N. B. Our Band Catalog Quotes Prices for All the Above Numbers for Band.—Sent FREE on request.

WALTER JACOBS, Inc., 120 Boylston St., Boston, Mass.

*Pilgrim's Song of Hope (Communion in C)	Batiste	B	
Pizzicato Polka	Strauss	A	
Polonaise Militaire	Chopin	A	
Potato-Bug Parade	An Aroostook Episode	Cobb	A
*Power and Glory	Processional March	Cobb	E
*Prelude in C# Minor		Rachmaninoff	B
*Pretorian Guard, Triumphal March		Luscomb	D
*Pure as Snow	Idyl	Lange	D
*Rakoczy March		Berlioz-Liszt	D
*Romance in Eb		Rubinstein	B
Rustic Dance		Leigh	A
Salut d'Amour	Morceau Mignon	Elgar	A
Salut à Pesth	Hungarian March	Kowalski	G
Sand Dance	Moonlight on the Suwanee	Friedman	C
Scar Dance and Air de Ballet		Chaminade	A
Serenade Badine		Gabriel-Marie	A
Serenade d'Amour		Von Blon	A
Serenade		Drdla	A
Serenade		Pierné	A
Serenade		Titl	C
Sorella	March (2/4)	Ch. Borel-Clerc	A
Souvenir		Drdla	A
Star Spangled Banner		Arr. Hildreth	A
and Columbia, the Gem of the Ocean; America; Hail Columbia; Battle Hymn of the Republic			
Stroll Through Cairo	Egyptian Patrol	Derwin	C
Swedish Fest March		Teiman	A
To Spring		Grieg	A
To a Star	Romance	Leonard	A
Traumerel and Romance		Schumann	C
Triumphal March	From <i>Aida</i>	Verdi	A
*Turkish March	From <i>The Ruins of Athens</i>	Beethoven	B
*Unfinished Symphony	Excerpt from <i>First Movement</i>	Schubert	B
*Valse des Fleurs	From <i>Nutcracker Suite</i>	Tschaikowsky	B
Valse (Op. 64, No. 2)		Chopin	A
*Vell Dance	From <i>The Queen of Sheba</i>	Goldmark	B
Wedding March	From <i>Midasummer Night's Dream</i>	Mendelssohn	C

OVERTURES

Gloriana (Grade I)	Weidt	F	
Health and Wealth (Grade I)	Weidt	C	
Northern Lights (Grade I)	Weidt	F	
On the Riviera (Grade II)	Gruenwald	F	
Raymond	Overture	Thomas	G
Sunny Sicily (Grade II)		Grey	F
Sunshine and Showers (Grade III)		Flath	F
*Youth Triumphant (Grade II) (Band, \$2.00)		Gibb	F

SUITES

A Night in India (Suite Complete)	Cobb	I
No. 1 Twilight in Benares and		
No. 2 The Fakirs		E
No. 3 The Dance of the Flower Girls and		E
No. 4 By the Temple of Siva		E
No. 5 March of the Brahman Priests		E
*In the Indian Country (Suite Complete)	Kenney	J
No. 1 Signal Fires		E
No. 2 Chiefs' Council		E
No. 3 Flute Call		E
No. 4 Stomp Dance		E
Three Sketches from Old Mexico (Suite Complete)	Kenney	J
No. 1 The Flower Girl		E
No. 2 In the Floating Garden		E
No. 3 Serenade		E

Price Symbol	Small and Piano	Full and Piano	Piano (Conductor)	Others Extra Pts.
A	.50	.75	.15	.10
B	.60	.90	.15	.10
C	.70	1.00	.15	.10
D	.75	1.10	.15	.10
E	.90	1.35	.25	.15
F	1.00	1.50	.30	.20
G	1.25	1.75	.35	.20
H	1.50	2.15	.35	.20
I	2.00	3.00	.65	.40
J	2.40	3.60	.65	.40

The Faculty Council

It would appear that those engaged in vocal work were showing an especially active interest in "The Faculty Council." Already we have presented two articles by men prominent in this field, and here is a third. Mr. Giddings points that vocal ensemble work is not only the first and most important step in the hearing of harmony, but that it is "almost the only key to harmonic hearing." His article is full of practical suggestions.

HARMONY is the noblest part of music, as well as the least understood and appreciated. It is doubtful if many listeners ever hear harmony except as a rather pleasant blur attending rhythm and melody. This explains the universal prevalence of jazz. When we music supervisors have raised a generation of people who can hear and enjoy the harmonic content of the music to which they listen, jazz will subside to its proper place on the funny page of music, among the rest of the caricatures. People will always enjoy it, just as they will always enjoy any other distortion of the truth, but jazz will no longer satisfy them, except momentarily.

An Antidote for Jazz

Properly carried on, the vocal ensemble will do much to remedy this present craze for jazz. If pupils can read music, they will be able to sing and enjoy part-songs. If they can sing and enjoy part-singing, they are going to be able to hear parts clearly; first, of the music they sing, and then, of the music made by others. Part-singing is the first and most important step toward hearing harmony. Experience is rapidly teaching us that not only is it the first and best step, but that it is almost the only key to harmonic hearing. Here is presented one of the greatest arguments for learning to read music, if any argument is needed to brace up so self-evident a necessity.

A pupil can read one-part music by ear and get by with it pretty well. He cannot learn part-music in this way. At least he cannot learn enough part-music by ear to make it interesting, or to give him the ability to hear harmony well. Knowing this, the canny supervisor has trained his pupils, from the second grade on, to read the music they sing. He has also kept in mind the parallel between language reading and music reading. The pupil reads with enjoyment those stories that he can read once and find out what they are about. The stories he is forced to study to get their meaning, he does not read unless they are in the CURRICULUM, classed as ENGLISH and HAVE to be read. True enjoyment of literature is in direct ratio to the speed with which one can take it in at first reading. The enjoyment of music is in direct ratio to the speed and accuracy with which it can be read.

We will choose for a concrete example of a vocal ensemble, a well-balanced, seventh grade junior high school class of unchanged voices. There are seventy pupils in the class, about equally divided between boys and girls. This class is the instrument that is going to make the music these pupils will learn to sing and appreciate. The ideal they have been working toward is the ability to sing each song at first sight with the beauty and perfection the composer had in mind when he wrote it. Maybe

The Vocal Ensemble

By T. P. GIDDINGS

Supervisor of Music
Minneapolis Public Schools, Minneapolis, Minn.

they can even improve upon the composer's ideal, if they are careful.

It is now the general custom to separate pupils into mentality groups. This is all very fine, maybe, for other subjects, for these are individual. It is all wrong for the vocal ensembles, because such groups work as entities a great deal of the time. The ensemble is the instrument that is to make the music, and this music must be so fine that it will be worthy of enjoyment.

This hypothetical class that we are considering contains two mentality groups. Half belong to the highest, and the remainder to the lowest. The usual group in a junior high school is about thirty-five pupils. Two of these groups will not be too many for a music teacher to handle in one singing class. There will be enough voices to make a good ensemble, and not too many for a proper amount of individual work.

The smart ones enable the class to learn enough songs, and the songs will sound well enough to make the work interesting. The slower ones are able to read fairly well, along with the rest of the class. These will have a chance to become more independent by doing individual singing. The lower mentality pupils, in this grade, are usually the larger (older) pupils, and they often have the best voices. They can contribute tone to the ensemble, while the smarter ones can help them steer it.

Better to Mix Mentality Groups

If these low mentality pupils were in a class by themselves, they would have little or no chance, for they would learn so slowly that they would not develop interest, and would run off the track so often that the musical effect would not be good. On the other hand, if the high mentality group were by itself, the balance and body of tone would probably suffer, for the high mentality pupils are apt to be smaller (younger) and have higher, lighter voices. These mixed groups seem to go faster, and accomplish

IN AGREEMENT WITH MR. BUTTERFIELD

May I voice my appreciation of Mr. Walter H. Butterfield's article, "What of the Alto-Tenor Voice", in the November issue of JACOBS' ORCHESTRA MONTHLY?

My seven years' experience in junior high music work quite falls in line with his expression.

I was much pleased with his idea of suitable music for glee clubs. I see no particular musical advantage in struggling to attain four-part work at this period, but I do wish more writers would cater to good three-part arrangements; they are so hard to find.

—(MRS.) LENA N. BOETTCHER

more, at this very critical period of vocal and mental development, than do the high mentality groups. This is also true to a lower degree all along the line. What the low mentality pupils get from their music when they sing with the high mentality pupils, how they manage to read with the speed and accuracy they do when helped a little by the others, are subjects worthy of much thought and investigation.

Whether the pupils like singing depends on a number of things. They are very critical at this age, and if the ensemble does not make music worth liking, they will say so in no uncertain terms. If it takes too long to learn a song, they will not like it, either. It might be well to add here that it is not a good plan to discuss likes and dislikes very much. The better plan is just to have the class keep at it until the effect is fine; then the question of interest and liking settles itself.

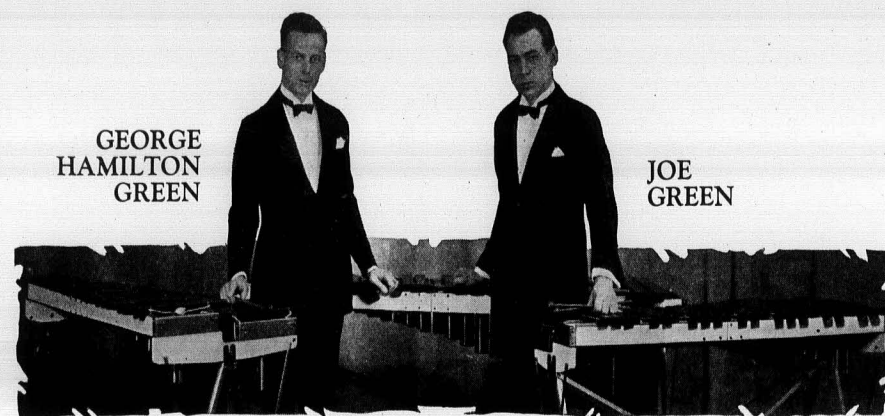
Music Well Sung Is Well Liked

Whether the music is good or bad is not the whole story, either. There is good music in every school singing book, so there need be no trouble on that score. The vital question is: How fast can the pupils learn it, and how well does it sound while they are learning it? Often when fine music is used, the effect is disappointing, and the teacher wonders why an excellent piece does not attract the pupils in the class. The answer is to be generally found in the fact that this music has not been sung well enough to sound well enough to be liked. Here is where the real work of the supervisor lies. It is easy enough to find plenty of good music; the real difficulty is to make it sound well when sung the first time. If the music teacher would just take a hint from the more deadly of the species, his troubles would disappear. The modiste and beauty parlor attendant can do wonders for a very plain person if the material is fine and the cut good, and if the cosmetics are artistically applied. Conversely, a real beauty can be made to look like an awful frump if her clothes do not fit and her complexion is carelessly composed.

To return to our patient class who have just sung a new song through. They got it right the first time; the tone was lovely, the intonation fine. They read and interpreted the expression marks. Every word was plainly enunciated without marring the tone; quite a feat, by the way. The musical effect was so excellent that the music itself just reached out and took hold of the whole class. Perfect reading of a new song is the ideal of the class, and in this case they have practically achieved it.

Would they like to sing it again? Of course they would like to do it again. But it is possible to spoil the whole effect of the piece on the second singing. Here is where the artistry of the teacher must show to advantage. The pupils are again going to sing this piece for the

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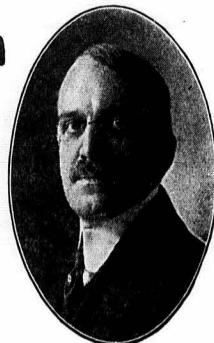
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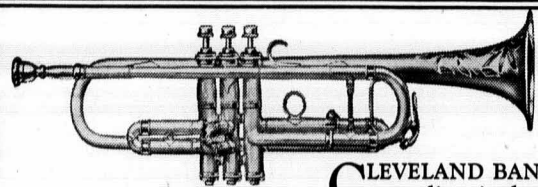


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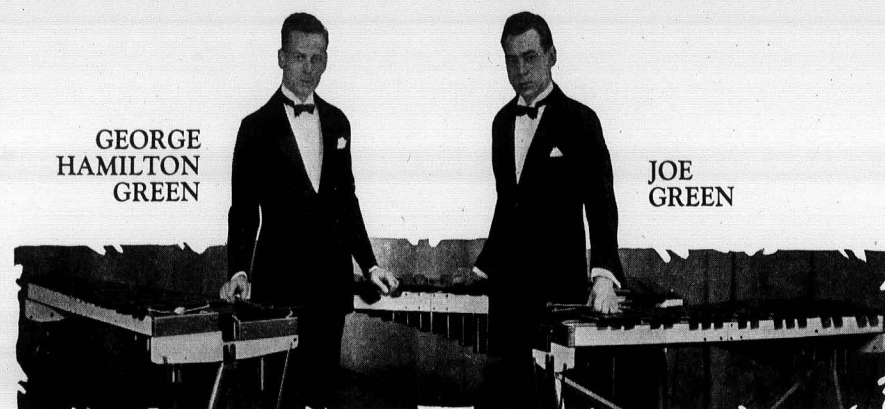
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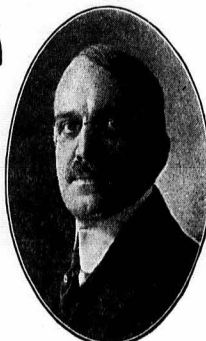
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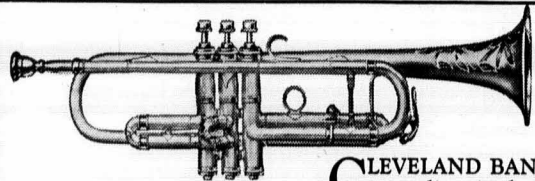


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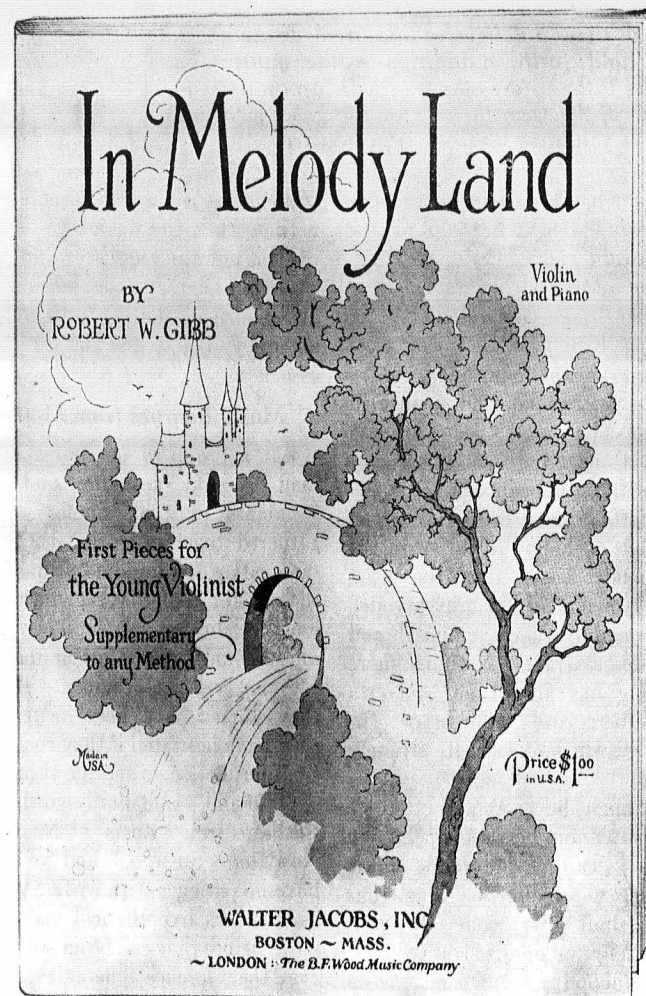
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It is commonly overlooked that violin students often tackle (tackle is a good word) music so difficult for them that it cannot fail to lessen, rather than increase, their skill. Much fundamental work must be done. Easy examples for tone, tune, and rhythm, especially in the beginning and early stages, give the surest means for acquiring orderly playing. . . . 'In Melody Land,' by Robert W. Gibb, is admirably suited in its material as an aid to learning to play skillfully. . . . The piano parts throughout the twenty-one pieces in this book could not be better written for the purpose intended. They all give, usually in the upper tones, the part played by the violin, which in lessons and in home playing is a decided help to the coming young artist. Altogether I am confident that teachers will find 'In Melody Land' very welcome material favorable for really artistic work, even if among beginners, who may through it be led to an early comprehension of tone, tune, and rhythm, as mentioned earlier in this review. —From a review by Edwin A. Sabin.

(SEE OPPOSITE PAGE)

Maybelle, there wasn't a cheerier or happier couple in all Cook's County, and when, a little less than a year later, Maybelle surprised all her closest friends by announcing that she had secured a position as the first Fuller brush-woman to cover the Australian territory, practically nothing needs to be added to our story save to typewrite it and try to sell it.

