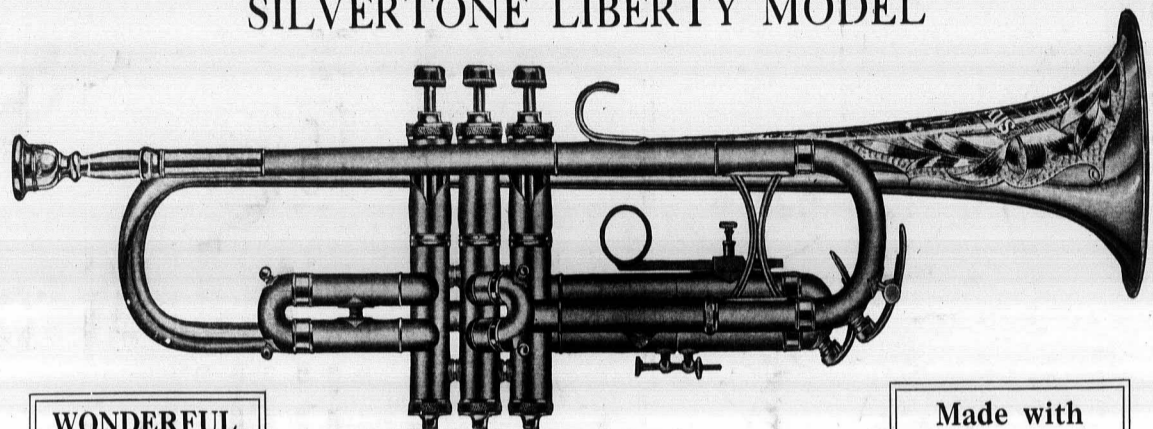


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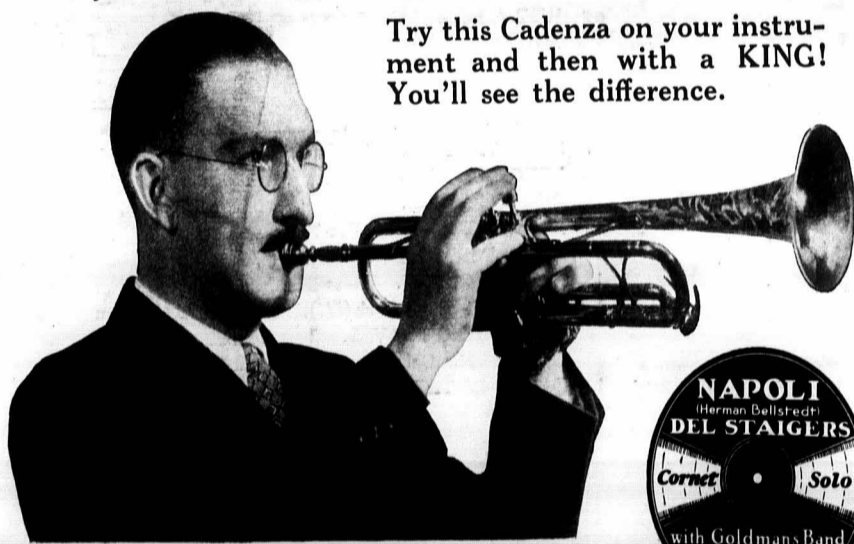
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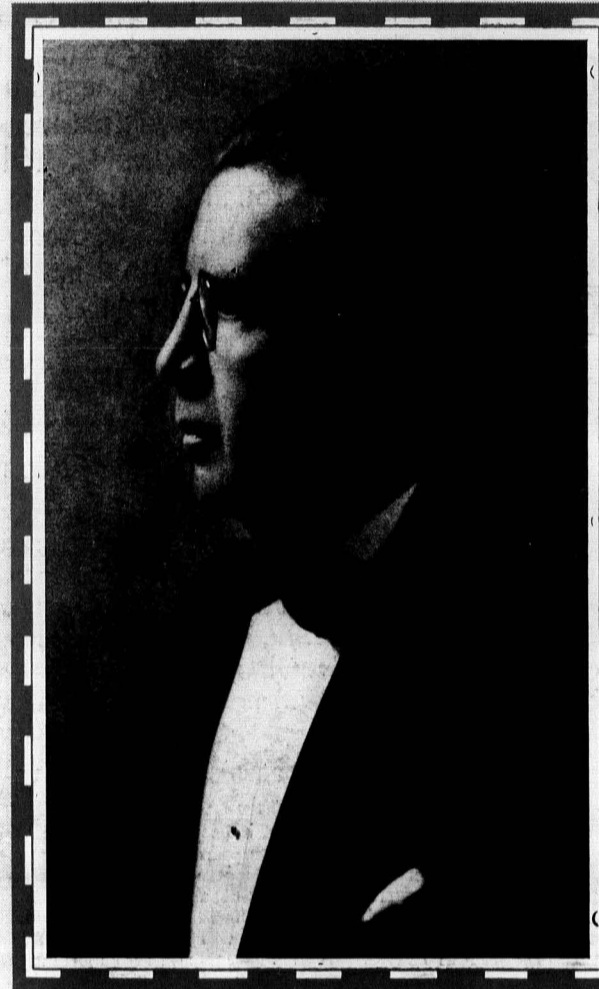
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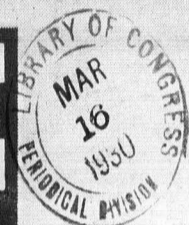
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Woodwinds of Metal



CARL H. KUHLMAN, JAN A. WILLIAMS, ALEX WILLIAMS
Clarinet section of the former New York Symphony Orchestra
(Walter Damrosch, Conductor), with their Silva-Bet clarinets

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.