Some Critical Stuff

But we digest. Remembering that *Opera* is simply the Italian name for work (to be broad-minded, perhaps we should also include selling vegetables), let us return to normalcy. We had traced opera to the beginning of the eighteenth century. Let us now see where musical comedy comes in. Opera, in its classical form of course, continued to grow under the domination of Wagner in Germany, where he developed the device of the *leitmotif* beyond anything his successors have accomplished, and of Verdi in Italy, where the latter moulded and reconciled the dramatic, atmospheric, symbolic, and melodic functions of operatic music to their highest point. The importance of Verdi lies not so much in any revolutionary process that he applied to opera, as in his consolidation of its incongruities into a popular and reconcilable musical form. His enormous fecundity in composition, resulting in the birth of his two last, and greatest, operas when he was past eighty (thus displaying his genius still rising rather than falling), stamps him as one of the most remarkable musical geniuses of all time.

Curiously enough, it is to the popularity of grand opera that we owe its lighter ally. Along in the eighteenth century, the Academy of Music in France got so snooty that it refused any other company permission to give grand opera, with the result that some astute French Wallingford conceived the idea of introducing dialogue and calling it *Opera Comique*. While this form paved the way for the mixture of speech and song that the Schuberts of today find so profitable, it did not encourage the horse-play and wise cracks that have been standardized by Broadway impresarios. That was left to still another form of French production known as *Opera Bouffe*, which is a sort of sublimated Burlesque. Or perhaps it would be more accurate to say that Burlesque is a sort of degenerate *Opera Bouffe*. Anyhow, the latter represents the spirit of the French people so perfectly that it has always remained their favorite form of stage entertainment, to much the same extent that American vaudeville might have been said to have been at the end of the last century. Before some belligerent reader now asks where vaudeville came from, let us skip lightly to another paragraph.

Musical comedy has always lived under the handicap that there was always somebody trying to make it highbrow. From the very earliest times this has been true. The Italian *Opera Buffa* was always being stifled by a coloratura aria, than which nothing is more deadly, if I may be pardoned for saying so. As a matter of fact it was the classic Italian opera which at that time carried out the happy-ending tradition that has today mantled the shoulders of Dillingham, Zukor, and Harold Bell Wright. Similarly, the German *Singspiel* started out by being frankly and vulgarly farcical, and then turned sickly and sentimental. At the same time, *Opera Comique* in France was going the whole-hog and becoming just plain tragic in the best manner of Molière and Zola.

Gilbert and Sullivan in England, and Offenbach in France, could be depended on for a leavening influence, though Offenbach had his serious moments. Franz Lehar set a distinct style that today has as strong an influence as ever, although the Viennese style is chiefly a matter of musical idiom rather than subject matter. There is no question but that in this country light opera found its greatest standard-bearer in Victor Herbert. At the same time the achievements of Jerome Kern, now apparently past his peak, should not be discounted. The same thing may be said of Rudolph Friml. Today, George Gershwin is the accepted musical white hope, though I, for one, do not place too much confidence in him. Gershwin has great gifts, but is unfortunate in having been "discovered" by the highbrows, and is too intent on justifying their expectations. As a matter of fact, the highlights of *Strike Up the Band*, mentioned earlier in this article, are in the production, the book, and the comedy.

Thus, in a few pointed paragraphs, have we disposed of some vexed musical problems. I am reminded of the passage in Shaw's "Major Barbara," in which Undershaft is probing his son's capabilities for a career. The young man wishes to be neither a barrister, a poet, a philosopher, nor a soldier. He finally admits that although he may have little useful knowledge, there is one thing he does know—the difference between right and wrong. "What!" explodes Undershaft; "the one question that has baffled all the barristers, muddled all the poets, mystified all the philosophers, and made war for all the soldiers; and all you know is the difference between right and wrong?" I don't know myself just what application that has to this article; I thought it had one, but I'm not so sure now. Maybe I can figure it out before next month. Or maybe you're wrong. P. S.—*Opera Onerosa* means Hard Work.

The Vocal Ensemble

Continued from page 14

musical instrument, the vocal ensemble, to make beautiful music. They can sing parts and get them right. With this ability, as stated above, they are prepared to hear and appreciate the harmonic content of the music made by others. It is more than doubtful if they can accomplish these things before being able to sing parts. Not all are able to hear parts, even when able to sing them. This should give us pause, and make us wonder how efficiently we are spending the time of the pupil when we ask him to listen to the harmonies of others before he is able to make them himself.

The most valuable part of school music is the vocal ensemble; it takes in everyone, it is well worth while in itself, and it leads to everything else musical.

Boston, Mass. — Boston Civic Symphony Orchestra, conducted by Joseph Wagner, will give a concert at Jordan Hall, Sunday, March 16, for the benefit of the guarantee fund of the 1930 New England High School Festival Orchestra. The concert will be sponsored by the In-and-Out-Boston Supervisors' Club. Boston Civic Symphony Orchestra is held in high esteem by the public and critics. Mr. Wagner, who is assistant director of music in the Boston Public Schools and a member of the faculty of Rutgers University Summer School, although still a young man as years go, has made a marked impression as conductor of the Civic Symphony.

(SEE OPPOSITE PAGE)

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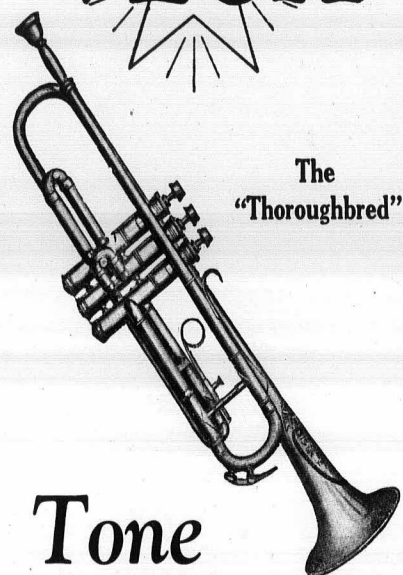
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You Can Take It or Leave It

By ALFRED SPRISSLER

Operatic Italian for the Casual Music Lover

A: *to, at, for, on, near, or till.* The last is not the old name for a cash register, but the preposition. When sung with much gusto by the tenor, this syllable means the soprano is in the offing.

AMORE: *love.* This word is most frequently used on the slightest provocation, for all Italian operas have it for the central idea, if any.

BACIO: *kiss.* This word is usually preceded by a long *A*.

CHIESA: *church.* In spite of its similarity to the English word "cheese," as Mark Twain pointed out, it doesn't sound like it. It sounds like anything else.

CUORE: *heart.* The opera was made for the Italian language. *Cuore, amore,* and *fore* occur together at least ten thousand times with variations in every opera.

DONNA: *woman.* No comment need be made here.

ENGANATO: *deceived.* Most Italian operas always have someone who is either deceived or deceiving. In any case, it is the audience that is deceived the worst.

FIORE: *flower.* Somebody is always handing someone else a flower. The word is easily recognizable because it is always accompanied by a property rose, made of red flannel, and a trill on the flute.

VINO: *wine.* It is remarkable the fondness librettists had for this word, because they always managed to get at least one drinking scene with accompanying boisterous songs in every opera.

Various sounds, such as *wub-nub-wa*, are used by tenors and baritones for gaining momentum for high notes. The Italian language, because of the extreme pliability of spaghetti, is very flexible, and numerous are the sounds a singer can use without their meaning a thing.

Things I Don't Like in New Music

AMERIKESKIZZEN, tone-poem by Stoyan Sdrojcoff, for fifty trap drums, C-clarinet, one blues singer, one Klaxon, and a riveter.

It is remarkable that nowhere in *Die Neue Zeitungen von Gelehrten Sachen* for the year 1745 is there any mention made of Stoyan Sdrojcoff, who has just published, through Messrs. Wood & Scantling, of Lumberville, Pa., his modernistic tone-poem *Amerikeskizzen*. This omission, lamentable as it is to the student of toxicology, may be attributed to the fact that a myopic proofreader on the *Acta Eruditorum*, a yearbook of philosophical achievement, in the year 1697 spelled Sdrojcoff's name "Sdrocoo," which was carried over into that monument of Magyar learning, the *Bécsi Tavaszétkönyve*, as Sdrojcoff.

So little is known of Sdrojcoff's early life that we are unable to blame either heredity or environment for this work. It has been, however, well authenticated that his name really was Baron Karl Friedrich Amadeus Greiherr König von und zu Warthausen, and he is alleged to be related, on the distaff side, to Hugh Alpheus Dunkle, of Penn's Neck, N. J.

It is alleged that Sdrojcoff composed the present work in the summer of 1804-97 while the uproar attending the publishing of Sigmund Zsats's *Letters from a Japanese Beetle to his Children* was in full career. This is said to have influenced Sdrojcoff, then writing in the *Allgemeine Zeitschrift Gegenwärtiger Wissenschaft*, in Bounderby-on-Oaf, Cadshire, England, under the pseudonym of Horace Greeley. But this, however, is denied by Rufus Wint, who maintained that the man using the name Horace Greeley was none other than Cagliostro, or Joseph Balsamo, who had fled from the continent in a barrel of crockery consigned to Nick's Light Lunch, Hatboro, Pa.

After ten years of teaching the Georgian language, a tongue of which he was completely ignorant, at the Semiquaver School of Stuttering, Wycombe, Pa., Sdrojcoff learned to stutter in a very creditable fashion, a thing that stood him in good stead when he played trumpet in Modestus Josephus Waltz's Symphonic Jazz Band at Jiggs Corners, Pa.

All this material, later to be incorporated into the most outstanding musical composition of the week, homogeneous in the aggregate as it seems to the casual observer, served to advantage when he set about setting down his great work. Meticulous indagation of the principal and ancillary themes impress one that the composer's propaedeutic instruction was providentially the apodictic preparation requisite for the masterpiece.

This brings us down to periods with which we all are familiar. The very next year Sdrojcoff was called to the

*Bécsi Tavaszétkönyve: Viennese Telephone Book.

chair of Comparative Pessimism at the University of Salamanca. From then until the appearance of his work, his history is occult. It is rumored he became a Rosicrucian, but correspondence with officials of the Ajax Cork Works, at Sorrel Horse, Pa., fails to reveal any trace of the talented composer.

At the première in the Bowl of the Royal College of Mines, Stockholm, Sweden, the reverberations of the bass drums completely cracked the bowl, thereby inventing crackle glaze, for which the composer was invested with the double cross of the order of the Stor Oelfisk, the most coveted of Swedish decorations.

Critics vary on the content and meaning of the work. It is agreed by the majority, however, that it represents the primal urge of the cosmos superimposed upon the struggles of the helices of the first natural point in their spiral course, the whole being underlaid with the vibratory impulse of the universal and occumenical Om. Added to this, one hears at times the electrical crackle (Ohm), represented by the C-clarinet played without a reed, and plugged with a rubber bath sponge. This lightning motif is aided in the crescendo passages by the blues singer chanting the Vedic hymn beginning:

"Agnim ile purohitam yajnasya devamritvajam."

Obsolete Musical Instruments

5. THE SACKBUT

THE history of this obsolete instrument is lost in the dim mists of antiquity. Manuscripts of the fourteenth century have representations of musicians, looking quite distressed as to cheeks and wind supply, playing instruments alleged to be sackbuts. They were, as all know, the forerunners of the modern trombone, although in Professor Doctor Wilhelm Altmann's *Catalogue of Chamber Music Works Published Since 1841*, a compendious work from the publishing house of Carl Merseburger, in Leipzig, there is mentioned a sonata for piano and sackbut, by B. Schroen, opus 40.

The term is French, the original form being *sacqueboute*, from the old French *sacquer*, to pull, and *bouter*, to push. The English is different however, and originated in this way. A strolling trombone player, in ancient times, was playing at an inn. The assembled rustics commented variously. "Ouns," quoth one, "it soundeth as a butt of sack." A *butt* is a barrel, and *sack* was a kind of wine, hence the allusion was clear. To his untutored ears the trombone sounded like a butt of sack being rolled down cellar. The English, finding *Sackbut* easier to pronounce than the French *sacqueboute*, brought the word into popular use.

Latest Developments

CLARINETISTS will burst into a psalm of praise when they learn that Robertus G. Chowning, world famous umbrella handle turner of Bouse, Yuma county, Arizona, has obtained a patent on his reversible clarinet, an invention destined, according to the inventor, to revolutionize clarinet playing.

"It is unfortunate but true," said Mr. Chowning in a recent letter, "that clarinetists have to carry two clarinets, in A and B-flat, respectively. At least, if they don't carry they have to have them, for many reliable business houses will not tolerate a clarinetist who has only one clarinet. Besides, smart clarinet players, at Nice, Paris, the Lido, and all the truly smart places where the elite congregate in avoiding the trite, the prosaic, and the commonplace, will follow the tendency toward the use of two clarinets."

Mr. Chowning's invention has employed a little known principle of problematics (see Encyclopedia Britannica or your local telephone directory). The new instrument looks like a normal B-flat clarinet, and to all purposes it is. But should a quick change to A be desired, the player merely reverses the instrument, putting the mouthpiece on the end where the bell was, and vice versa. The results are surprising.

Things Not Worth Knowing

—The wedding of James Viola and Anna Haydn took place in Philadelphia last month. Such a marriage is certain to be harmonious.

—Herman Hoot is a well-known cornetist of Tomato, Mississippi—beg pardon—Mississippi County, Arkansas.

Serioso Ma Poco Leggermente

Continued from page 5

and bands. One solution to the problem as to the orchestral players is the fostering of community orchestras and of municipal symphonies in which they may play their part. As to the young bandsmen, if they go into industrial work they may find their place in one of the industrial bands—a rapidly growing field. Or, perhaps, a lodge band may be their musical outlet in social life.

Without a revival of interest in home-music, however, it is pointed out by Mr. Clark that the situation will not be entirely relieved. Fortunately, it is his belief, the interest taken by parents in school music work is creating a condition favorable for this revival:

What with the mother's reawakened musical activity and with the father's newly created enthusiasm for music there is set up a very happy relationship for linking the two generations in spontaneous family music. In this we may include not only the standard vocal music and the chamber music in which the young school instrumentalists will perform with their parents but the more informal light music of the day, in the composition of which America certainly leads the world.

The article ends with a plea for the piano, that erstwhile king of parlour festivities who too often today, and when not already traded in for an iceless refrigerator or a sun-ray lamp, is allowed to sit glum and silent in his corner while the radio or the talking-machine carols lustily away, hour on hour, day on day, week on week. It is claimed by Mr. Clark, and rightfully in our opinion, that the piano must play an essential role in home-music, and that its value as a social center in the home is too greatly overlooked.

We subscribe to all that Mr. Clark has to say, adding only that in our opinion every ounce of energy possessed by those interested in music as a "handcraft" must be bent to putting the program over. To overcome the ideal of effortless amusement so prevalent today is no small task. It is best to realize this, and to act accordingly. — N. L.

FREDERICK A. STOCK has four times received the degree of Music Doctor. He has also been decorated Chevalier of the Legion of Honor by France. Still further recognition has by this time no doubt been accorded him, because we read in press matter sent out by one of the large broadcasting companies early in January that "Dr. Frederick Stock, veteran conductor of the Chicago Symphony Orchestra, will add a fitting climax to twenty-five years of musical endeavor, on Sunday, January 12, as he directs his world-famous organization in a concert played for an audience of unseen thousands in the Standard Oil Hour. . . ."

Somewhat belatedly, to be sure, we offer our congratulations to Dr. Stock on this soul-stirring event—this cherry in the cocktail of achievement, so to speak. Now, indeed, can it be said of him that truly he has not labored in vain! — N. L.

A. H. M. of the *Boston Transcript* has the following to say in part of Carl McKinley and his *Masquerade*, recently given a performance by the New England Conservatory of Music Orchestra under the baton of the composer:

"Masquerade" is full-voiced composition for large modern orchestra. It does not search out the remote "isms" of the day for its "originality"; nor does it invent a new "ism," favorite sport of young composers nowadays. But originality in the older sense it has, for the stamp of personality is upon it, just possibly also another stamp that places it definitely west of the Atlantic. For it draws upon jazz as a sensitive and schooled musician would draw upon it, and that jazz is not "European jazz" either. It is a music of an abounding vitality, a music that warms the hearer rather than repels him. The analyst will note that it is well made, expertly orchestrated. Mr. McKinley as conductor makes no less favorable impression than his music. His beat is definite without being too angular. His rhythm possesses that vital flexibility without which one prefers to throw a conductor out of court entirely. He has, further, an entire control of his orchestra. There were no loose ends last evening. He conducted his piece from memory. And one felt when it was over, that one had heard a performance which fully revealed that piece. It was warmly welcomed by an enthusiastic audience. It has already, one may add, gone the rounds of several of the orchestras of the country; and Mr. Gabriilowitsch is playing it "en tour."

Mr. McKinley just recently joined the faculty of the New England Conservatory to fill the place left vacant by the death of Stuart Mason.

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IN BOSTON

By CHARLES REPPER

THE sensation of recent Boston Symphony concerts has been the performances of Ravel's *Bolero*, first played in this town a short time ago, and repeated on a late program. If I may use the vernacular in speaking of a symphony concert, I should say that the *Bolero* was a "hit", or that it "went over big", or that the audience plainly considered it a "wow"! The almost unrestrained applause that greeted Mr. Koussevitzky and the orchestra after the performance of this piece calls for some stronger expression than "there was a large and enthusiastic audience."

For anyone who has not heard about the *Bolero*, I may say, briefly, that it consists of a piquant melody in bolero time, repeated over and over for about fifteen minutes, beginning in an almost inaudible pianissimo and increasing in volume by skillfully planned orchestration, little by little, until the final repetition becomes a resounding fortissimo.

The tempo of the dance is quite deliberate (considerably slower than we have been accustomed to hearing the *Bolero* of Moszkowski, for example), and the tune, itself, although engaging enough, is not what puts the piece across. The effect on the audience is produced by the "exciting monotony" of the unvarying rhythm, which is kept up for the entire fifteen minutes, combined with the gradual crescendo, leading always toward the final crash.

The effect of the *Bolero* is produced by quite obvious means, and for once the symphony audience heard a new work by a modern composer that it could understand at the first hearing without the need of explanatory lectures showing where the first, second, and other themes, were, and whether the work was in good, bad, or sonata form, etc.

It often happens with music very easily understood at the first hearing, that it proves to have less interest at subsequent performances. This is especially true of music in which an important element is surprise: just as the surprise in a good joke cannot often be duplicated.

Opinions probably differ, as usual. Some people said that the *Bolero* was less interesting in its second performance on Friday afternoon, so I confess I went to hear its repetition on Saturday evening, prepared for an anti-climax. Whether I could hear the *Bolero* ten or twenty times with equal enjoyment, I can't say, but I was rather agreeably surprised to find that I enjoyed the second hearing quite as much as the first—even a bit more.

At the first performance, curiosity as to what was going to happen next was stronger than critical attention; but at the second hearing it was possible to take more notice of the texture of the music as it progressed. It is difficult to say whether the composer or the orchestra is the greater artist. Ravel certainly scored the piece with the consummate mastery of the orchestra that is one of his chief distinctions. Every repetition of the tune is reinforced just enough, but never so much that the crescendo gets ahead of him, and his different harmonizations of the melody are deftly varied, yet never labored or forced.

On the other hand, what control an orchestra and its conductor must have to maintain an unvarying rhythm and a gradually increasing crescendo for fifteen minutes!

The snare drummer, for example, plays two alternating measures, and these almost alike, too, for the entire duration of the piece. A job for a steady hand and a

keen ear, that! It is enough to say that Mr. Koussevitzky and the orchestra met Ravel half way, and the result was highly satisfactory.

But there was one reflection caused by the *Bolero* that I should like to put down, and I should like to make it plain that it is not to be regarded as in any way derogatory to the piece. In the symphony audience there are, I feel perfectly sure, many of the serious musicians and concert-goers who are continually to be heard maintaining that jazz has no place in real music, and that one thing alone would be sufficient to shut it forever in outer darkness; namely, its failure to have the rhythmic variety that (according to said critics) music must have if it is to be admitted into the sacred fold.

Now I venture to say that I have heard as much, and probably more, jazz than the average serious frequenter of symphony concerts, and yet I have never heard a jazz orchestra of any pretensions to good standing play one theme over and over for fifteen minutes with no change of key, and with only two drum patterns, and these but slightly different.

Ravel does make one modulation, but not until the final section, when, of course, it is immensely effective after the fourteen minutes of one key; but that is not the point. The point is that the highbrows are praising Ravel's effective monotony, whereas only scorn and derision would greet any American composer who did a similar stunt with a native dance tune. Ravel is a foreigner, and the bolero is a dance that most Americans have never seen; so that makes it all right. There are jazz melodies, blues, quite as engaging in their way as this *Bolero*, and quite as able to stand impartial musical analysis, but even in the most brilliantly varied arrangements given them by the artists (I use the term advisedly) who score for orchestras like that of Paul Whiteman, they would be ruthlessly stamped on, if offered at a symphony concert, by the selfsame persons who are now raving over the "kick" they got from Mr. Ravel's *tour de force*. If Thackeray had only lived long enough to attend symphony concerts, what a jolly chapter he could have added to his *Book of Snobs*.

An amusing slip was made in the audience recently, while the symphony was playing Rimsky-Korsakoff's musical picture, *Sadko*. I have often marvelled at the degree of musical intelligence attained by the regular symphony audiences as shown by their knowledge of when *not* to applaud in the course of a symphony, or other work in cycle form. Our conductors have been successful in teaching the audiences this much of concert deportment, though they have not yet discovered a way of getting the late stragglers to be on time.

But the other night, a measure rest that Rimsky had carefully contrived for heightening the effect of a preceding crescendo was broken to bits by unexpected applause from one lone pair of hands—feminine hands, too, if my ear was correct; not those of a tired business man.

The chords immediately preceding the pause were, to a musical ear, so obviously not those of a final cadence, that the inference to be drawn was either of some untutored barbarian by mistake having obtained admission to the holy precincts, or else of the lady, fair or otherwise, possibly fallen asleep, and awakened, as can happen, by a sudden silence following protracted sound, concluding suddenly that it must be the end of the piece and that by applauding justly she might fool her neighbors into

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Song Without Words.

PAOLO CONTE, Op. 74.

Andantino.

PIANO

p e ben marcato la melodia

legato

cresc.

a tempo

rit.

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25

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MELODY

First system of piano accompaniment for 'Far Away Isles'. It features a treble and bass clef with a key signature of one sharp (F#). The music includes dynamic markings *f*, *p*, and *rit.* along with fingering numbers 5, 4, 3, 2, and 1.

Second system of piano accompaniment. It begins with the instruction *Più mosso.* and includes dynamic markings *mf* and *marcato*. Fingering numbers 5, 4, 3, 2, and 1 are present.

Third system of piano accompaniment. It includes dynamic markings *mf* and *marcato*. Fingering numbers 4, 5, 4, 5, 4, 3, 2, and 1 are present.

Fourth system of piano accompaniment. It includes dynamic markings *mf* and *rubato e dolce*. Fingering numbers 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, and 5 are present.

Fifth system of piano accompaniment. It includes the instruction *più mosso e cresc. poco a poco* and dynamic markings *f*. Fingering numbers 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, and 5 are present.

FAR AWAY ISLES

Words and Music by
CHARLES REPPER

First system of vocal and piano accompaniment. The vocal line is marked *Dreamily* (♩=76), *(retard)*, and *p* (♩=66). The piano accompaniment includes dynamic markings *p* and *retard*. The lyrics are: "O - ver the bor-der of Deep in the heart are un-".

Second system of vocal and piano accompaniment. The vocal line includes the lyrics: "sea and sky Is lands of end-less en- chant-ment lie; chart-ed lands Fair - er than del-i- cate cor- al strands;". The piano accompaniment includes dynamic markings *p* and *r. h.*

Third system of vocal and piano accompaniment. The vocal line includes the lyrics: "World of flam-ing birds and flow - ers, Sun-warm d sands and moon-lit bow - ers. South - ern seas of dream's cre-a - tion, Is - lands of im - ag - i - na - tion." The piano accompaniment includes dynamic markings *p* and *retard*.

Faster, but not hurried
(♩ = 104) with smooth and flowing rhythm

Far a-way isles, I dream but of you,

Far a-way days by South-ern seas of mag-ic-al blue,

Far a-way nights heath star-jew-el'd skies, And the

MELODY

28

Continued on page 37

Shadowgraphs

PHOTOPLAY USAGE
Light neutral scenes

SCÈNES DES SILHOUETTES

NORMAN LEIGH

PIANO Moderato

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29

MELODY

Musical score for page 30, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). It includes dynamic markings such as *mf*, *cresc.*, *ff*, and *f*. The piece features several triplet patterns in both hands.

* The small notes on upper staff may be played by the left hand, omitting regular bass part

MELODY

30

D. S. al then *Trio*

Continued on page 35

Blue Sunshine

WALTZ

GEORGE L. COBB

Musical score for page 31, titled "Blue Sunshine" by George L. Cobb. The score is for piano and includes the tempo marking "Valse Moderato". It consists of seven systems of two staves each. Dynamic markings include *mf*, *cresc.*, *f*, and *mf*. The piece features a variety of chordal textures and melodic lines.

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31

MELODY

First system of musical notation on page 32, featuring piano accompaniment with a *cresc.* marking.

Second system of musical notation on page 32, featuring piano accompaniment with *ff* and *cresc.* markings.

Third system of musical notation on page 32, featuring piano accompaniment with *ff* markings.

Fourth system of musical notation on page 32, featuring piano accompaniment with first and second endings.

Fifth system of musical notation on page 32, featuring piano accompaniment with *mf* markings.

Sixth system of musical notation on page 32, featuring piano accompaniment with *cresc.* markings.

Seventh system of musical notation on page 32, featuring piano accompaniment with *f* markings.

First system of musical notation on page 33, featuring piano accompaniment with *mf* markings.

Second system of musical notation on page 33, featuring piano accompaniment with *cresc.* markings.

Third system of musical notation on page 33, featuring piano accompaniment with *f* and *mf* markings.

Fourth system of musical notation on page 33, featuring piano accompaniment with *p-ff* markings.

Fifth system of musical notation on page 33, featuring piano accompaniment.

Sixth system of musical notation on page 33, featuring piano accompaniment.

Musical score for page 34, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). The key signature is three flats (B-flat major or D-flat minor). The music includes various dynamics such as *mf*, *f*, and *mf*, and articulations like *crasa*. There are first and second endings marked with '1' and '2' at the end of the piece.

MELODY

34

TRIO

Musical score for page 35, featuring a TRIO section. The score consists of seven systems of two staves each (treble and bass clef). The key signature is three flats. The music includes various dynamics such as *mf-f* and *f*. There are first and second endings marked with '1' and '2' at the end of the piece. The score features several triplet markings in the treble clef.

35

MELODY

MELODY

36

37

MELODY

Nº 11

Dramatic Tension

HARRY NORTON

PIANO

Andantino con passione

poco rit.

u tempo

Agitato con moto

MELODY

38

molto rall.
D.C.al

ff marcato e molto meno mosso

dim.

p

rit.

marcato

p

39

MELODY

Tempo I

p ben marcato la melodia

legato

cresc.

a tempo

rit.

cresc.

p

rit. e dim.

due pedale

MELODY

40

thinking that she had been paying close attention.

Which is the greater musical depravity, inability to differentiate between a pause for effect and a final cadence, or inability to keep awake? I leave it to my readers. Incidentally, the music critic's custom of never applauding has protective advantages in addition to keeping the public guessing until the naper comes out.

Now that another concert season is in full blast, those who journey out to Symphony Hall, Jordan Hall, or the Opera House, with the intention of hearing and, if possible, enjoying an evening of music, are again confronted with the familiar problem of reaching their destination in time for the "kick-off," to say nothing of arriving in a suitable frame of mind in which to appreciate the program.

If you are one of the fortunate concert-goers who possess a motor car, or can cheerfully add the price of taxis to concert tickets, you may not be interested to read farther. But if you are not so affluent, you already know through experience that the allusion in the first paragraph is to the Huntington Avenue street car service. That thousands of concert-goers depend on this line to reach our concert halls is only too evident to all fellow-sufferers.

There are three cars that run from the subway out Huntington Avenue past Symphony Hall, Jordan Hall, Brown Hall, Repertory Hall, and the Opera House. Two of these cars go to suburbs far beyond the concert hall district, are usually packed with travelers to these remote points, and run at very irregular intervals. The third car is a shorter haul, but also runs very "tempo rubato" with long sections of "measures rest". As nearly as its schedule can be surmised, it runs out on Monday, Wednesday, and Friday, and back on Tuesday, Thursday, and Saturday.

Should you be down town so that you can start from the Park Street subway, where the run of these cars commences, you may be able to get on a car, if you have not lost your school or college technic in "going through centre", or if you are in good bargain-counter form.

But it is a different story if you have to catch your car anywhere between the Public Garden and Massachusetts Avenue. Standing on a cold, windy corner, you know by bitter experience that the longer you have to wait for the car (anywhere up to ten minutes), the more certain it is to be already so full that even a sardine would at once despair of getting on. Crowds, bound for the two suburban points for which these cars are headed, collect so rapidly in the subway that a gap of a few minutes ensures all space being completely filled before leaving; so what chance has the unfortunate individual who tries to board the car further up the line? The short haul car is your only hope, but that runs very infrequently, and when there is a boxing match or an auto show at Mechanics Hall, that car, too, is jammed to the doors before leaving the subway.

The running time from the Public Garden to Symphony Hall would not seem to be more than ten minutes, and yet the uncertainty of how soon you will be physically able to board a car, together with traffic stops, make it advisable to allow about forty minutes for the expedition, if you wish to make sure of not having to stand in the corridor of the concert hall during the opening number. And after waiting half that

time in the Boston East Wind and spending the rest packed into a car, like matches in a box, with a crowd of your fellow men whom the Bible tells you should love, but whom at that time you nevertheless cordially detest, you arrive at the hall, perhaps in the right mood for Stravinsky's savage *Rite of Spring*, but hardly for the quiet contemplation of abstract beauty.

In fact, there are stormy nights on which some of us decide that if we have not the price of a taxi, we will very likely not get sufficient spiritual benefit to counteract all this physical strain, and so we stay home instead.

But whenever I do try to get somewhere at a specified time on one of these car lines, I amuse myself composing a letter to Mr. Edward Dana of the Boston Elevated System in answer to an editorial of his that I came across, one day, in a small magazine printed by the "Elevated" for the benefit of its employees.

At the head of the page is a quotation from Darwin, "A man who dares to waste one hour of time has not discovered the value of life." "You have heard of late," now continues Mr. Dana, "a great deal of talk about conservation of this and that, particularly cutting out waste of material. That is important, but with the vast expenditure for time on the Boston Elevated Railway, it is even more important to save time. . . . Let us say in round numbers that our annual time cost is \$17,500,000. A saving of only 1 per cent of this would cut costs by \$175,000 annually. . . . The trouble with all of us is *lack of imagination* in realizing that time and materials are MONEY—GOLD. *If we could see the equivalent of an hour's time in gold dust . . . it would change our attitude entirely.*" (The italics are mine.)

Now I have never gotten round to writing that letter to Mr. Dana, but what I was going to say to him was that I happen to have a very good imagination, and many are the times I stand on the street corner visualizing as a nifty little pile of gold dust the valuable time that the Boston Elevated has made me lose on account of irregular and over-crowded cars.

Indeed, I often feel that if the Boston Elevated allowed me to ride free for the rest of my life, it would not compensate for the value, in gold, of the total time I have had taken from me in forced waits for cars. I'm sure that careful computation would show that in the total time I have spent in the last fifteen years waiting for Boston Elevated cars I could have written two grand operas, five and a half symphonic poems, twelve musical comedies, and 792 theme songs, and I am sure my readers (assuming any have read this far) will agree with me that they could have gone to Carcassonne with the pile of gold dust that has been taken from them, grain by grain, day after day, in this sort of legal and approved hold-up.

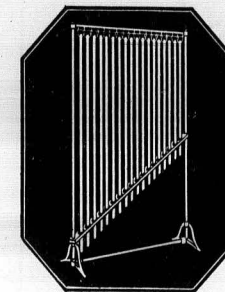
In October, *in re* the ban imposed on Eugene O'Neill's *Strange Interlude*, I had occasion to comment on the eccentric workings of censorship in Puritan Boston. At that time I made reference to some of the things setting easily under our censors' vests that were I in their position would have caused far more uneasiness in my pneumo-gastric center than would have resulted from the O'Neill opus.

Just recently this matter was brought sharply to mind on witnessing a celluloid musical comedy into which had been introduced a dance number that revealed in intimate detail the sort of hoofing common enough at the whoopees thrown by Eastern potentates, but hitherto, at least in such abandon, denied the scrutiny of our five-and-ten salesladies and their escorts.

The only official attention this delightful bit received was the ukase that it be deleted on the Sabbath!

—N. L.

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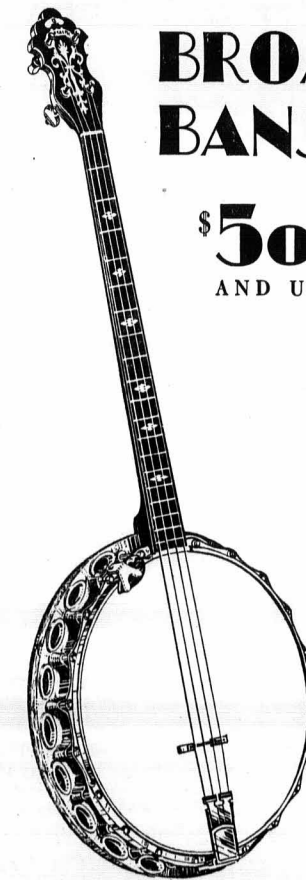
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The Girl in Bands

Continued from page 9

playing local clubs and banquets in Indianapolis. Their success was immediate. Soon the "whole town was talking" of *The Brick Tops*. It does not take long for local fame to spread to national proportions, and so much in demand became the services of this organization that Mr. Green, the ever alert manager, augmented his little band to fourteen, the new members being recruited from New York to California, and in March, 1927, *The Brick Tops* started their first transcontinental tour, heading the big time vaudeville circuits. Their record is unequalled. Since their start, they have worked continuously, and in the past 100 weeks they have played to over two and one-half million paid admissions. They have appeared in the *Palace*—New York City's finest theatre—twice in the past year. They were kept working twenty-two weeks in the leading theatres of New York City, without leaving the city, and recently they were the feature on one of the biggest vaudeville bills in Philadelphia, making the seventh week they had played there in fifteen months.