THIS change was brought about by the appearance of the Silva-Bet metal clarinet in 1925—proving that a high grade clarinet, acceptable to artists, could be made entirely of metal. Although now there are many metal clarinets on the market, the Silva-Bet is known everywhere as "the first SUCCESSFUL metal clarinet ever produced." The following quotation proves this. It is an excerpt from an official report dated December, 1925, from the purchasing colonel of the U. S. Army to the Quartermaster General in Washington: "The Cundy-Bettoney Company of Boston, Mass., has just perfected a Clarinet, made either of sterling silver or white metal, silver plated. This instrument is made of seamless tubing with inside measurements identical with those of Clarinets made of wood. Not only is it extremely handsome in appearance but the improvement in tone is quite startling. The tone produced is a typical Clarinet tone, yet it has an added clarity and resonance that are remarkable." A U. S. Patent, covering important features, was recently granted.

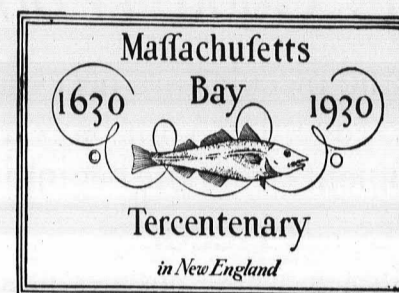
Important Announcement: Within sixty days we will make public another significant development in clarinet manufacture. This is in line with the forward-looking policy which has enabled Cundy-Bettoney to lead the world in clarinet-making. We are confident that our next step ahead will be welcomed by players and teachers, and particularly by students, just as was the first Silva-Bet—the clarinet that revolutionized the entire industry. Watch this magazine for further announcement

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Come and Celebrate with Us the 300th Anniversary of

1. The coming of the Puritans, bringing with them on the Arabella the Charter that provided civil and religious liberty in America.
2. The establishment of the Massachusetts Bay Colony in New England.
3. The founding of Boston, Charlestown, Medford, Watertown, Roxbury, Newton, Dorchester, Cambridge and Brookline.

Three Hundred Years of Marvelous Progress will be Shown

in 100 cities and towns all over the state, through exhibitions, expositions, parades and pageants, historical, educational and industrial. There will also be held on a large scale many concerts, fetes and sporting events on land and water to add interest to the celebration.

The nations of the world will send their highest dignitaries to great commemorative meetings held by the state. A joyful home-coming of all who have lived in, or whose ancestors came from, or who were educated in Massachusetts.

Every hour from June 1st to November 30th some interesting event will be taking place. Splendid roads and hotels all over New England. Ample parking spaces, automobile camps everywhere.

ONE hundred and three cities and towns in the state now have committees working out their plans. Each community will plan and finance its own celebration and put on its own events. All dates for special events are correlated so that those in adjoining towns and cities will not conflict.

Many large state and city organizations are cooperating and have Tercentenary Committees actively at work.

Five hundred thousand dollars is the goal set for public information and advertising.

"On to Massachusetts" Tercentenary Committees are being formed in all the large cities of the United States and some foreign cities. These are made up of those who formerly lived in Massachusetts; those whose ancestors came from this State; patriotic societies whose members are interested in New England; those who were educated in Massachusetts and representatives of Massachusetts business firms. Send your name in so we can add you to the committee.

The purposes of the committees are to advertise the Tercentenary in these cities, to establish information headquarters, to come themselves and to invite others to come to the Old Bay State in 1930.

Five million dollars is the estimated cost of the Tercentenary Celebration and the memorials to be erected in commemoration of the event throughout the state.

The financing of the Tercentenary and its many events to take place during the Tercentenary will be by the State, Massachusetts city and town appropr-

tions, by city and town and other Tercentenary committees and organizations, by industrial, financial and commercial corporations and companies, by societies and institutions and by individuals.

The state authorities have approved a Tercentenary appropriation of \$100,000. This may be largely increased by efforts of the Tercentenary Commission, appointed by the Governor, through legislative action.

The Massachusetts Bay Tercentenary, Inc., the chartered state citizens' committee of 300, organized to promote and encourage the observance of this great event, has been actively at work since its inception as a volunteer committee in 1926, planning and organizing for the coming Tercentenary year, and laying the foundation locally and nationally for this 1930 commemoration.