Bobby Grice, the dynamic and versatile leader, is perhaps the youngest professional orchestral conductor in America. She is only twenty-one years of age, yet she plays piano, clarinet, and drums, besides being a good dancer and singer—and she does all these things well. Miss Grice has personality-plus. She is richly endowed with the indefinable something that Elinor Glynn has seen fit to call "It."

A Star Player

A feature of this organization, and one that causes no end of comment among musicians, is a young girl, Miss Orrel Johnson, who plays more cornet than any woman soloist before the public today. She is so small appearing that her superb artistry is all the more surprising. She is not over five feet tall, and doesn't look a day over sixteen. She is introduced by the leader, and before she has completed the cadenza to Herbert Clarke's famous fantasia on *Carnival De Venice*, you realize you are listening to one of the world's virtuosi. She plays these very difficult variations more nearly approaching in manner the great cornetist who wrote them than anyone I have ever heard.

Miss Johnson has two things that are most important for the success of a soloist: an unusually fine tone with a rich singing quality, and an unlimited technic. Her intonation, phrasing, and execution, of this most difficult cornet solo, are faultless. After hearing her it is easy for one to understand why John Philip Sousa pronounced Miss Johnson, "the finest lady cornetist he had ever heard", and also why such a well-known authority as Mr. Rehrig, trumpeter of the Philadelphia Symphony, should marvel at her talent.

The Brick Tops are composed of fourteen girls who play the most difficult modern arrangements, and are in their field what Paul Whiteman is in his. If I were asked to account for their success I would sum it up something like this: An exacting musical standard, unusual arrangements, constant improvement of individuals and sections of the orchestra, daily rehearsals, and the fact that the girls are selling music, rather than a vaudeville act. Each little detail of their playing is carefully scrutinized in every concert, and this has

earned for them the following comment by Charles D. Isaacson, well-known New York critic—"Without question the outstanding girl orchestra in America."

I think the phenomenal achievement of *The Brick Tops* has plainly demonstrated that girls can make good on band and orchestra instruments; hence, I say it is certainly worth while for any girl or boy to study music through these mediums. There are hundreds of such organizations as the orchestra under discussion, of a somewhat lesser caliber, filling positions throughout the country, or traveling the big circuits of vaudeville. Besides drawing fine salaries—much more than they could hope to get with the same amount of ability in other lines—they are also seeing the world, and enjoying the broadening and educational experience of travel. So successful has this unit become, that its organizer and trainer has put two more girl bands out. *The Blue Belles* is the name of one band, which is now touring the western coast, and the *Flying Flappers* is another group of fourteen girls that, while just recently launched, is on a meteoric rise to success.

Some time ago I attended a concert given by the St. Michael's School Girls' Band of Chicago. This is one of the ten bands Mr. Berringer has organized and trained. I wish some of my musician friends could have heard and seen that concert, for it was a feast for the eye as well as the ear. If you had been in attendance, you would have seen in this group of players the finest deportment and discipline imaginable. You would have seen seventy-two young and beautiful girls, all dressed alike, come on the stage in a well-worked out formation—each holding her instrument at a given, set angle, according to the section to which she belonged—and the entire group take seats as one person. Then, as the director raised his baton, you would have seen every instrument raised in perfect unison to playing positions, just as though the entire band were controlled by some hidden automatic machine. As Mr. Berringer's stick descended, you would have heard real teamwork when the ensemble attacked the opening note, and you would have received a super-thrill when, like a big organ, it hit a thundering climax, triple forte. You wouldn't have thought girls could have achieved it, but there they were alive and real—doing it, and doing it well.

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CHICAGOANA

By HENRY FRANCIS PARKS
Chicago Representative 64 East Van Buren Street

AFTER an absence of several months, the *Chicagoana* column again appears. This absence, while probably welcomed by many, was involuntary, the writer assures you. He has been so busy with the very necessary matter of earning a living, and doing that very thing along lines to which he was unaccustomed, that extraneous matters simply had to be thrust aside.

Twenty years in the show business almost places one in a groove in life's scheme of things. The robotization of music in the theatres compelled a complete metamorphosis of my musical personality and talents to suite new and strange fields and conditions—in other words, a career in a broadcasting studio. Were I ten years younger this change might not have affected me in the slightest, but at thirty-four it did take quite a while to adjust myself to conditions.

With the exception of two weeks, for the past ten months I have not touched an organ. During the two weeks referred to, the Union permitted me to double, but certain difficulties growing out of the fact that there existed a staff organist ruined that special permission, and my organ broadcasting was short and sweet. The remainder of this time I have played piano and flute, acted as general program director, heard hundreds of auditions, written countless continuities, announced the major *pieces de resistance* on our programs, and, finally, given an elaborate talk on music and musicians once a day for over four months. The preparation of the last item was a two-hour job daily in itself. Besides these duties at WCFL I have concluded a new suite for symphony orchestra, which will have its première in the early part of this year, and published a song and a new solo for piano.

So, if I have been somewhat remiss in my obligations to my good friends of the *JACOBS MUSIC MAGAZINES*, I believe you will all forgive me. It has taken time to readjust myself to these altered conditions, as stated before, but now I believe that I shall be able to run on better schedule than before, and expect to be with you each month without interruption.

The general situation around Chicago, although nothing in its character like two years ago, nevertheless shows that the readjustment of conditions is an actuality and quite complete. There is no longer that bee-hive restlessness greeting one upon entrance to the musical schools and colleges. A quiet, almost funereal dignity, perhaps more apropos of such institutions, greets one instead. The business that the teachers now accumulate is steady, sure, sound! Those who are studying music are in it for a life profession, and not because of any ephemeral ideas of its commercial possibilities.

Enrollments are down 40%, which is not a grave situation. A teacher now has an opportunity to teach leisurely and conscientiously—an impossibility in the old days of bustle and haste. Perhaps the quality of the finished material will show a marked improvement because of it. Who knows? That will, of course, require at least two more years to completely establish itself as a proven fact.

The various musical institutions are vying with each other for business. That's human and quite natural. Several changes in the personnel have been made, some certain school losing a prestige, another gaining it. The neighborhood teacher has lost very little, for music appreciation taught in the public schools has increased the interest ordinarily latent in the home, and greatly aided the neighborhood teacher. Children want to excel their classmates today and are willing to take private lessons in order to do so. When I was a boy it was considered very effeminate for one of my sex to study a musical instrument unless it was a drum, and only furtively and clandestinely could one dare to study music. The new order has changed all this. Music is obligatory to a certain degree in Chicago public schools, and this is as it should be.

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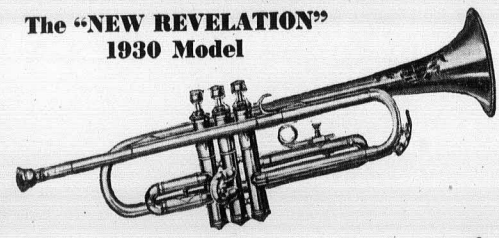
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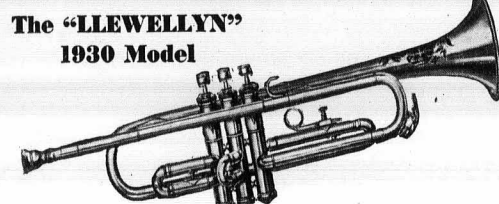


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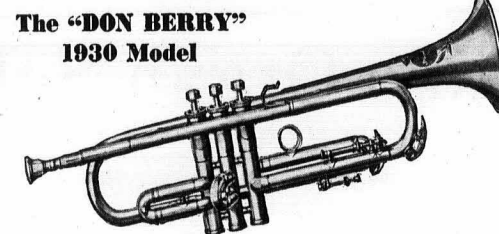


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A few short shots of Chicago personalities: Al Kvale, the Jazz Jester, is at the Oriental; Bobby Meeker & His Orchestra is at the "Bal Tabarin"; Hotel Sherman; Ruggiero Ricci is appearing in violin recital at Orchestral Hall; Chicago's musically erudite have recently finished entertaining Alexandre Glazounoff, the famous Russian composer and conductor, who also appeared while here with the Chicago Symphony Orchestra; The Chicago Civic Opera Company shows an ever-increasing number of Americans in its singing cast . . . the greatest orchestra and company since its foundation; Charley Straight and his orchestra are at the Marigold Gardens; the Cinema Art Theatre presents Shiraz with the announcement: "You'll like this most unusual of Chicago theatres. The Musical Ensemble plays only classical music — no jazz." Benny Meroff and orchestra are on the Granada stage, while Joey Ross and his band, at this writing, are at the Marbro Theatre; Lou Kosloff is M. A. at the Uptown (master of ceremonies, not Master of Arts, though Lou is one of the very few M. A.'s who is a genuine musician in spite of this handicap); Mark Fisher is featuring Ernest Pechin, our virtuoso trumpet friend, at the Paradise; Frankie Masters and his musical columns are at the Tivoli; Henri Kater is featured on the organ at the New Pantheon; Ulderico Marcelli and H. Leopold Spitalny are still at the Chicago; Edward Eigenschick is the new "official" organist of the Chicago Symphony Orchestra . . . a profound artist and a lovely fellow; P. Marinus Paulsen and the Peoples Symphony Orchestra are going over big under management of Harry Zelzer; Raymond Girvin, the Girvin School, and the Girvin Orchestra, are making strides and doing things.

I could go on for another page but won't take up any more of your time. The music business is not so bad after all in Chicago for a musician. And what a wealth of meaning there is in that sentence!
Be with you next month.

PIANO Classes and the Private Teacher is a forty-four page pamphlet, issued by the National Bureau for the Advancement of Music, 45 West 45th Street, New York City, designed, in the words of C. M. Tremaine, director of the Bureau, " . . . to set forth all the facts of instruction on the piano in an impartial manner, for the consideration of the teacher and for her assistance in case she should desire to inaugurate the classes herself." The original draft of the pamphlet was prepared by Miss Ella H. Mason, who, before associating herself with the Bureau, taught piano classes for nine years in the public schools of Rochester, N. Y. In the form in which it now appears, however, it represents the joint work of a special piano committee of the Music Teachers National Association consisting of: Harold Bauer, Concert Pianist and Teacher; Rudolph Ganz, Concert Pianist and Teacher; Will Earhart, Director of Music, Public Schools, Pittsburgh; George H. Gartlan, Director of Music, Public Schools, New York City; Russell V. Morgan, Director of Music, Public Schools, Cleveland; Addye Yeargain Hall, Normal Teacher of Class Piano Methods, formerly Junior Dept. Chairman, National Federation of Music Clubs; Ella H. Mason, Normal Piano Class Teacher and formerly teacher of piano classes, Rochester Public Schools; Joseph E. Maddy, Director of Music, Extension Dept., Univ. of Michigan; William Arms Fisher, President Music Teachers National Association; and C. M. Tremaine, Director National Bureau for the Advancement of Music.

Quite explicit instructions are given for the formation and conducting of classes, including specimen Announcement Forms, Application Cards, and Home Practice and Piano Report Cards. All piano teachers, who, either because they feel that class instruction is inimical to their interests, or because they are contemplating taking up the work, should be in possession of a copy of this pamphlet. The National Bureau issues additional information on the subject, which is contained in the following: *Piano Classes in the Schools; Guide for Conducting Piano Classes in Schools; Shall Piano Class Instruction Be Given in Our Schools?; List of Institutions Offering Normal Courses in Piano Class Methods; Music and the Sacred Seven; National Survey of Piano Classes in Operation; Group Piano Instruction in the Chicago Schools.*

Single copies of any, or all, of these publications may be procured free from the Bureau, by writing to the address given earlier in this note. Additional copies will be furnished at actual printing cost.

Beulah, Michigan.—Hubert Bearrs reports the membership of the Benzonia Band as seventy, and that of the Frankfort High School Band as over sixty. Recently, when the Frankfort Band played a concert for Ann Arbor Railroad officials in the Frankfort Theatre, it was commended for its discipline and good musicianship.

Keeping Posted

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

TWO recent publications issued by H. A. Selmer, Inc., 320 Selmer Bldg., Elkhart, Ind., are *Talks to Clarinetists and Saxophonists*, by Alexandre Selmer and Andy Sannella, and *The Story of the Flute and How to Play It*, by Ellis McDiarmid. Either or both of these books will be sent by the publishers, with their compliments, to those interested.

In the first of these, it is scarcely necessary to state, the clarinet material is written by Alexandre Selmer, referred to by the *International Musician* as "one of the greatest woodwind players of all time," and is in reality a gathering into one article of the series of brochures formerly published under the general title here used, "Talks to Clarinetists." The French school of woodwind playing holds an enviable position, and not only has this nation consistently produced players of remarkable ability, but composers as well, whose treatment of the woodwinds in their orchestrations are everywhere held up as models of excellence — in short, the French are uniquely at home when it comes to the matter of playing and writing for this lovely choir, either in orchestra or band. This being so, it need scarcely be said that the information furnished by Mr. Selmer, himself a Frenchman, should be of inestimable value to the student-clarinetist.

Andy Sannella, who furnished the saxophone article for the book under discussion, needs no introduction to saxophonists. One of the leading broadcasters on the instrument, his name and playing are known and heard in every nook and cranny of these United States. Shortly after the end of the World War, in which he served for four years, Mr. Sannella was a professional violinist playing at the American Hotel, Panama City. It was during this engagement that he first became acquainted with the instrument that later was to bring him both kudos and shekels. All this, and much more, is contained in a biographical sketch prefacing his article. As for the article itself, this does for the student-saxophonist the things done for the student-clarinetist by Mr. Selmer's "Talks," and should, in its turn, be of great value to the earnest worker.

Ellis McDiarmid, the author of *The Story of the Flute*, the second book before us for our consideration, in his turn, is one of the most widely heard flutists of modern times, and by the same agency that has focussed attention on Mr. Sannella — the radio. Mr. McDiarmid is principal flutist in orchestras broadcasting on the following hours: General Motors, Seiberling, Eveready, Palmolive, Maxwell House Coffee, Atwater Kent, and Lucky Strike. An artist in such constant demand would naturally be expected to have things of importance to say concerning his instrument and the playing of it, and a glance through his book shows it to be full of good, practical advice as well as interesting historical material.

PICCOLO PETE has a younger brother, *Harmonica Harry*, who, according to the foster-parents of both boys, J. W. Jenkins Sons' Music Co., Kansas City, Mo., bids fair to rival the elder of the pair in popular favor. Ted Weems, Jimmy Joy, and Ted Lewis, have already taken up with the lad — but here our rhetoric groans dolorously under the burdensome figure with which we have saddled it, and out of sheer pity we turn to plain, but not dull facts, and state that Maestros Weems, Joy, and Lewis, have just recorded this new number of Jenkins' for the Victor, Brunswick, and Columbia, respectively. By the time we go to press, all these records should be released. The publishers are very enthusiastic concerning the prospects of *Harmonica Harry*, and as it is our opinion that they have evidenced a keen nose for hit-material, as witnessed by *Piccolo Pete*, we are willing to accept their estimate of this latest number.

MOOD and Rhythm Pieces on the Open Strings for Violin and Piano, by Helen Dallam, published by Oliver Ditson Company, Boston, has just reached this desk. This collection consists of five pieces, published complete in loose-leaf form, and also as separate numbers. With an attractive cover, and the music of both the violin and piano parts clearly engraved in large note-heads, the edition leaves nothing to be desired. The book will later be reviewed in another section of the magazine.

THEODORE PRESSER CO., 1712 Chestnut St., Philadelphia, Pa., have just issued a collection of pieces for violin, cello, and piano, in three books, titled *The Trio Club*. These pieces are drawn from modern as well as classical sources, and in the latter classification we find such composers as Tchaikowsky, Mendelssohn, Cui, and Gounod. As is the case with all publications emanating from this house, the collection is excellently edited, and the engraving and printing are of the best. The price of the three books is two dollars.

IN AN advertisement appearing in the December issue of this magazine, C. G. Conn, Ltd. broadcast a new idea, namely that of having all clarinets in a band double on saxophone, thus allowing one or two numbers on each program to be given over to an augmented saxophone band. The idea originated with O. H. Leonard, director of Leonard's Band, Fresno, Cal., who reports that the selections presented in this manner prove without exception to be the most popular of all those on his programs.

This is interesting and leads to consideration of the stand taken by C. G. Conn, Ltd., as well as many musicians, that bands are very much in need of more saxophones than they are using at present. The present K. P. editor is inclined to agree on this matter. There is no question but that a saxophone section furnishes just the tone quality necessary to bridge the so noticeable gap existing between the color of the brass and woodwinds in a band — constituting a species of solvent, as it were, in which somewhat dissimilar elements are blended into a harmonious whole. To do this satisfactorily, however, the saxophone section must be of respectable size — Sousa, for instance, uses eight saxes in a band of sixty players. It is questionable if even more could not be used to advantage. Probably the finest military band of Europe is the Garde Republicaine and, without definite figures at hand, we are under the impression that the proportionate number of saxophones used in this organization is far in excess of that shown by the Sousa band. Incidentally, the house of Walter Jacobs, Inc. has always recognized the importance of the saxophone in both band and orchestra, and the greater number of additions made to its catalog in recent years have included full parts for the instrument. Many of these publications, such as *Jacobs' Ensemble*, and *Jacobs' Concert Album* (for both band and orchestra) are so arranged that they supply parts for a complete saxophone band.