To Massachusetts Citizens and Former Citizens

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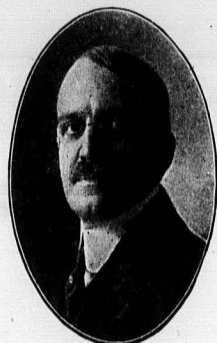
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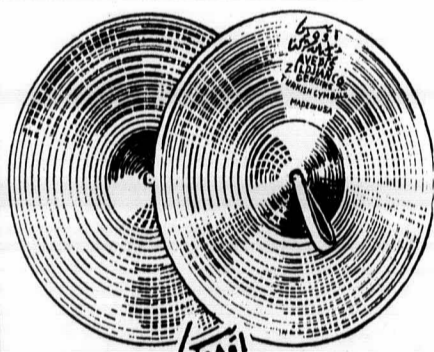
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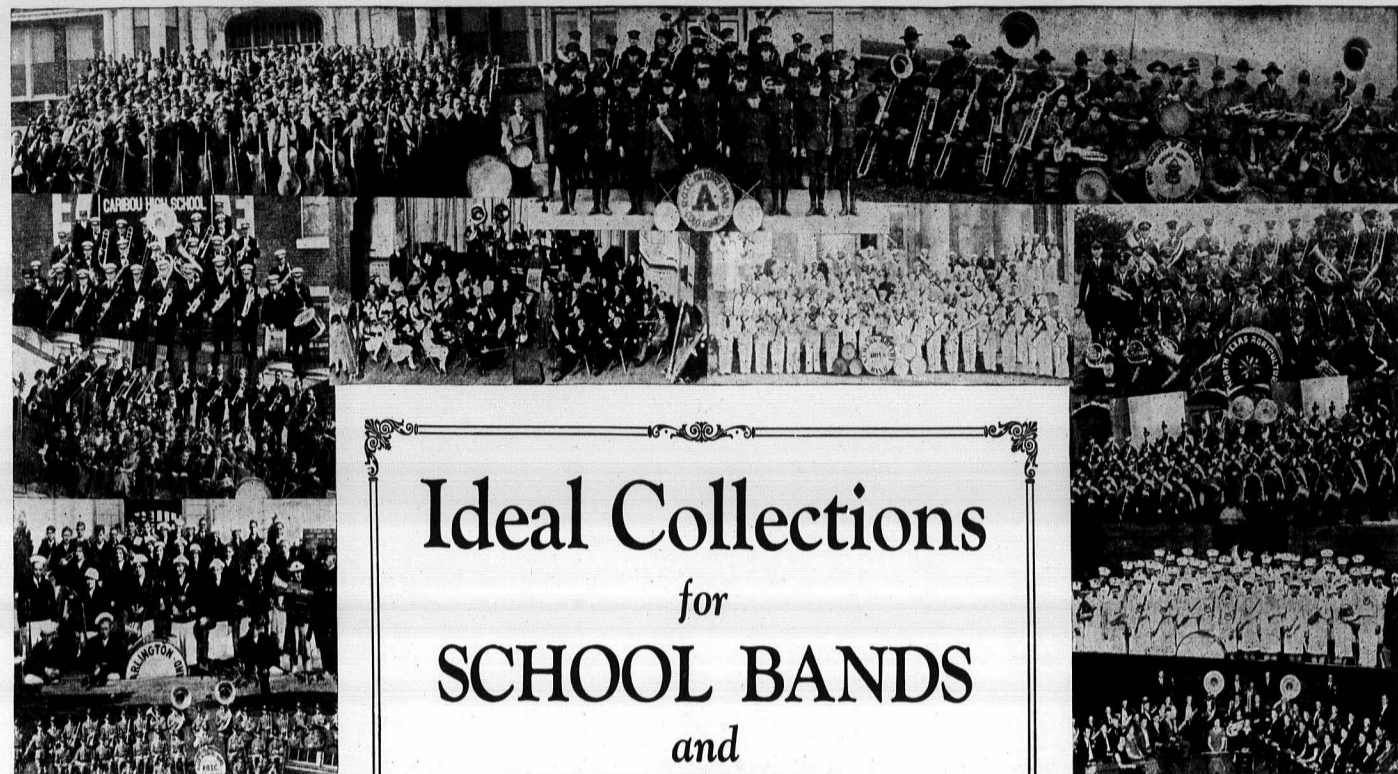
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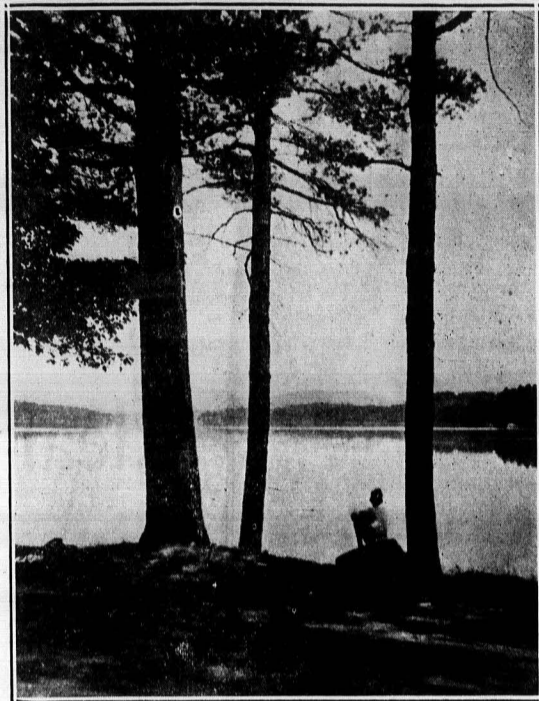
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The Eastern Music Camps

Messalonskee Lake
Sidney, Maine

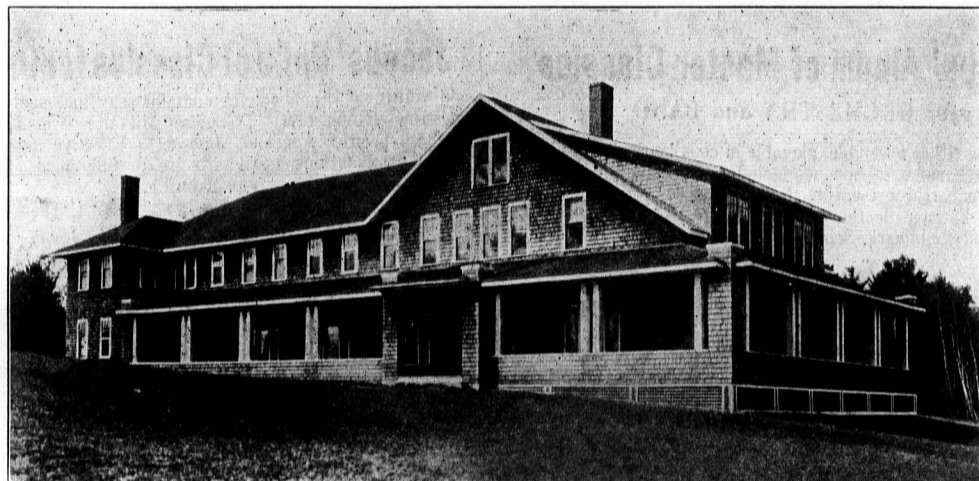
STUDENTS and staff of the new Eastern Music Camps will find themselves in one of the most delightful spots on the globe. Messalonskee is the second largest of the Belgrade Lakes, famed far and wide for charm and beauty, bracing air, and mellow sunshine. In the heart of one of the most thickly populated summer resort regions in America, some two hundred miles north of Boston, and with excellent train service and splendid highways, the location is ideal in every respect. A natural amphitheatre overlooking the lake provides a splendid setting for the open air auditorium, with almost unlimited audience capacity. Musical activities will be centered around an orchestra, a band, and a chorus, with a faculty of nationally prominent music educators.