As has been so often pointed out by Mr. Ernst, conductor of our "The Saxophonist" department, in this country the saxophone has suffered largely from the sins of its players. Sharing with all other orthodox instruments the potentiality of producing musical sounds when in the hands of skilled and musically performers, it has been looked upon askance by many leaders because of the exceeding cacophony produced on it by players lacking either in skill or in musical taste, or in both, and this largely because it came into prominence via the jazz route — a handicap from which it did not suffer in France, the land of its birth. The saxophone is a very useful member of the band and orchestra, and it is our belief that more use should be made of it in such connections.

A recent *Birchard Broadsheet* is at hand. As noted before in this department, the *Broadsheet* is published for supervisors, and constitutes a record of the progress of Birchard music in the schools. One finds in this little organ interesting bits of news concerning various organizations within the school field. In the particular issue at hand, we found a double-page spread that we think will be of more than ordinary interest to users of Birchard publications, on which were presented pictures of the Personal Correspondence Department, the Mail and Order Department, the Shipping Department, and a section of the Stock Room, of C. C. Birchard & Co., with the exception of the last, showing the personnel at work. This really constitutes, as is mentioned on the page, a personal introduction by the firm to its customers throughout the country of the staff of workers whose service is made use of by the former during the year, possibly without thought that this service is the result of efforts by individuals, rather than the product of an organization as a whole. As such, it should inject a spirit of human relationship into what otherwise, quite naturally, is a matter of mere routine letter writing and receipt of music. For our selves, we know that were we one of the numerous customers of this house, we would feel, after looking at these pictures, as though our contacts were considerably closer than before.

A RECENT circular issued by The C. E. Ward Co., New London, Ohio, whose slogan is "The house of personal attention", describes and pictures four styles of uniforms and two styles of caps manufactured by this concern. The C. E. Ward Co. say of their uniforms that they are "made of long-wearing fabrics that are priced within the reach of every school band." Samples and special quantity-prices are available on application. Particular attention is drawn in the circular to the matter of caps and caps, which are termed, "A sensible solution to the uniform question." The Ward line of uniforms, caps, and caps, is offered in any combination of school colors. Additional Keeping Posted on pages 2 and 51

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B ₃ Soprano Saxophone	Drums
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E ₃ Baritone Saxophone	2d Violin Acc. }
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2d & 3d Cornets in B ₃	3d Violin Acc. }
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WHAT an advantage to them if people, of any age, about to begin the study of an instrument could be led to a comprehension of its tone qualities and its technicalities in the matter of tone-production and fingering; if they could be taught to clearly visualize the early exercises in the violin playing, for instance. Were the player from the very beginning able to acquire and hold a firm conception of how he intends to play, he would save himself a lot of fruitless work. His teacher can help him to do this, and this help will mean sure, if slow, results. The pupil should not only have in mind the effect to be produced—how to produce it should also be clear to him. In early lessons, or later ones for that matter, pupils are often too imitative, leaning much greater than need be on the teacher. To be sure, in some cases, and for a long time, this seems to be the only way, but the pupil should be playing from his own musical understanding as soon as possible.

The teacher and pupil need not play incessantly during the lesson. In early lessons, especially with children, studies, their intervals, and pieces when practicable, may be sung and thus placed in the musical thought. The playing becomes surer and better afterwards. Many teachers no doubt believe with reason that music comes to the player through playing. So it does, but there is too little study of music without an instrument, or with an instrument used only to assist in storing the mind with tones, sensed relatively as to their pitch and time value.

Even after violin students are far advanced in their playing, there is, in many instances, plenty of evidence pointing to a lack of musical development. Present in one of Joachim's classes many years ago, I heard him express his opinion as to the tendencies of some of the young violinists of that time. He said in effect, "I do not understand the logic of many would-be violin students. They have a way of pacing the floor, playing snatches of this or that piece, rolling their eyes heavenwards as if for inspiration, tearing up and down their violins, and producing not one little bit of music. If my influence is of value, I can only say that I have studied music and the violin as I have studied other things, by controlling my mind and putting it to work on the subject before me." He gave us all a comprehensive look, and if anyone present flattered himself and failed to accept this soft impeachment, he failed to understand Joachim's fatherly intention.

So to work intelligently means to understand what you have in hand and to do your best with it. A teacher should do all he can to help one. Good work may begin with the very first lessons. The teacher may show you how to practise with a definite aim, both as to music and its technicalities in playing. You are not to play at random, even as a beginner. Selecting what you shall play has a great deal to do with your prospects of success. It should be possible for you to play with all the skill that, with the best guidance, you can summon.

We hear now and then, "it is not what you play, but how you play it", and this old expression is valid although not always perfectly fitting, because it does not say enough; it does not tell you that you should not attempt something that you are wholly unprepared for. This may be inferred, but if so, it is commonly overlooked, as violin players very often tackle ("tackle" is a good word) music that is so difficult that it cannot fail to lessen, rather than to increase, their skill. There should be much fundamental work done. Easy examples for tune, tone, or rhythm give, especially in the beginning and early stages, the surest means for acquiring orderly playing.

Let me in this connection recommend a new book, for beginners, of violin music with piano part, entitled *In Melody Land*, by Robert W. Gibb (Walter Jacobs, Inc., Boston, publishers)—a book admirably suited in its material for learning to play skillfully—and briefly review the individual pieces, first giving the table of contents and Mr. Gibb's comments on the work, to be found in the "Foreword."

PLAYING ON THE OPEN STRINGS.—1, *A Wee Bit*. 2, *Little Indian*. 3, *On the Lake*. 4, *Drummer Girl*. 5, *Soldier Boy*.

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FOREWORD: "This book was written with the idea of

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"The pieces are grouped under classified headings in the table of contents, thereby facilitating practical application of the material to any system of teaching, whether in private or class instruction. Thus, for example, where the lesson introduces the second finger the selection should be made from numbers 11, 12 and 13; if the study is in the key of D major, assign number 17—*The Princess*."

"The teacher will readily observe that each unit, if judiciously selected, is a drill on the subject at hand, while to the pupil it is a violin solo with appealing title and interesting melody."

"The piano parts have been kept well within the scope of the average pianist to encourage performance in the home."

Now to take up the pieces in detail:

PLAYING ON THE OPEN STRINGS: No. 1, *A Wee Bit*, is in 3/4 time. The open A and E strings accompany, in dotted half-notes, a pretty melody, well-suited to the instrument, appearing in the piano part. No. 2, *Little Indian*, descriptively Indian in rhythm, is in G minor. It is played on the G and D strings. In the left hand of the piano part, monotonous quarter-notes give an effect of the tom-tom. No. 3, *On the Lake*, is a moderate movement for A and D strings. Musically, it is a tuneful little waltz, the violin playing dotted half-notes. Next comes *Drummer Girl*, No. 4, the musical suggestion, in this instance, being that of the strongly marked bass drum. Dissonant intervals in the piano part give a realistic effect. No. 5, *Soldier Boy*, is also well-marked in the piano part, which moves rhythmically with the violin open strings, A, D, and G.

INTRODUCING THE FIRST FINGER: No. 6, *Raindrops*, introduces the first finger. It is in the key of A major, common-time, and is in half- and quarter-notes. The first finger is used on the E string, F#, and on the A# and B# (I should like to make the following technical note: It is a help to the beginner to place his first finger in an erect position about an inch from the nut before putting the violin in position for playing. The finger will thus be near the right place; it may then be moved up or down to the right pitch. The hand should be held steadily in position, the finger stopping the string firmly.) No. 7, *Tempo de Valse* in 3/4 time, gives the player dotted half-, half-, and quarter-notes. It is called *The Swing* and is well-named, the music suggesting the title. No. 8 is *Lullaby*, using the first finger on the A and D strings. No. 9 is a pleasing and melodious. No. 9 is a grateful piece for boys; it is named *Roaring Lion*, still the first finger on the A, D, and G strings.

INTRODUCING THE SECOND FINGER: *Merry-Go-Round*, No. 10, adds the use of the second finger to the first finger. It is in 3/4 time, the second finger always following the first, which should be kept on the string while playing the second-finger tone (C#). In this piece the three tones, A (open), B, and C#, and on the E string, E, F#, and G#, are whole-tone intervals, practical for the first use of the fingers. No. 11, *The Cloister*, uses the same fingers on the G and D strings, also with whole-tone intervals. No. 12, *Fireflies*, is for the same fingers on the D and A strings.

INTRODUCING THE THIRD FINGER: In No. 13, *Chatterbox*, the first and second fingers are used as in the three preceding pieces with third-finger tones added. It is in the key of D, and the fingered tones are all on the A string. In No. 14, the distances in tones on the fingerboard are like those in *Chatterbox*. This piece, *The Scooter*, is in the key of G, the violin part being all on the D string. No. 15, *Music Box*, takes the player to the E string with the same intervals and same distances in fingering. The remaining numbers are varied musically, as their titles indicate, but the use of the fingers remains practically the same.

The piano parts throughout these twenty-one pieces could not be better written for the purpose intended. In most instances, they all give in the upper tones the part played by the violin. This, in lessons and in home playing, is a decided help to the coming young artist. Altogether, I am confident that teachers will find *In Melody Land* very welcome material, favorable for really artistic work, even if among beginners, who may through it be led to an early comprehension of tune, tone, and rhythm, as mentioned earlier in this review.

Again This Matter of Harmonics

This matter of harmonics being out of tune, which has recently been discussed in your column, seems strange to me, especially if connected with one individual string. It must be that the people who discover these inaccuracies in tune mean "comparatively" between the several strings. I have noticed in playing the Mozowski's "Serenade", for instance, that the upper D harmonic, near the end (two octaves above open D) seems to me to be too flat, but I believe the trouble

lies in playing a little sharp on the fingered notes, either that, or the string is not of uniform thickness. I don't think that any true string will play harmonics out of tune whether the bridge is back or forward, or the neck is short or long. For instance, there are two notes that are the same (a unison) that can be gotten on a string, F# on the D, for instance, 2nd finger as an harmonic in 1st position, and the 3rd finger on F# in the 3rd position on the A string, both natural harmonics. In addition try two octaves above open string, and compare with same harmonic produced by 3rd finger, 1st position. I don't think one will be flatter than the other if the bow is drawn with equal speed, and the string is uniform in thickness. In regard to artificial harmonics, that is hardly a test, for here the pitch depends on the stopping by placing of a finger. Sweating hands will ruin a string, if gut, in a short time, and will make it false. I fail to see how length of string, or height of bridge, or long or short post, tight or loose, will affect the pitch of harmonics on any one string.

—F. W. S., San Diego, Cal.

In answering an earlier letter about seeming discrepancies in harmonics, I found myself agreeing with you as to the main cause, and therefore I consulted an expert in stringing and in the general regulating of violins for more light on the subject. The theory that the location of the bridge and the length of the neck has a direct bearing in the matter came from this expert. This was the light that I sought; you evidently are not dazzled by it. Neither am I, but this expert is most devoted to the correction of any imperfection that may appear in violins, perhaps through regulation; therefore, I gave the readers of J. O. M. his opinion. People theorize so differently about these violin peculiarities that a satisfactory conclusion is not easy if you are influenced too much by theories that are not always workable. Leaving experiments that the expert workman, alone, may make, let us work out more carefully than ever the problem of stringing the instrument. This will have a most important bearing on harmonics. I do not believe I have ever seen my violin in its best possible condition in every respect. I hope, however, to accomplish this sometime. During my early years in violin playing I was a victim of very wet fingers. This not only makes the strings false, as you say, but the moisture causes them to flat, and before steel E strings were introduced, there was always the fear that the gut string would break, and it frequently did so without warning. At that time, whether through perspiring fingers or not, violins were more commonly out of order than now. This was largely due to poorly matched strings. In more recent years, single length gauged strings have done much towards making the average violin playable in the finer artistic sense of the word. The tendency towards the use of thinner strings is also favorable to better quality and tone, and to surer harmonics. It is said that Paganini used comparatively thin strings, and that he could not have produced his marvelous effects, including single and double harmonics, with thick strings. Suppose, then, that you have strung your violin the best you can, with, perhaps, smaller strings than you have been using. Let them stretch; that is, use the violin for several days. Make sure the fifths are right. Then try the experiment of playing slowly from each open string in scale to its octave on the same string, then to its second octave; every tone absolutely in tune. Your idea that playing slightly sharp before reaching the high D in Mozowski's *Serenade* causes it to sound flat will be admitted as right, I may say, by hundreds of violin players.

What Makes Them Buzz?

I recently purchased a violin for which I paid \$75.00. It is of French manufacture, the name of the maker being P. Mengnot. It has a good clear tone, but there is a buzzing noise from the G and D strings. Could this be caused by anything besides the strings?

Do you know anything regarding P. Mengnot, and are his violins considered good?—C. A. J., Fort San, Sask., Canada

You will do well to take your violin to a good repairer. A rattling noise is not always caused by the strings—the violin may be slightly open at some point. The sound post may not be in exactly the best place. Careful experiment may lead to an arrestment of the trouble.

I have talked with a repairer of long experience and also with a prominent dealer, and both have a vague recollection of the name P. Mengnot, but it does not appear in the best directory of violin makers.

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From Philadelphia

By ALFRED SPRISLER

IT HAS not been so very long ago that one of our local mats of newsprint printed a series of articles under the running head of *Philadelphia Firsts*, a feature apparently intended to counteract innuendoes that our own dear city was so somnolent that it was always last. Were that series still pursuing its uneventful and, it is to be confessed, highly uninteresting way, much might be made of several cogent *firsts* that have burst into being within the past two seasons. These memorabilia are of musical nature, and had their inception in the bosom of the *Philadelphia Orchestra*.

In fact, Dr. Stokowski, and we are one of the few gems afflicted with coccothes scribendi who insist strenuously on the title, has laid down a very definite body of rules, among other innovations, governing the conduct of listeners at the orchestra's concerts. And although there has been much criticism and writing of virulent letters to the papers about his activities, every musician, director, and music lover, must commend him for taking a step, and a decidedly emphatic one, in the right direction. And before we go any further, let us say that Stokowski is apparently the first conductor on record who publicly, and in unequivocal words, rebuked an audience for obvious bad manners.

A number of the audience at the Friday afternoon concerts who, like the writer, dwell in rural and rustic retreats and are dependent on the vagaries of the transportation facilities about the suburbs, had made for years the practice of arriving late and leaving early. A predecessor of Dr. Stokowski had solemnly decreed that the doors were to be closed between movements of a symphony and the late-comers thus kept in outer darkness; a state of affairs that only half remedied the evil. For hardly had the last chord been played when the doors swung open and the fretting, tardy ones surged down the aisles with much uproar and scrambling, finally sinking breathlessly into the wrong seats. All this disrupted the spirit of the music and held up proceedings.

Dr. Stokowski first of all ordered that the doors be kept closed during the entire symphony; late-comers had to wait in the lobby until this portion of the program was finished, and, since a number of programs consisted of a symphony and two shorter offerings, those in outer darkness were out of luck indeed. All of which was too bad.

But his next step was even more drastic. He decreed that no applause was to be given after each movement of the symphony and that the musicians make scarcely a pause between them, thus avoiding any hiatus in the effect. It was a long hard battle to educate those people who wanted to give some proof that they had understood what the music was all about, but after many short talks and newspaper interviews this happy object was at length reached.

The next campaign was to clear up the coughing situation. Our own dear city is situated in the lowlands between two very moist rivers, and throat troubles are general. Many were the ethereal adagi and delicate allegretti marred by a barrage of coughs. Dr. Stokowski gave forth the ukase that the more blatant and experienced coughers stay away or use cough drops, although he did not specify the make, thereby missing a chance for some advertising.

Then the city was jolted into full cognizance of its position in the van of musical innovations when Dr. Stokowski first set forth his views on making the orchestra invisible. The storm of protest was gargantuan, and it seemed for a time that troops would be called out and martial law proclaimed. For the nonce the issue was dropped, but now and again there are variorum indistinct mutterings about it, with references to Wagner's leanings in the same direction. Since Dr. Stokowski's radio debut, he has been more interested in his original theme, and has released several new variations thereof.

But this is not all; not by the proverbial long-shot! At a recent concert the learned director gave a short speech on the barbarity and futility in this advanced age of any applause at all. In other words, he and the orchestra were good; he knew it, and it was unnecessary to try to tell him so by clapping. In a sense he is right, but the audiences listening to his concerts have always been of the opinion, apparently, that he rather relished the applause. But there is much pioneer work to be done before audiences are reduced to that refined state wherein they can listen to symphonic music, although great strides have been taken.

In addition to all this, Dr. Stokowski has introduced the thereminphone, an instrument using amplified static, to the orchestra's personnel, together with Siamese gongs and many other bizarre novelties. He has made the elevated office of concertmeister a rotative one, with a different

Here and There in New York

By ALANSON WELLER

THE season's first *Barber of Seville* was the occasion for the return to the opera of Amelita Galli-Curci. "Rosina" is one of her most brilliant roles, historically and musically, the beautiful limpid quality of her voice being admirably suited to the gay music of this comedy masterpiece, perhaps the greatest of all "musical comedies." In the "Lason scene" she sang *Home Sweet Home* amid a silent attention that is unusual at the Metropolitan, and reserved for the real artists only. The season's third revival was Verdi's *Louisa Miller*.