While this institution has been projected for some time, definite steps for its promotion were not undertaken until there was evidenced definite need and abundant support for a music camp in the East. In January an informal letter regarding the proposed camp was sent out to leading eastern supervisors and educators by a committee composed of William C. Crawford, George H. Gartlan, M. Claude Rosenberry, Walter H. Butterfield, Ralph L. Baldwin, Victor L. F. Rebmann, Elbridge S. Fitcher, and Harry E. Whittemore. The response was so immediate and unanimously favorable that leading citizens of Maine assured their financial aid towards launching the camps on a sound basis. At a meeting held March 6 at the call of Governor and Mrs. William Tudor Gardiner, in the Blaine House at Augusta, a plan of procedure was formulated for operation under the title "The Eastern Music Camps Corporation," organized for educational purposes. Steps for forming an interlocking Association, composed of music educators, are in process at the time this is printed.



Rest for Eyes, Mind, and Soul

This picture is typical of the lake front at Eastern Music Camps. Note the dim outline of mountains in the background.



The Administration Building



The Dining Room

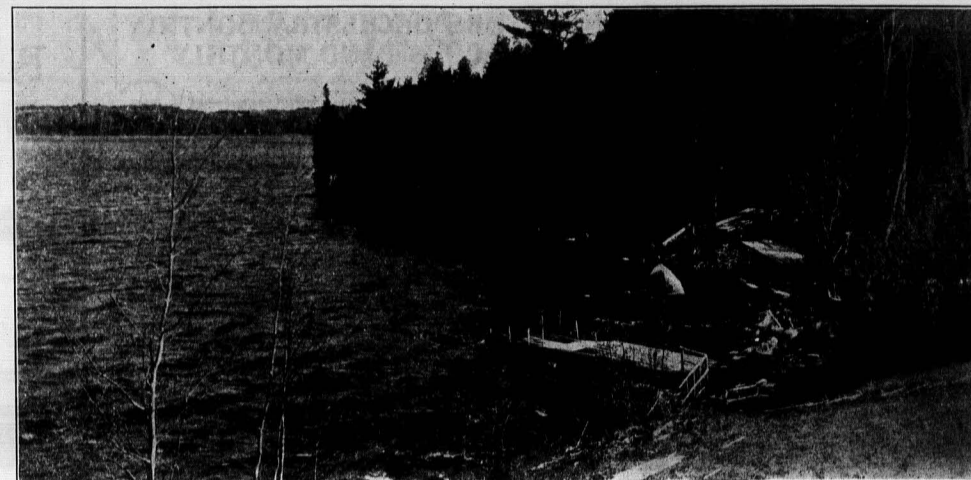
THE Dining Room and Dormitories will be under the personal management of Mr. Jefferson C. Smith, who has had over seventeen years' experience in camp work, including supervision of the State Y.M.C.A. Camps in Maine and his own camps for girls, all of which have been highly successful and conducted without accident or serious illness.

The camp property includes a farm which will supply milk, butter and eggs and other foodstuffs required for the balanced ration prescribed by the camp dietitian.



A Corner in the Girls' Lounge

LAKE MESSALONSKEE is nine miles in length and varies in width from one to two miles. The half-mile shore front of the Eastern Music Camps comprises a typical Maine combination of rugged rocks, and slopes covered with pine, hemlock, birch, and cedar, alternating with sandy beaches.



"The Cove"

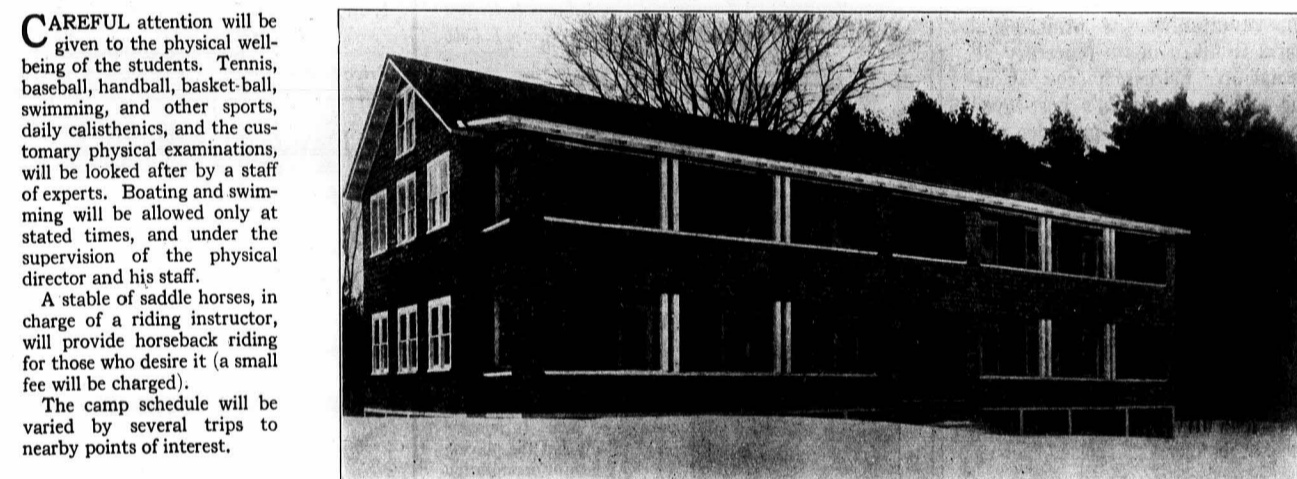
The railway station (North Belgrade) is almost directly across the lake from the camp. The camp launch will meet all trains, but "landlubbers" who prefer to do so may make the trip by bus over a good road.



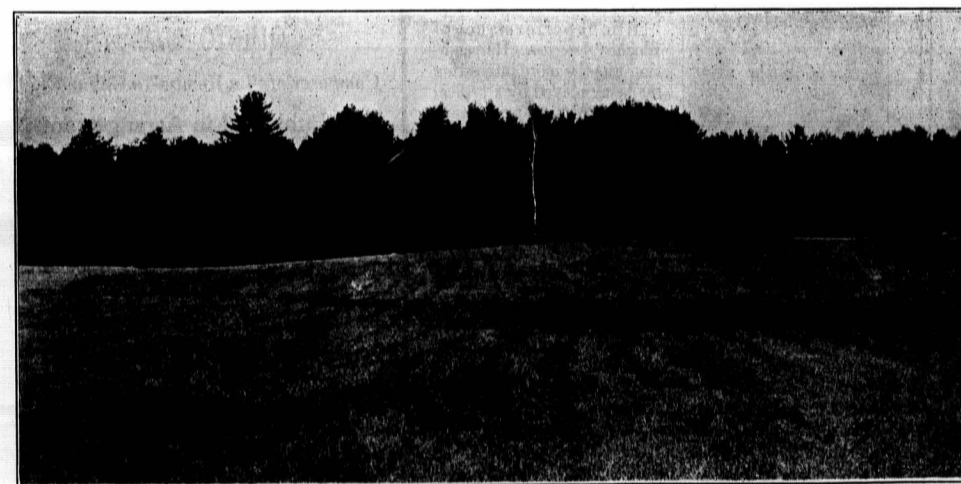
The Infirmary

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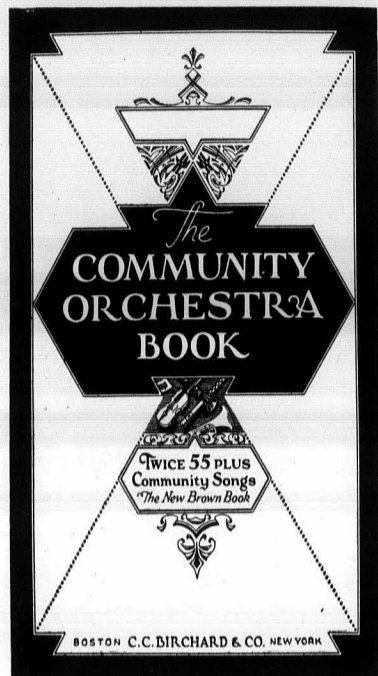


The Field

THE committees that have been actively engaged in the various preliminary arrangements necessary to acquire the Camp property include Hiram Ricker, of Poland Springs, Walter S. Wyman, of Augusta, C. A. Warren, Walter H. Cummings, H. C. Marden, Herbert Wadsworth, Francis Findlay, Elbridge W. Newton, David C. King, C. V. Buttelman, and other prominent Eastern people in addition to those previously mentioned.

Subscriptions for the scholarship fund, nominations for student enrollments or requests for information should be sent to Mrs. H. C. Marden, Secretary of the Voluntary Preliminary Committee, Waterville, Maine.

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CONTENTS FOR MARCH

THE EASTERN MUSIC CAMPS.....	4, 5
SERIOSO MA POCO LEGGEREMENTE—Editorial.....	9
MUSIC AND THE MASSACHUSETTS BAY TRICENTARY.....	10
OUR COVER PICTURES.....	11
A BUMPER CROP—Whipple.....	12
BARNSTORMING ON CAPE COD—Dunham.....	14
YOU CAN TAKE IT OR LEAVE IT—Sprisler.....	15
A CORNET PLAYING PILGRIM'S PROGRESS—Clarke.....	16
THE FACULTY COUNCIL.....	18
CRACKERS AND MILK—Del Castillo.....	22
IN BOSTON—Repper.....	24
EDUCATIONAL MUSIC REVIEWS—Findlay.....	44
STUDENTS' ROUND TABLE.....	46
THE MAN AND THE STICK—Wright.....	50
OUR YOUNGER SET.....	52
NEW ENGLAND FESTIVAL BULLETIN.....	54
THE QUAKER CRITIC—Sprisler.....	56
KEEPING POSTED.....	58
HERE AND THERE IN NEW YORK—Weller.....	62
PICTURE PAGE.....	64

MUSIC

JACOBS' ORCHESTRA MONTHLY	
CHIEFS' COUNCIL, No. 2 in the Suite "In the Indian Country".....	Cady C. Kenney
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CUPID ENTERS, Idyl d'Amour.....	Frank E. Herson
FEEDING THE KITTY, Rag One-Step.....	George L. Cobb

National H. S. Orchestra Triumphs

(Special from our New York Correspondent)

POSSIBLY the most interesting and unusual event of the month in town was the performance of the National High School Orchestra, conducted by Joseph E. Maddy, at Carnegie Hall, February 28. The achievements of the orchestra, the Interlochen camp and its faculty, have been commented upon frequently and glowingly in this magazine in the past. From this writer's viewpoint these reports were not overdrawn. It remains only to say that the playing of the youthful organization was of surprising and uniform excellence in a taxing program. Particularly effective was the energetic and brilliant performance of Bloch's *America*. Its rendition was the more interesting for being played by a typical group of young Americans of every descent. The climax was a thing to remember.

Just what the effect of the concert may mean to music educators is in some degree forecast by the seriousness with which it was accepted by such critics as Olin Downes of *The Times*, who wrote more than a column that Mr. Maddy may well treasure in his press book. In view of the impression created by the orchestra here in New York and in Washington, Atlantic City, and Philadelphia, as well as in the concert broadcast over the Columbia chain, it may be said that the Eastern "tour" of Mr. Maddy and his young players undoubtedly marks the most significant advance to date in the educational movement, which augurs most happily for the future of music in America.

The New York concert was played by the "A" Section of the National Orchestra; the other section will be heard shortly in Chicago, and music lovers of that city will have an opportunity of enjoying the same inspiring experience that was ours on this occasion.

—Alanson Weller.