A novel concert was recently given by an ensemble of noted musicians, including a number of famous pianistic lights. These artists were heard in a benefit program for the MacDowell Peterboro Colony. The Bach *Concerto for Three Pianos* was played by trios of pianists playing in relays, a fresh group for each movement. A delightful atmosphere of informality and humor, which surely would have pleased the composer whose memory was being honored, prevailed throughout. Among the many creative artists, musical and literary, who have enjoyed the peaceful atmosphere and ideal surroundings of the colony is Thornton Wilder, author of "The Bridge of San Luis Rey".

Song recitals have been plentiful of late. A singer calling himself simply "Daca" has given some pleasing programs of little-known Spanish and old cowboy songs at the Songlore Society Hall.

The first German talkie with all German dialogue arrived at the 5th Ave. Playhouse, and, strange to say, has broken all attendance records for this house, proving that the German, or German speaking, population of N. Y. is larger than one would suspect. This film starred Alexander Moissi, and with its appearance one of the last homes of the silent cinema goes "talkie". A silent version of Wagner's *Die Meistersinger* was shown at the 55th Street. Here is a film that would have been enormously benefited by the addition of sound and voices and the inclusion of some of the glorious music of the original. The same is true of a recent film dealing with the life of Beethoven, as well as the *Siegfried* of a few seasons ago. These are the types of films for which sound is most logically adapted. A new musical film is *Devil May Care*, in which Ramon Navarro's excellent voice is heard to advantage. A short musical offering quite out of the ordinary was *Jungle Drums*, a one-reel sound film. Rumor has it that a number of the best old silenters are to be re-made with sound; some actually being recorded, and others re-recorded from Victor Records. There is still a little work and a little hope for the theatre musician.

New Yorkers will mourn the passing of Paul Henneberg, veteran bandmaster, who died suddenly a short time ago. He was at one period associate-conductor with Victor Herbert, and for many years had been in charge of New York's excellent Police Department Band.

Erno Rapée has resigned as conductor of the Roxy Orchestra and has left to go to the coast for Warner Bros., at a reputed salary of \$345,000 for the first three years, with an optional fourth year at \$165,000. [Now, altogether! A long breath, and we'll go on. — Ed.] His long association with the organization has resulted in the development of a surprisingly effective unit, probably the finest of its kind in the country. His place is assumed by Joseph Littau, also a member of Roxy's staff for many years.

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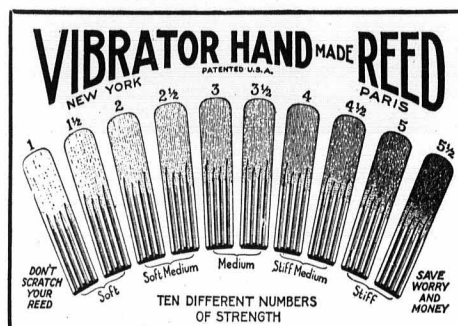
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The Clarinetist CONDUCTED BY Rudolph Toll

I am having a certain difficulty in playing the clarinet and I think that possibly you might help me. I believe my hands are too small or my arms too short because the first finger of my right hand is continually hitting the lever of the eleventh key on the upper joint. Length of fingers on both hands are the same; first finger $2\frac{1}{2}$ inches; second finger $2\frac{3}{4}$ inches; third finger $2\frac{3}{4}$ inches; and little finger $2\frac{1}{4}$ inches. When I hold the clarinet in playing position, the fingers of my right hand are at a considerable slant.

I think my right arm should be long enough to let my fingers come at a right angle to the instrument. Any information that you are willing to give me will be greatly appreciated.

—R. L. S., Montpelier, Vt.

Judging from my own fingers, I will say that yours are unusually short, for mine are as follows: First finger 4 inches; second finger $4\frac{1}{2}$ inches; third finger $4\frac{1}{4}$ inches; and little finger $3\frac{1}{2}$ inches. You say that you strike the eleventh key. I am inclined to believe that you mean the seventh key, which is the first or lower lever of the four side-keys on the upper joint. If this is the only difficulty you experience, perhaps it might help matters a bit if you turned the clarinet a little to the right with the bell resting on your right knee. Also, the key in question might be changed to suit your convenience. If you ever come to Boston I shall be glad to take this matter up with you. Let me hear from you again because I am interested to know if my suggestions have helped you.

Rough Stuff

As you already know from previous correspondence, I am a very interested reader of your clarinet articles, and I want to say a word or two of thanks for a recent article which was very timely.

The past season I spent with a show band of twenty pieces. We played about seven hours per day, and the most of it was "jamming", of course, and the slightest "letting up" on our part brought forth advice from the leader to "put it out." Before joining the band, I was given credit for having a pleasing tone and some degree of artistic style; but now, after closing my season on the road, I find that I am not capable of producing a smooth crescendo or diminuendo in anything like the manner that was formerly mine. I notice that my tone sounds strained and breathy, and it isn't of the firm, solid quality I wish it to be.

I am using a medium reed, and I practise long tones forte and piano, but find that I am inclined to blow flat on the high notes, and the reed closes on me. I feel sure it is because I force the tone a little too much, even yet, and I am working to avoid this, and thanks to your article, I found several hints that will help me to overcome my difficulties, and I hope you will give a little further advice in my particular case.

I know full well that a reed of medium strength will produce the best results, but in a show band they demand great volume, and want it "at once", and the steady grind certainly wears on the lip for the first couple of weeks. A tendency to force the tone is developed in order to meet the requirements, as the lip is so sore, and, in general, one becomes tired, even careless, for the grind is terrible, and the leader has little patience with his men, and doesn't take into consideration the fact that if given time to adjust themselves to the strange work, and to strengthen their lips to the demands made upon them, better results and more pleasing sounds would be forthcoming. Of course, some one else is over him (the leader), and he, himself, has to produce results on "short order."

But I can't help thinking that if leaders and musicians in general would only take their time and work up to the requirements gradually, instead of forcing tone and lip muscles, our bands would have much better tonal quality, and the intonation would improve a hundred per cent. Then, to play in a band would be PLAY. Now it is WORK, with a capital "W".

I know I am not telling you anything new, for, with your many years of experience, it is all old to you, but a suggestion along this line of thought might bring some help to others who are experiencing what I am. The article of yours to which I have referred was of that nature, and I say, "Give us more of it." Your department is fine, and I look forward to reading it each month.

—H. W. G., Fairmount, W. Va.

The writer was pleased to receive your good letter, and to know that the article that you mention was of some help to you. I wish more readers would send in problems of the same nature as those concerning which you write. Surely there are others who are experiencing difficulties of this sort, and their letters might bring up points that would be of great help to all concerned.

I understand your case perfectly. It is very easy to get away from playing in a natural, easy manner, when playing in a band constantly. Without realizing it, one gradually acquires the use of a stiffer reed. The way to get back to "normalcy" is to practise with a softer reed; be patient;

do not play too high at first, nor too loud. Do not strain the lips. Play with ease and smoothness, and practise the usual sustained tones and scales with a slight crescendo and diminuendo. Do this for one week, and you will find a great improvement; in three or four weeks you should be back to your natural style of playing.

"Trick" Fingerings

Ex. 1.

Ex. 2.

Ex. 3.

Ex. 4.

Ex. 5.

Ex. 6.

Ex. 7.

Same in upper register as followed!

glide from D₃ to C₃, 2^d finger

In Ex. 1, hold D₃ fingering while playing E₃. Refer to the trill on D₃ to, Ex. 6. The note D₃ is held while the trill to E₃ is executed by the use of key # 7, operated by the first finger of the right hand. This eliminates a lot of lost motion or unnecessary finger action. It should be understood that this particular fingering is to be used only in rapid playing, because then the ear does not detect the imperfect intonation of the E₃. It is surprising how well in tune it really sounds when played fast; it is remarkably deceiving to the ear. Obviously, if this same progression of notes appeared in a slow tempo, one should use the regular fingering.

The same "trick" fingering should be applied to Examples 2, 3, and 4. In the upper register, hold A₄ down during the three notes in the bracket below. It is strange how little thought is given by most students to fingering. For instance, referring to Ex. 6, the average pupil will hold D₃ or A₄ down while trilling their respective notes, E₃ and B₃ (which is exactly what I am showing and applying in the first four examples), although he would not use this fingering in a passage. In Ex. 5, a similar "trick" fingering is used by holding D₃ while playing E₃, or the three notes under the bracket. This coincides with the D₃-E₃ trill in Ex. 6.

I will go over this again in different words: In Exs. 1 and 2, do not raise the left little-finger holding D₃ while sounding E₃. In Exs. 3 and 4, do not raise the left little-finger holding A₄ while sounding B₄. In Ex. 5, do not raise the left little-finger holding D₃ while sounding E₃. The only possible smooth way to render this passage in Ex. 7 is by gliding with the right little-finger from D₃ to C₃ on the right. In other words, both D₃ and C₃ are fingered by the right little-finger. This enables us to get back on B₃ with the left little-finger. In this example there is another "trick" of which we may take advantage; the left little-finger may be kept down throughout the entire passage. After working out these examples, just stop to think how much finger slapping or unnecessary finger action can be eliminated with a little study.

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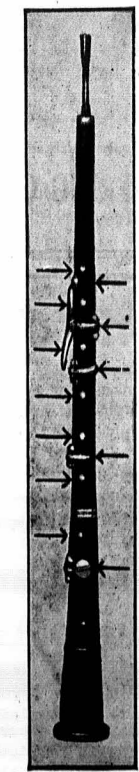
There is a great deal to be said on the subject just taken up, as well as many others, but I would like a little more active interest on the part of readers. I hear a lot about how much *The Clarinetist* is enjoyed etc., etc., but very few show any signs of life by sending questions or examples. Send me some hard ones! The more difficult the question, the better pleased I will be. One can always learn, and by doing as I request you may be helping me in return for my helping you.

Old Subscribers' Club

You will find enclosed my nineteenth re-subscription to JACOBS' ORCHESTRA MONTHLY. It was twenty years ago that I subscribed to the first number, and goodness gracious, how that infant has grown! Not a mushroom growth but a steady continuous growth, with a wealth of reading material for the party interested, and music to satisfy most anyone.

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—JOHN G. BRIGGS, Babylon, L. I.

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News Items

Washington, D. C. — The newly organized National Symphony Orchestra of Washington, D. C., under the leadership of Rudolph Schuller, held its first rehearsal early in January. Washington has been one of the few national capitals without a symphony orchestra, and it is hoped that the present organization will be developed next year into a permanent institution with weekly concerts. For this year, the orchestra confines itself to four appearances — one of which took place late in January, with the others scheduled for February, March, and April. The officers governing the personnel of the orchestra were elected as follows: Frank Frost, president; Rudolph Schuller, vice president; Sol Minster, secretary; Robert Staszyn, treasurer; and George Gaul, orchestra representative and business manager.

Pawtucket, R. I. — It is announced by Lucius Whipple, principal of Pawtucket High School and governor of the Second District Lions Clubs, that Pawtucket Senior High School Band has arranged a concert tour for the week of February 17, covering the principal cities in Connecticut. The tour, sponsored by the Lions Clubs district organization, is made in the interests of the forthcoming New England High School Band and Orchestra Final Contests, to be held in Pawtucket, and to assist in arousing greater public interest in school bands and orchestras generally. Pawtucket Lions Club is sponsoring the New England Band and Orchestra Final Contest to take place on May 24, and it is expected that, with the elaborate plans being made, the event will eclipse anything of its kind yet held in the East.

Rochester, N. Y. — The Rochester Orchestra Club was recently organized at a dinner called by a self-appointed committee of members of the former Rochester Symphony Orchestra. The club is to stand as a memorial to the late Ludwig Schenck who gave many years of his life to the promotion of good music in the city, not the least of his activities in this respect being the conductorship of the orchestra above mentioned, an organization that offered an opportunity for amateur players, ineligible because of graduation for playing in high school or college orchestras, to carry on music as an avocation. The Rochester Orchestra Club will devote itself to reviewing and broadening the interest in orchestral music in the community.

Barnstable, Mass. — The Barnstable High School has a band of twenty-five pieces and an orchestra of thirty — these under the direction of Samuel Griffiths, supervisor. A feature of the band, which has been invited to broadcast over radio station WNBH, New Bedford, Mass., is its student leader, personally trained in conducting by Mr. Griffiths. Both organizations are active in community as well as school work. In each of the elementary schools of Barnstable, as well as in the junior high, are to be found classes in all instruments, where players are trained for later work in the high school groups.

Cincinnati, Ohio. — Art Bruns and his orchestra have opened an indefinite engagement at Cincinnati's newest night club, *The Boat*. As soon as a radio hook-up is installed, the team will go on the air.

Providence, R. I. — Henry E. LeValley, an old-time minstrel banjoist and teacher in this city for forty-five years, died January 20, at Rhode Island Hospital, at the age of seventy-seven years.

Stumbling-Blocks — "Do you know, only two things prevent your becoming a great dancer?"

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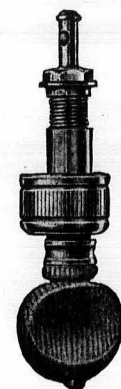
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As a reader of your column, I would like to ask what suggestions you can give me in regard to writing tenor banjo parts from a piano score. Of course, to mark the chord symbols on the piano part one has to be able to spell the chord, and I have found that you cannot always take the note that appears in the bass clef of the piano score as the root of the banjo chord. Do you advise writing the banjo parts with three- or four-note chords, as well as marking the chord symbol for the banjo player? Does it make any difference how the banjo chord is written as long as the chord symbol is correct? As an example, suppose E was in the chord, does it make any difference whether you write that note on the first line or in the fourth space? Any help you may offer will be greatly appreciated. I am including a few measures of piano music in which I failed to get the name of the chords indicated by the question marks above the staff. [See Ex. No. 1.]
—C. W. A., Columbus, Ohio.



Taking up your questions in consecutive order, I will begin with the subject of chord definition or spelling. It is not always possible to name the chord from the bass note. For example: The chord on the first beat of the first measure in No. 1 is G7, but you will notice that F occurs in the bass. See "a". These four notes appearing on this beat make the complete dominant (G7) chord, the root, in this instance, appearing as the melody note, i. e., the top note of the chord in the treble clef.

Three-note chords are the rule in the modern dance orchestrations, and they are usually written in actual pitch, as shown in No. 2. It is certainly much easier for both arranger and engraver to have the chords appear in actual pitch, and they are also much easier to read in this position. The modern tenor banjo teachers teach their pupils both actual and transposed scales. Four-note chords are written in the transposed clef as shown in No. 3, in which the harmony is the same as in No. 2.

I would advise writing the chords correctly even though symbols are added, as there are many banjoists who can read notation at sight. Yes, it does make a difference in regard to the position of the chord intervals and which interval appears as the upper note of the chord. The subject was treated by the writer in this department some

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time ago under the title of *Alto Chords*, and in that article it was recommended that the third of the tonic chord, and the seventh of the dominant seventh chord, be used as the upper note. You no doubt named the second chord in the first measure "E minor" from mistakenly using the passing melody note at "b" on which to construct your chord. The note, A, at "c" is a passing note also, and is used, no doubt, to complete the consecutive sixths indicated by the parallel dotted lines in the first measure of No. 1.

The chord at "d" is sometimes called C9, but as the ninth appears as the melody note, it can be considered as passing, and the chord named C7. The upper note, E, (See "dd") of the C7 chord is only one degree higher than the melody note on the same beat. Under certain circumstances this condition gives rise to a discord, but it is not apt to be so noticeable if either the third or the seventh appear as the upper note of the chord. If, however, the root or the fifth appear in this position with the melody note one degree higher or lower, then it is best to omit the upper note of the banjo chord, and for it substitute the melody note. At "e", we again have a chord of the ninth, but E, the melody note, can be used as a passing note, for the reason given above. F#, at "ee", is the third of the chord, one degree higher than the melody note, and will therefore not conflict. C at "f" is a passing note and will not conflict with B, the third of the chord at "ff". N. B. The upper notes of all the chords in the piano score (No. 1) are the melody notes. The symbols and question marks appear as shown in the original ms. sent with the above question. The correct harmony is shown in Nos. 2 and 3.

KEEPING POSTED
Additional Keeping Posted on pages 2 and 41

THE Study of Music and The Harper Method for Piano Accordion are two booklets issued by Charles Edgar Harper, conductor of *The Piano Accordion* in this magazine, and a successful teacher on this as well as a number of other instruments. As expressed in the first of these mentioned, the ideal of the Harper Method of teaching would appear to be one of bending a flexible system of instruction to the individual needs of the pupil. *The Harper Method for Piano Accordion* outlines a mail course on this increasingly popular instrument. In addition to teaching the piano accordion, Mr. Harper includes the following subjects: Piano, Banjo, Guitar, Ukulele, and Mandolin, and offers a course in Practical Harmony. A letter addressed to Charles Edgar Harper, 176 Essex St., Salem, Mass., will bring either, or both, of the above mentioned booklets, and full information concerning any of the courses mentioned therein.