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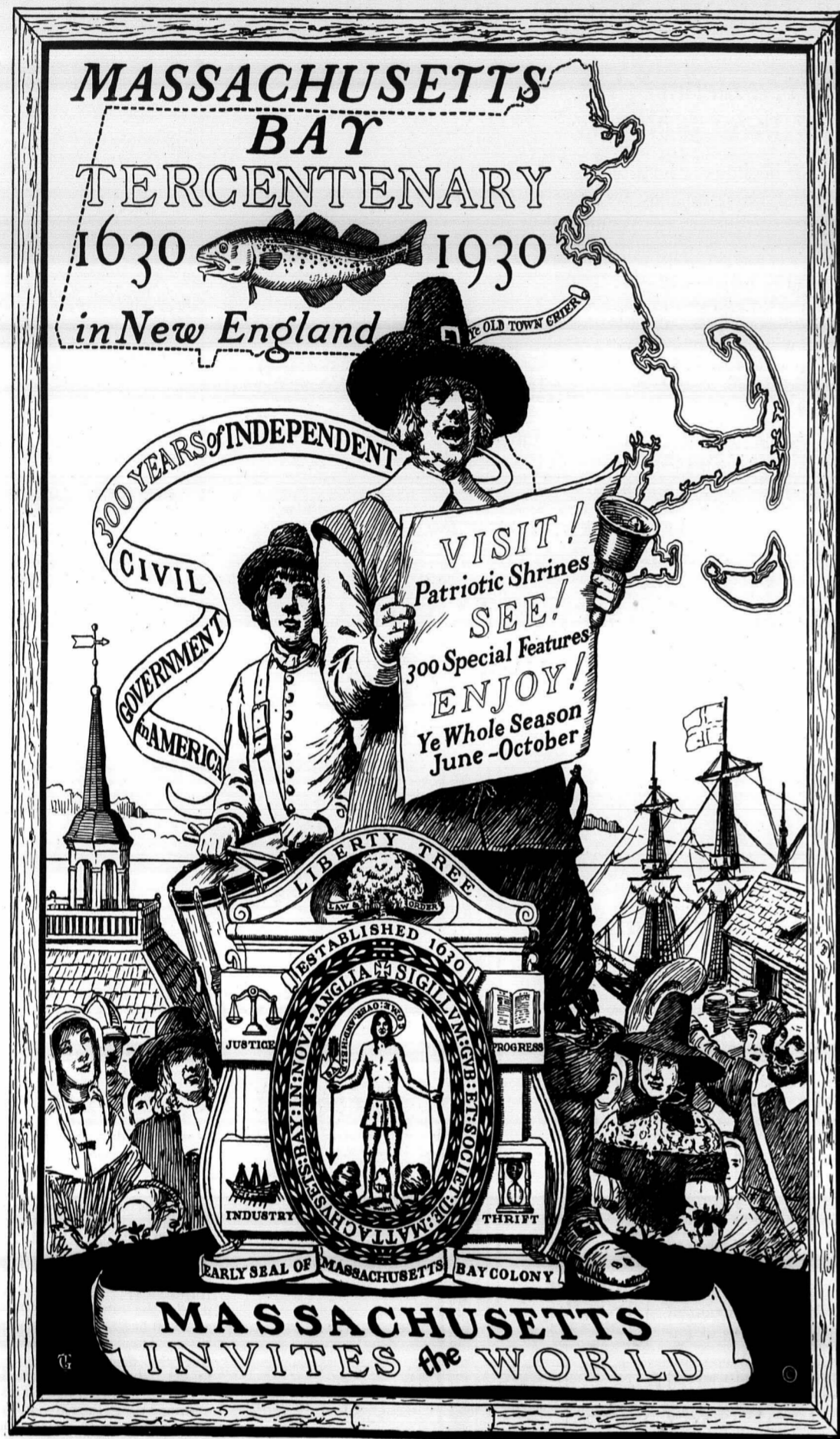
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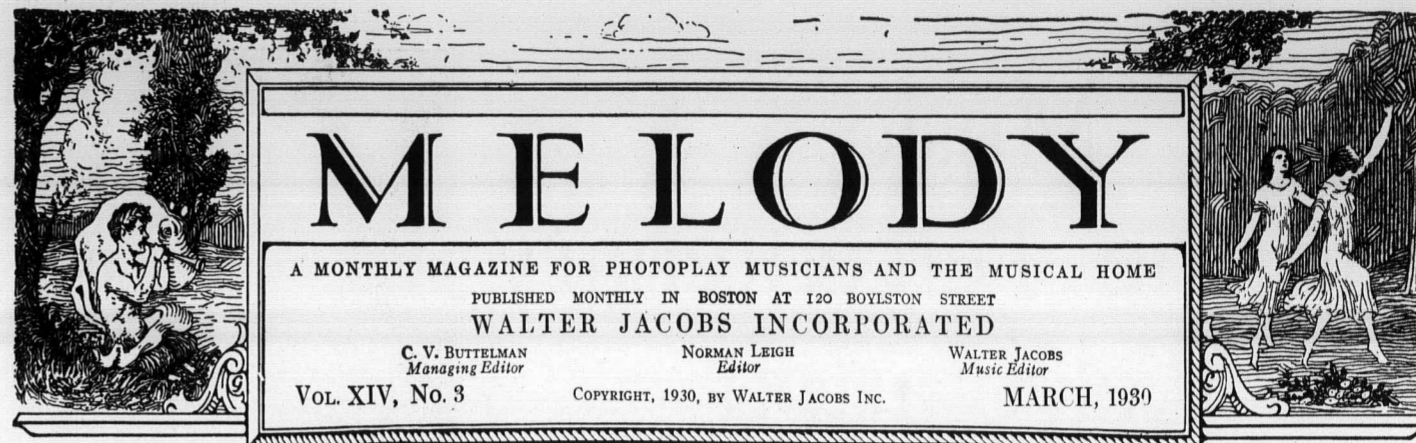
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Serioso Ma Poco Leggiermente

ALTHOUGH we are forced blushfully to hang our head and admit the depressing truth of Leo Rich Lewis's statement in another portion of this magazine concerning the antagonism of our Puritan forebears shown towards music and all its manifestations, we are glad to be in a position to state that somewhat later Boston was the recipient of grace in such matters, fortunately in ample time to earn the title of *The Cradle of Music In America*. This title was self-conferred, it is true, by a Boston Music Week Committee, and is therefore open to such doubts as might present themselves to reasonable minds. However, the facts of the case, if they be facts, and we have no reason to doubt our source (Myron V. Freese in the May 1925 issue of our own worthy publication), would appear to bear out the enthusiastic claim of the Boston committee.

These facts present themselves as follows: In Boston was published the first book of music instruction to be printed in America, the first treatise on singing, and the first book of strictly American compositions. In addition, it might be added that the first printing paper made in the Colonies came from Boston, or rather, as our source cautiously adds, "just outside its borders."

To particularize: *The Bay Psalm Book*, mentioned by Professor Lewis, was edited in Boston (or, if one has a passion for exactitude, Cambridge) in 1640. In April 1721, Thomas Walter of Roxbury (how these infernal adjacent towns keep intruding themselves) published *The Grounds and Rules of Musick explained; or an introduction to the Art of Singing by Note*. Fitted to the *Meanest Capacity*. (The last five words of this title stamp Mr. Walter as having been a gentleman of considerable business acumen.) This valuable work was printed in Boston by "Benjamin Mecon at the new Printing Office near the Town Hall, for Thomas Johnstone, in Brattle Street."

In Boston, also, was compiled and published by Josiah Flagg *A Collection of the Best Psalm Tunes* (1764), the first book to be printed on colonial-made paper. Paul Revere, who it will be remembered beat a certain Mr. Dawes to it in the matter of achieving a place on the pages of school histories, engraved the plates. On October 7, 1770, *The New England Psalm Singer*, mostly a compilation of original compositions by William Billings, the first native born American composer, and a Bostonian, made its appearance, fresh from Boston presses.

Well, are you convinced? If not, let us present the following: The first foreign organ to be set up in America was the instrument presented (1713) by Thomas Brattle, of Boston, to King's Chapel (also of Boston). The first American "home-made" organ was built in Boston by Edward Bromfield, Jr. (1745). The first American organ builder to make any great stir was William M. Goodrich, who started his organ building business in Boston (1805). The first piano manufactured in America was made (1803 or thereabouts) by Benjamin Crehore in Milton, Mass. To be sure Milton is not Boston, but it is only five miles away, and what is a matter of five miles in such matters? Jonas Chickering, a Boston piano manufacturer, built the first piano with a metal plate to appear not only in America but in the world! We are not so sure but that here is the proper place to stop. However, we cannot resist just one more blast. In 1823, The Handel and Haydn Society, which all the world knows, or should know, is a Boston institution, organized 1815, commissioned a certain Mr. Beethoven of Vienna to write for it an oratorio that was actually begun but never finished. In the master's

Ave!

FROM March 24th to 28th inclusive, at the Stevens Hotel, Chicago, the Music Supervisors National Conference will hold its 1930 convention. These gatherings, of which the present is the twenty-first and the second biennial, probably represent the most important and significant of all conventions. The intelligence of the men and women composing this enormous body, as well as their very evident seriousness of purpose, is a matter to engage the attention of all thinking musicians, particularly today when the future of personally performed music may be said to be hanging in the balance. We recognize the efficiency, impertance, and faithfulness, of these supervisors, and extend to them the hand-clasp of good-fellowship and the sincerest of well wishes.

notebook is to be found the title of this projected work, *The Victory of the Cross*.

We believe enough evidence has been produced to show that in music, at least, Boston early repudiated the dour influence of Puritan "culture"; a matter that should be of great satisfaction to her, even if she cannot claim equal credit in this respect on the side of literature and the drama. In these latter fields the spirit of the prize kill-joys of history still holds the guiding rein—or rather in deference to Henry Ford et al, should we not, today, write "wheel"? —N. L.

WE READ with keen interest the announcement of the concert to be given March 16th by Boston Civic Symphony Orchestra for the benefit of the guarantee fund of the 1930 New England High School Festival Orchestra.

If you are disposed to dwell on this latter thought, you could have no better object lesson for analysis than the instance of the benefit concert above described. Here we have four organizations—an adult independent orchestra, its conductor and board of directors; a supervisors organization; an association of supervisors, superintendents, principals, teachers, and lay citizens; and an orchestra of some 230 student-musicians; all earnestly giving their efforts and time in a most praiseworthy endeavor.

This concert under discussion will be noteworthy in several respects, not the least of which is the unique exemplification it will afford of highly organized cooperative effort. The Civic Symphony is itself a cooperative organization, and the concert is to be sponsored by still another cooperative group—the In-and-Around-Boston Supervisor's Club. The object of the concert, primarily, is to raise funds to assist the New England Music Festival Association in defraying the rather huge expenses attendant upon the third season of the New England High School Festival Orchestra. The latter is the fourth cooperative organization in the chain that directly links, in this enterprise, the music lover in school with the music lover out-of-school—the student-musician and the citizen-musician—or whatever you would term the individuals on the fore and aft sides of the dividing line represented by graduation from high school. Perhaps our difficulty in finding the right words to express this thought is due to the fact that there really is no dividing line after all, so far as the true spirit of amateurism is concerned. And come to think of it, that was the main idea we had in mind when we started to write this editorial. —C. V. B.

HERE is a tale that in its bare facts presents more vividly than could words of ours a picture of the sort of thing that has made friends of Army bandmasters give tongue to Congress and in earnest chorus request a law that by making bandmasters commissioned officers, which they now are not, will more equitably bridge the gap at present existing in the Army between the other non-combatant branches of the service and their own.

It appears that a certain colonel in the veterinary corps, let us call him Colonel B—, recently submitted his application to be placed on the retired list of the regular Army "after more than thirty years' service". To be sure, this statement does not appear very exciting; one must admit that retirements in the Army are no great happenings to any except those personally concerned, and the event sounds rather commonplace, doesn't it? But there are certain details, the nature of which are pointed by our quotes, that make this retirement of peculiar interest to Army musicians and their friends, principally because no such good luck as befell Colonel B— could ever be theirs under present conditions, and they feel it an injustice that musicians should suffer from what appears to them to be gross discriminatory tactics in such matters.