WE HAVE just received sample parts of six marches written by Carl Mader, well-known band master: *Chicago Police Band March*, *Army-Navy-Marines A. E. F. March*, *Lucky Slim* (Colonel Lindbergh March), *108th Medical Regiment March*, *Chicago World's Fair Centennial Celebration 1933*, and *33rd Division March*. With the exception of the *Chicago World's Fair* number, which is in 2/4, these are all written in the stirring 6/8 rhythm. Mr. Mader was band leader of the 131st U. S. Inf. Band, A. E. F., and his military experience has no doubt contributed to the solidity and practicality of these marches for street work. They may be procured at all dealers or by ordering direct from the composer, Carl Mader, 833 Beloit Ave., Forest Park, Ill.

ELLIS B. HALL, 1104 Polk Street, Amarillo, Texas, has just released a new number, *Innesonian March*, dedicated to his friend and teacher, the late Frederick Neil Innes, that is being featured by the U. S. Army Band, Captain W. J. Stannard, leader. The arrangement is by Harry Alford. Mr. Hall reports that the first edition of his *Pep Squad Parade* was sold out two months after publication. This number, so he tells us, is being used extensively by school bands.

WM. C. STAHL, 138 Second St., Milwaukee, Wis., has recently mailed us literature on *Wm. C. Stahl's Easy Collection of Popular Melodies for Piano Accordion*, published by him. This collection, according to the circular, is made up of easy, melodious, and "peppy" numbers, with the melody and bass in treble clef. It is claimed that the fingering is carefully marked, and that the collection can be used to good advantage with any method.

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JOHN TAYLOR, CENTRAL H. S., CLEVELAND, O.
Below he tells us about his work and aspirations as a French horn player.

N. H. S. O. Camp as an Incentive Force

Dear Younger Set:

I think there is nothing that inspired me to go into the music field more than my stay last summer at the National High School Orchestra Camp. Since I was there I have realized what great opportunities there are for one going into this field, and I am therefore aiming toward greater and more beneficial goals. I hope to spend next summer also at Camp.

At present I am taking a vocational music course at Central High School. This course is the only one of its kind offered in any school in Cleveland. The study of harmony, theory, band, orchestra, and also the study of theatre, banquet, and other types of orchestras, are included. I was one of the two lucky ones to be chosen as student assistant to our music department. Here, I think, is another great opportunity. My job is to pass out music for the organizations that take the course, and also to help in conducting these different groups. There are times when I get loads of experience doing such work. It really puts more inspiration in me to keep working harder and harder in order to achieve my desires.

My aim in life is to some day become a real French horn player.

JOHN TAYLOR, Cleveland, Ohio.

Benzonia Band Activities

Dear Younger Set:

As a new writer to this paper, I feel I should introduce myself as a "red-headed snare drummer" from Benzonia High School.

We have eighty pieces all told in our bands, with fifty pieces in the senior band alone. The Benzonia Band, when only about two years old, took second place in the regional tournament held at Traverse City last season, competing with many older bands from larger schools, and also was placed near the top in the state.

Our director, Hubert Beers, played for several years with the leading bands of the cities of Detroit, Muskegon, and Baltimore, and the famous Fiftieth Infantry Band. Now he directs eight school bands in Benzie county. The members of these bands and their many friends are very devoted to band work.

We hope to have three students (two clarinetists and a trombonist) go to the National High School Camp at Interlochen this season. We have found that the proximity of Interlochen and its friendly instructors does us, as a band, a great deal of good. At the beginning of last season we received passes for playing a Welcome Concert.

We hope that we will see many of you at Interlochen this summer.

CYRIL BENNETT, Benzonia, Michigan.

School Music a Community Factor

Dear Younger Set:

In our city of Waterville, Maine, we have a number of interests. To me, the most instructive and the most enjoyable branch is that of school music.

Music has always had a prominent part in the life of the city, dating back to the days when R. B. Hall was living here, but not decidedly so until after the first contest in Boston, which was attended by the High School Orchestra.

Our YOUNGER SET

Here we are with a full page again! So many letters have been coming in that the Editor had to give us more space—and we had to order more pins for the contributors, as well. A Texas school band has achieved a record by sending in letters from eleven of the players, and we were able to tuck one of the letters in this page at the last minute. Fort Fairfield, Maine (look it up on your map), School Band has joined the ranks of the "100 percenters" by sending in a subscription for every member. The interesting story of this live organization will be told in an early issue. Some other towns recently heard from with large subscription enrollments are Burlington, Vermont, and Lenoir, N. Carolina.

Lakeside Visits With Us Again

Dear Younger Set:

It has been a long time since I have seen a letter from Lakeside on this page, so I am writing to tell you what our orchestra is doing now. The advanced instrumental class of our high school is practising with us in the hope of being able to play with our County Orchestra for the annual Spring Festival.

The Spring Festival, which we are looking forward to, will be in May, under the direction of Lynn W. Thayer. At that time the glee clubs of the county will sing several selections with the accompaniment of the County Orchestra, composed of players from several district high schools.

We hope the whole affair will be a success, and we are all working hard to make it so.

KATHRYNE MACCRAE, Lakeside, Ohio.

A Texan Speaks For His Band

Dear Younger Set:

What is the value of a band to a school? Is it an asset or a liability? To answer these questions one must know a band's functions in a school.

We have a band of about forty-seven pieces, directed by Mr. Russell E. Shrader, who is one of the best directors in southern Texas. This band work counts as extra curricular work, and we have a one-hour practice each day from three till four. On Monday mornings we play for the school assembly. During the football season we attend all the games to support our team. To show the value of this support, I will quote what was said by a member of the team: "When the band begins to play that old school song, why we fellows seem to grow wings, and what chance has the other fellow?" This band plays at all kinds of school events where music is needed. These things, of course, show the band is an asset.

We won second place at the county music contest last year, and this year we expect to do what we tried to last—win first place.

Unlike most school bands, we do not disband during the summer. With the combined help of our school board and the Chamber of Commerce, we have a summer band that meets twice each week and for a third meeting plays an hour's concert on Saturday night.

The value of a band is not only that it furnishes amusement for the students and people, but that it also adds to the students' appreciation of music.

EARL WALLACE, H. S. Band, Mission, Texas.



BAND REHEARSAL AT WAINWRIGHT B. & O. CAMP
The Camp's band at Oliver Lake, LaGrange, Indiana, in the middle of a busy morning. This picture was submitted by a last summer's camper, Benjamin B. Tilton, Jr., who received a scholarship to the New York Military Academy, Cornwall-on-Hudson, as a clarinet player.

Another Number in the

Delta Series

WALTER JACOBS, INC.

BAND ORCHESTRA CHORUS

Melodies from Martha FLOTOW-HILDRETH

We asked supervisors to suggest numbers they would like to have arranged in the same key for chorus and orchestra or chorus and band, and, among the numerous recommendations, Flotow's "Martha" was on so many lists that we did not hesitate to choose it for the second release in our Delta Series.

Perhaps no opera offers a richer store of melodious material suitable for both vocal and instrumental rendition. "Melodies from Martha" presents a careful selection and decidedly effective arrangement of the choicest of this tuneful music.

The Delta Series provides concert music arranged in the same key for chorus, orchestra, and band, carefully cued and marked so that each of the numbers, while complete and effective as a band, orchestra, or chorus selection alone, may be used for chorus with either band or orchestra, or for the three units combined in "grand ensemble." The first number, "Folk Songs of America," was announced in September. It received an immediate and gratifying response—which we predict will be duplicated if not exceeded by "Melodies from Martha."

Ready January 15.

Melodies from Martha—Flotow-Hildreth

PRICES	
Chorus with Piano (S. A., or S. A. B., Tenor <i>ad lib.</i>)	\$.15
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Full Orchestra and Piano	2.15
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EXTRA PARTS	
Piano (Conductor)	.35
All other parts (Orchestra or Band), each	.20

*Folk Songs of America. R. E. Hildreth
Old Folks at Home (Foster), When Johnny Comes Marching Home (Lambert), Aura Lee (Unknown), Old Oaken Bucket (Woodworth), Listen to the Mocking Bird (Hawthorne), The Quilting Party (Unknown), Wait for the Wagon (Buckley), My Old Kentucky Home (Foster).

PRICES SAME AS ABOVE

Sample parts of "Melodies from Martha," or of "Folk Songs of America" (complete, full size parts for 1st Violin, Solo Trumpet, Conductor-Piano, Chorus) sent upon request to any music supervisor or music director.

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120 Boylston Street
Boston, Mass.

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ARLINGTON INDIANA

New England School Music Festivals and Contests

[Official Bulletin of the New England Music Festival Association.]

New England High School Festival Orchestra. Third Annual Concert, Symphony Hall, Boston, April 26, 1930. 230 players. Conductor, Francis Findlay, Head of Public School Music Dept., New England Conservatory. Manager, Harry E. Whittemore, Director of Music, Somerville Public Schools. New England supervisors who have not sent in their nominations for membership in the orchestra are urged to do so without delay. For application blanks or other information, address Mr. Whittemore, School Administration Bldg., Somerville, Mass.

Note: Following is a condensed outline of the schedule arranged for the Orchestra:

April 23—Registration until 3:00 P. M., followed by first rehearsal. 3:30—meeting of section committees.

April 24—Rehearsals.

April 25—9:00 A. M.—rehearsal. 12:00—luncheon for supervisors, parents, and all visiting adult members and friends of the Association. 2:00—rehearsal. 4:00—attend concert of Boston Symphony Orchestra, Serge Koussevitzky and Richard Burgin, conductors. 7:00—rehearsal.

April 26—9:00 A. M.—dress rehearsal at Symphony Hall. 3:00 P. M.—Third Annual Concert. 7:00 P. M.—reception for Orchestra members.

Benefit Concert. The Boston Civic Symphony Orchestra, Joseph Wagner, Conductor, will give a concert at Jordan Hall, Boston, Sunday afternoon, March 16, 1930, for the benefit of the Festival Orchestra fund of the Association. The concert will be sponsored by the In-and-about-Boston Supervisors Club. Inasmuch as it is expected that the concert will be attended by members and friends of the Festival Association from all sections of New England, President Wm. C. Crawford has called a special meeting of the Association, immediately following the informal reception for Mr. Wagner and his players, to be held at the close of the program.

New Hampshire School Music Festival. Auspices, New Hampshire Music Festival Association, Concord, May 3. Band and orchestra contests in the forenoon; glee club contests in the afternoon; in the evening, concert by New Hampshire All State Orchestra, organized and directed by Elmer Wilson of Nashua. Miss Carolyn Wright, 752 N. Main St., Laconia, will have charge of the glee club contest. Mrs. Esther B. Coombs, Hampton, N. H., is in charge of the arrangements for the band and orchestra contests. The entire event is being sponsored by Concord Chamber of Commerce (J. M. Lucier, secretary) and the Concord Public Schools (L. J. Rumblett, superintendent; William E. Crawford, supervisor; Rachel Johnson, assistant supervisor).

Maine. The third annual school band and orchestra contests will be held in Bangor, May 10, 1930. Plans are also being made for a state orchestra and state chorus, to appear at the annual meeting of the State Teachers Association next spring. State committee: Alton Robinson, Chairman, 166 Union Street, Bangor; Dorothy Marden, Waterville; E. S. Pitcher, Auburn.

Rhode Island. The second state school band contest and the first state school orchestra and glee club contests will be held in Providence on an early date in May. The date will be announced later. The fourth annual school music festival date will also be announced shortly. For information address Walter H. Butterfield, Classical High School Building, Providence, or Paul E. Wiggins, Pawtucket Senior High School, Pawtucket, R. I.

Vermont. This state will have two district festivals in 1930, one at Burlington on Saturday, May 10, and the other at Springfield, Saturday, May 3.

The Burlington event will be the third held in that city, sponsored by the Exchange Club of Burlington. The festival program will include band and orchestra contests and a state orchestra, the latter to be rehearsed and conducted by Harry E. Whittemore. For information, address Clark E. Brigham, Chairman of Local Committee, Burlington, or Adrian E. Holmes, Contest Chairman.

The Springfield district contests will be sponsored by the Rotary Club of Springfield, and will serve that section of the state that is difficult of access to the northern district contests at Burlington. For information, address R. N. Millett, Principal, Springfield High School.

It is announced that the Headmasters Club of Vermont is this year bringing all contests under state supervision—the first action of its kind in New England.

Massachusetts State Band and Orchestra Festival and Contests. Waltham, May 17, 1930—a major event in

Melody for February, 1930

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the celebration of the Massachusetts Bay Tercentenary. The festival is sponsored by the Waltham Chamber of Commerce and the Public Schools of Waltham, and arrangements are being made to include not only school bands and orchestras, but bands and orchestras maintained by Rotary Clubs and similar organizations. Bands and orchestras may participate without entering the competitions, if desired. Edwin Franko Goldman will be guest conductor of the massed orchestras and bands. Especial attention will be given to the parade feature, which is expected to bring thousands of spectators to Waltham. Miss Maude M. Howes, 59 Greenleaf Street, Suite 8, Quincy, is Chairman of the State Contest Committee, and the local committee includes Earl J. Arnold, Secretary of the Chamber of Commerce, and Raymond Crawford, Director of Music in the Waltham schools. General correspondence regarding the contest should be addressed to Mr. Arnold, who is the committee secretary, care of Chamber of Commerce, Waltham.

New England Final Choral Contests. Boston, May 15. Open to winners in state and district contests. This event will include both a contest and festival program, the latter being open to representative groups not wishing to compete for prizes. For information, address Walter H. Butterfield, Chairman, Classical High School, Providence, R. I.

New England Final Band and Orchestra Contests. Pawtucket, May 24. Auspices of the Pawtucket Lions Clubs and Pawtucket High School Band Association. Cooperating organizations include Pawtucket Chamber of Commerce, Blackstone Valley Music Teachers Society, and the Rotary and Kiwanis Clubs. Open to first and second winners in New England state and sectional contests, all classes, and to bands and orchestras from Connecticut. For information, address Paul E. Wiggins, Pawtucket Senior High School, Pawtucket, R. I.

Educational Music

A Review Column Conducted by
FRANCIS FINDLAY
Head of the Public School Music Department
New England Conservatory of Music

ANALYTIC SYMPHONY SERIES, edited by Percy Goetschius, Mus. Doc. (The Oliver Ditson Company, Boston and New York.)

Of the worthy publications available for mention in this column, few offer greater demand for precedence by virtue of inherent educational value from the standpoint of the teacher, student, or amateur, than this work. The series (including to date 24 volumes) provides two-hand piano arrangements of symphonies, symphonic poems, and overtures, well within the reach of the average trained pianist. Each volume contains a portrait and biographical sketch of the composer and a critique of the work. To provide an illuminating commentary on the series and its creator, it is quite worth while to quote the following from Doctor Goetschius's outline of its purpose:

"This analytic edition of the great Symphonies and other masterworks is designed for the discriminating lover of the best of music, in general; and for the student in particular. The key to the fullest enjoyment of a work of art is appreciation, and this can result only from knowledge. One must possess a sufficient knowledge of the fundamental harmonic relations to supply, so to speak, the artist's canvas; and must acquire an insight into the details of form and structure in order to obtain a full, clear perception of the artist's creative purpose, and of his mental and emotional operations in achieving that purpose.

"In exact proportion to the extent of this insight, is the measure of our enjoyment. It is not the sound of the music alone which can attract and deeply move us—any more than the sound of the words in a poem; but the meaning, the true and deep significance of those factors which the sound helps to convey to our intelligence. That is what our judgment rests upon, and the recognition of this deeper significance should therefore be the goal of the earnest-minded student.

"This edition aims to direct the music lover's efforts to this end, by careful and complete analysis of each movement. The formal designs as a whole, and the synthetic arrangement of each part, is defined on the music pages; every Cadence is marked, to indicate the location and extent of the successive phrases; and all important or suggestive thematic relations are carefully pointed out. The structural details are still more fully defined in the Explanatory Preface, and the Critical Note supplies other items of interest and guidance.

"No attempt has been made to create a pianistic version, the prime incentive being to record, as accurately as possible in a two-hand setting, the orchestral contents. But all unreasonable technical difficulties have been avoided, and every movement kept well within the reach of the average trained player, who will find the ample fingering helpful, and to whom the sole advice is given to adopt a moderate rate of speed—in some instances decidedly slower than that of the public orchestral presentations.

"Further light has been thrown upon the composer's purpose, by indicating those orchestral details (the names of the principal instruments used) which emphasize the lines and impart vital color to the tone-edifice.

"In a word: The editor has endeavored to place the student's mind in close touch with the mind of the master, so that he becomes an inmate of the master's thought, and can follow from step to step the movements of his creative action."

Doctor Goetschius is recognized as an authority in the field of music and esthetics, and one in whose classes any music lover might well be glad to sit. This series, so far as the works covered therein are concerned, virtually provides what is next in value to actual classroom experience.

The series should be of exceptional value to teachers of form and analysis; either for use as text or reference. The teacher of appreciation who feels the need for consulting an authority to verify his own analyses before presenting them to classes will find this series a practical aid for checking his conclusions. Such reference to an authority can quite well preclude the possibility of error, which is a point worth considering. The reviewer has been present at the recitation of a class in appreciation where analyses were developed that hardly could be accepted by any authority; for example, the second movement of Beethoven's Fifth Symphony in C-minor is usually considered to be an example of the theme with variations, or of the first rondo form. On one occasion a class was led to conclude that this movement is in the sonata-allegro form—which conclusion would be difficult to support on the basis of any accepted authority.

In the case last referred to, the class was taught well, in that the teacher led the pupils to do the analysis in an apparently logical manner, but because the instructor's preconceived analysis was unsound, it was inevitable that the pupils should reach a questionable conclusion. How much better it would have been had this teacher referred to No. 3 of the Analytic Symphony Series. Therein Doctor Goetschius analyzes the movement in question as a first rondo, and it is typical of his broadmindedness that he cites the fact that some authorities classify this movement as theme with variations. Incidentally, when there is this delicate balance of opinion among scholars, can it be wondered at that the less experienced individuals sometimes go astray in their analyses?

Teachers and students, as well as the music clubs, will find the Analytic Symphony Series a rich music-mine, with the vein not too far from the surface for the lay mind to reach. The series may be used to good advantage in conjunction with Doctor Goetschius's book, "Masters of the Symphony," which has been adopted by the Federation of Music Clubs as the fifth book in a course of music understanding. (This book will be reviewed at a later date.)

The Non-Sink

Continued from page 47

Fairy Dance, for Christmas and children's scenes—Russian, Arabian, and Chinese dances, accordingly.

THE MOLDAV, *Smetana*. Pastoral or Slavic scenes—Final for waterfalls, floods, etc.

There have been so many excellent recordings of every description made, that with a very small outlay a number of remarkably useful sets can be secured. The Tschaiakowsky *Nutcracker Suite*, alone, can be made to fit four or five distinct types of scenes. Too much emphasis cannot be placed upon the importance of cueing the picture carefully, and endeavoring to secure as many effects as possible. In addition to the direct cues mentioned, and the recorded sound effects, other records may be gotten for certain other effects. For example, a scene showing a muezzin calling the faithful Mohammedans to prayer, to be fully effective, should be accompanied by the record that Victor offers, in its regular catalog, of a Mohammedan call to prayer. There are also records of Japanese songs sung by a native tenor, and for Russian scenes with singing, the records by Feodor Chaliapin, and some folk songs and religious music by the Russian choir. Several college glee clubs have made records of college songs that are useful for collegiate pictures. Like all direct cueing, however, these vocal records should not be used, except for scenes of actual singing on the screen.

Unfortunately, many of the houses using the "non-sink" are of the "grind" variety, and instead of employing organists, they use ushers, stagehands, and boys, at pittance wages, for the operation of the machines, and with execrable results. It is possible that the time will come when all films will be made with talking, and when the public will want nothing else. In the meantime, however, the numerous foreign films and the pictures made by independent producers are still silent, and some houses are still able to secure silent versions of talkies. For these, the "non-sink" is ideal, and the organist or pianist that enters the field with the idea of making the most of the device will find it worthy of his best efforts.

Boston, Mass.—A committee has been formed, headed by Gamaliel Bradford, to further the erection of a permanent memorial to the late Katherine Lee Bates, authoress of the patriotic poem, *America the Beautiful*. The committee includes Curtis Hidden Page, president of the Poetry Society of America; Mrs. Fiske Warren, president of the New England Poetry Society; and Professor Charles Grandgent, president of Boston Authors' Club. Miss Lilla Weed, of the Wellesley College Library, is secretary and acting treasurer.

"You got to admire a great statesman," said Uncle Eben. "He gits mo' honor and applause dan any musician in de band an' don' have to learn to play no instrument whatever."—*Washington Star*.

Friend—Your vaudeville critic is thorough, I must admit.

Editor—Yes, he doesn't leave a turn unstoned, so to speak.

Boost or a Knock?—Miss Griffith's well-deserved title "The Orchid of the Screen" is more odious than ever in this beautiful production.—*Ashville Times*.

WANTED AND FOR SALE

RATES—The charge for advertisements inserted under this heading is 5 CENTS each word per insertion. Initials and all characters count as words. Payment MUST positively accompany copy. No ad accepted for less than 50 cents.

TO OUR SUBSCRIBERS—Individual subscribers to either "TO OUR SUBSCRIBERS," "Jacobs' Orchestra Monthly" or "Melody," public school or college music departments and charitable institutions have the privilege of free use of this column with the following restrictions:

(1) We reserve the right to abbreviate all copy accepted for free insertion.

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

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

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

WANTED—Location by all-around musician, painter by trade. BOX 202, The Jacobs Music Magazines, 120 Boylston St., Boston, Mass. (2)

MUSICIANS—Compose melodies! Ten easy lessons. FRANK LITTTIG, Nipomo, Calif. (2-3-4)

LOCATION WANTED—Bandmaster and teacher of recognized ability would like to get in touch with well organized bands in small town desiring the services of high grade man, teach all band instruments; will buy home and locate permanently in suitable location (N. Y. or Pa. preferred) and conduct band for very reasonable salary; fine references. Address BANDMASTER, 2517 Millbourne Ave., Flint, Mich. (2-3-4)

THE 8TH INFANTRY BAND—Is in need of musicians on the following instruments: piano, banjo, oboe, bassoon. Others write. Address THE ADJUTANT, or Band Leader, 8th Infantry Band, Fort Moultrie, S. C. (2-3-4)

VIOLIN MAKING—The Equation System taught by correspondence. Repairing. Book on violin making free. BRECH SCHOOL OF VIOLIN MAKING, Oswego, New York. (1f)

EXPERIENCED BAND DIRECTOR—Desires change of location to smaller city. Age 44; married; no liquor. Instrumentalist and teacher of band instruments 25 years; elementary, high school and college experience, boys' and girls' bands. Present Board of Education position sixth year. Raw material rapidly developed. Will take school, municipal, or industrial band part or full time. Have some commercial experience. BOX 203, The Jacobs Music Magazines, 120 Boylston St., Boston, Mass. (2-3-4)

FOR SALE—Fine Nicholas Lupot violin, 1817, in fine condition, very reasonable price, also fine O. H. Bryant violin. B. F. SCHULTZ, Wausau, Wisconsin. (2)

WANTED—Music teachers as agents for latest and best METHOD of time and articulation combined, for wind instruments. IDEAL MUSIC CO., Box 85, Alma, Kansas. (2)

TO EXCHANGE—Guitar banjo and case, Gibson, 4 in. rosewood rim, 31 brackets, arm rest, and hand rest, new J. Rogers head, for 1/2 or full size 4 string Double Bass. H. H. BUTTERFIELD, 39 March St., Bangor, Maine. (2-3)

LOCATION WANTED—Experienced, successful band director and teacher. School experience. Teach reed and brass. Not a loafer but a producer. Fine references. BOX 198, Davenport, Iowa. (1-2-3)

WANTED—Saxophones, clarinets, trumpets. A. ROBERTSON, 3803 Cherry St., Milwaukee, Wis. (p 1-2-3-4)

Will pay \$25—to anyone who will inform me regarding a suitable location for a teacher of band, orchestra, strings, and piano. Pay when position is accepted. BOX 201, 120 Boylston St., Boston, Mass. (2-3-4)

THEATRE ORGAN LIBRARY—10,000 numbers. If interested, address ORGANIST, 1284 N. Hollywood Ave., Daytona Beach, Fla. (12-1)

FOR SALE—Deagan Steel Marimbaphone, 3 octave. Specially built trunk for same. All in fine condition, little used. Will sell for \$65. Address GEO. B. GEE, 17 Pine St., Belmont, Mass. (12-1-2)

WANTED—By an orchestra and band teacher of 30 years' experience, position in school preferred; or will give school part time and balance of day devote to private pupils. Teach all instruments including piano and concert harp. Can tune pianos. Furnish best of testimonials. BOX 1092, The Jacobs Music Magazines, 120 Boylston St., Boston, Mass. (10-11-12)

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WANTED—By first-class Tuba or Tympani, position in good municipal orchestra or band, experienced in high-class music, opera, symphony, and concert work. Member of A. F. of M., can also direct band, orchestra, or choir. BOX 1091, The Jacobs Music Magazines, 120 Boylston St., Boston, Mass. (10-11-12)

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BANDMASTER—Teacher of violin, bass, and reed instruments desires permanent location with municipal, industrial, or school band. Have wonderful proposition for beginners' bands. Excellent references. Go anywhere. ARTHUR MIDDLESTED 410 Eleventh St., Wausau, Wis. (2-3-4)



George Howard, Head Bandmaster at Mooseheart, Ill., who is enthusiastic over the results obtained with his student band. This organization has broadcast a number of times over JJD, with marked success. (Courtesy of Cundy-Bettoney)



This boys' band is the hobby of a busy executive — Mr. Ernest Wyckoff, head of the A. B. Wyckoff Department Store, Strandsburg, Pa. A little over a year ago he organized a band of 40 from members of the boys' club that meets at his store. Since that time the band has grown to 60 pieces, has given many concerts, and has appeared twice on the air over WJZ, New York — the second time at the request of numerous listeners-in. Professor Wolf is the instructor and director of the organization. (Courtesy of Holton)



Otto Vogenitz, clarinetist with New Haven Symphony Orchestra; David Stanley Smith, director. (Courtesy of Cundy-Bettoney)



(At right) Master Harris of St. Louis, Missouri, who started on an E♭ bass when nine years old, moved in a short time to a Monster bass, and now, at eleven years, is tooting a BB♭ bass in a school band and orchestra, to the astonishment of his director. (Courtesy of York)



A band organized from the male employees of the Southern Bell Telephone Company was such a success that the girls just couldn't stand it, so they started an organization of their own — and here it is. We are told that the boys are humping to hold on to their laurels. Both bands were organized and instructed by Eloise Stocking Peyroux of Werleins' Band Service Department, New Orleans, La. (Courtesy of Buescher)



Ellis McDiarmid, nationally known broadcasting and recording flutist, recording with Victor, Brunswick, Columbia, Okeh, and Camco. He is principal flutist on twelve of the best known radio hours. It is said that the income from his varied activities is far in excess of that enjoyed by any other flutist. (Courtesy of Selmer)



Here are the Ipana Troubadors, broadcasters over the NBC chain, looking as unlike themselves as it is possible for them to look. Señor Sam Lanin, director, is the gentleman at the extreme left nursing a couple of tympani sticks. The number of times they have played "Smiles," you wouldn't believe it if we told you!



When a drummer wishes to vent his spite, we can imagine nothing quite so satisfying as a good crack at a cymbal. Here are shown workmen whose business it is to provide the means for so doing. (Courtesy Avedis Zildjian Co.)



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- 14 WHISPERING LEAVES. Reverie A. J. Weidt
- 15 LONG RUN. Galop A. J. Weidt
- 16 DANCE OF THE TEDDY BEARS A. J. Weidt

INSTRUMENTATION

Conductor (B♭ Cornet or Trumpet)	2d E♭ Alto
Piccoblo	Mellophone & Alto Saxophone
E♭ Clarinet	3d & 4th E♭ Altos
1st B♭ Clarinet	Mellophones & Alto Saxophones
2d & 3d B♭ Clarinets	Baritone (Bass Clef)
Oboe & Soprano Sax. in C	Baritone (Treble Clef)
Bassoon	1st Trombone (B♭ Tenor)
B♭ Soprano Saxophone	2d Trombone (B♭ Tenor)
Solo E♭ Alto Saxophone	1st B♭ Tenor (Trombone)
E♭ Alto Saxophone	2d B♭ Tenor (Trombone)
B♭ Tenor Saxophone	Bass Trombone (Bass Clef)
E♭ Baritone Saxophone	Bass Trombone (Treble Clef)
E♭ Cornet	Basses & E♭ Tuba
Solo & 1st B♭ Cornets (Trumpets)	B♭ Bass, BB♭ Bass (Treble)
2d B♭ Cornet (Trumpet)	B♭ Bass Saxophone (Clef)
3d B♭ Cornet (Trumpet)	Drums
1st E♭ Alto	
Mellophone & Alto Saxophone	

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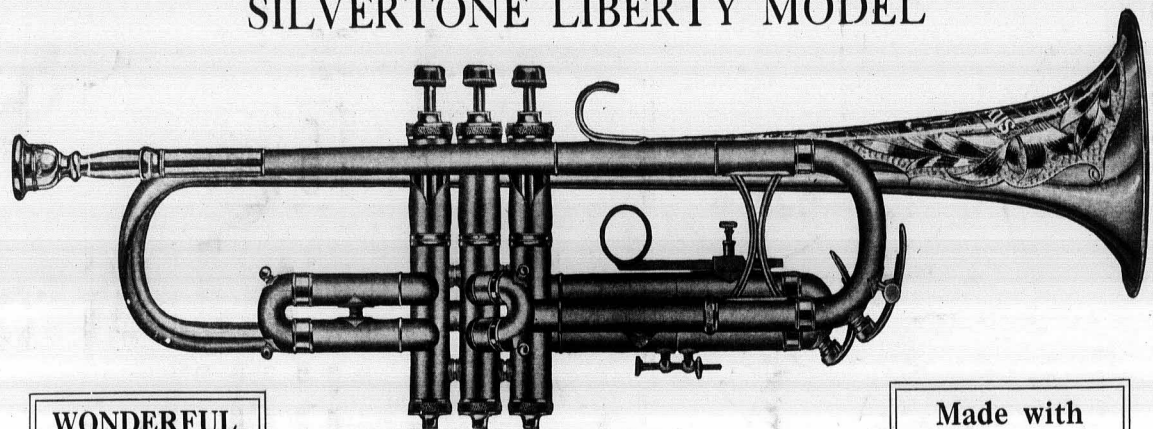
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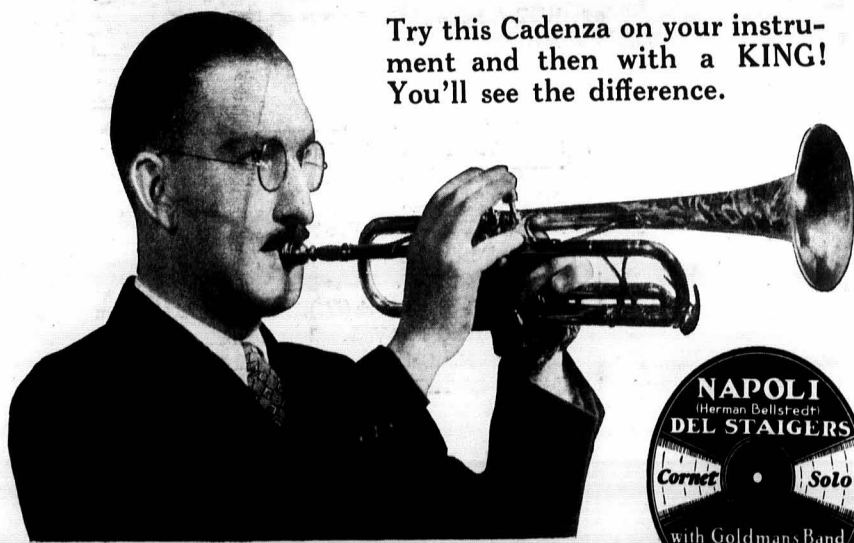
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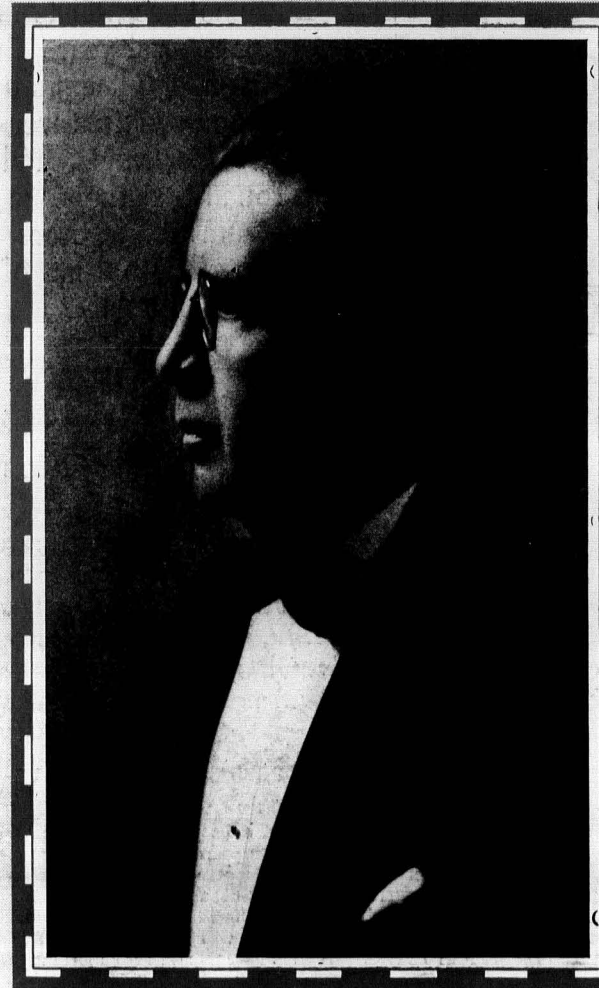
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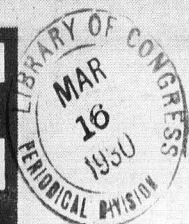
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