You see, Colonel B—, although to be retired on the basis of over thirty years' service, actually entered the Army only in the June of 1916, fourteen years ago! The extra sixteen years or more for which he can claim credit derive their authenticity from a sentence to be found in section 10 of the national defence act of 1916, at the time a veterinary corps was created (none such existing before that time), and having to do with the matter of retirements: "To officers of the dental corps shall be credited their service as contract dental surgeons and acting dental surgeons and, to officers of the veterinary corps, their governmental veterinary service rendered prior to June 3, 1916."

It can readily be seen that dentists and veterinarians have not suffered unduly at the hands of our government. Although really not germane to the matter at hand, but as showing how dear to the heart of the War Department must be the veterinary corps, the meteoric rise in rank of Colonel B— is not without interest. On June 3, 1916, upon joining this newly created branch of the service, this gentleman was a civilian. In four years and one day (June 4, 1920) he was a lieutenant colonel, and ten days later achieved the silver eagle of a full colonelcy. In other words from civilian to colonel in four years and eleven days. On top of this he retires after fourteen years actual commissioned service! Is it any wonder that Army bandmasters are waxing melancholy over the fact that apparently the syringe is mightier than the cornet?

For our part we should not care to be understood as intimating that Colonel B— was the recipient of more than his due, but we are quite firm in our stand that what is possible for a veterinarian to achieve should be equally facile of accomplishment for a bandmaster; a thing that is not so under present conditions. It is for this reason that we look upon the Army bandleader's status, today, as an injustice.

It might be well here to quote General Charles P. Summerall, chief of staff, on the matter of "justice":

No man can command successfully American soldiers or officers unless they have confidence in his sense of justice. The Government, above all, must show them that it treats them according to the reasonable standards of justice. You cannot treat any man unjustly without arousing in

Continued on page 45

Music and the Tercentenary Celebration

An interview with the chairman of the music committee of the "Largest—Most Significant—Most Important Celebration Ever Given in America" (Wheel), in which a number of interesting matters are disclosed, including the disposition of this body to keep its digits out of pies that in the past have so often burned committee fingers. Spiced with the native wit of the interviewed.



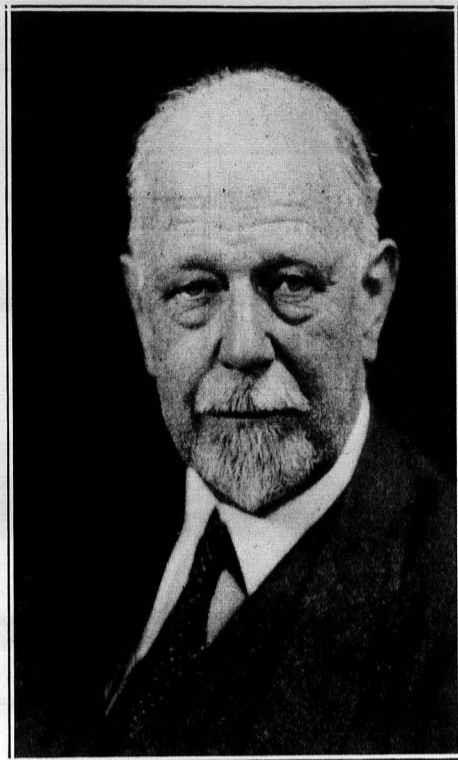
"HAS it ever occurred to you," said Chairman Leo Rich Lewis of the State Tercentenary Music Committee, "that one of the most thrilling things about war seems to have been to shake hands with your enemy, to tell him to keep his (suppressing the 'blooming old') sword, and to say what a fine fellow you knew he was all the time? Of course this takes for granted that you win the war. A chief part of the 'great and glorious feeling' of winning is the surge of magnanimity, one touch of nature that makes kin of zealots, generals, and gangsters. And really, as G. B. S. might say and perhaps has said among all the oddities he has let drop, it's probably only because modern warfare has become so nasty that combatants won't have left any hands to shake or any backs to slap, that everybody is thinking seriously of doing away with the prime sport of kings and of other ornaments and superfluities of this federated (beg pardon, I mean a word that isn't in the dictionary yet, *federable*) world."

The Professor Explains

We were on the point of calling the Professor's attention to the fact that we didn't come to interview him on the London Conference but on—when he said: "That perhaps explains why you can get a group of musical connoisseurs and amateurs (all of them being descended, aesthetically or physically, from a certain surprisingly broad-minded John Cotton) to assemble enthusiastically to put through a glorification in 1930 of the people who acted and legislated with every possible refinement of meticulous repression (whoa, whoa, Professor, let me catch up!) to kill music, even to the extent of arresting, trying, and fining anybody who was caught singing a real tune. Of course, as nobody except devotees of

the Brown Collection in the Boston Public Library (of whom there were zero in New England in the seventeenth century) can have any musical fun that's toneless, the Puritans had an easy task in detecting infractions of their prohibitory laws. And they so thoroughly succeeded that the time came when their own people couldn't sing tunes enough to 'furnish forth' (as Hamlet causes Shakespeare to say) the close imitation of a funeral feast that the Puritans called a divine service.

"In fact, *York* (nicknamed by those God-fearing jokers 'The Stilt' because it suggests one slow foot planted after the other) came to be almost the only tune that everybody knew. And it is such an arid tune that you find it in no discriminating collection published since Dr. Lyman Abbot fathered that fine book, the



LEO RICH LEWIS
Fletcher Professor of Music, Tufts College, and Chairman of the Massachusetts Bay Tercentenary Music Committee.

Plymouth Hymnal. And, naturally, the very first act of the Tercentenary Music Committee was to publish *York*, along with one of those literary monstrosities of psalm-paraphrase which a president of Harvard College so successfully edited that the Bay Psalm Book, made in U. S. A. long before there was any U. S. A., got reprinted in England and Scotland, says that dear old Philadelphian, George Hood, signing his preface on New Year's Day, 1846, 'in large and frequent editions'.

Just for Purposes of Comparison

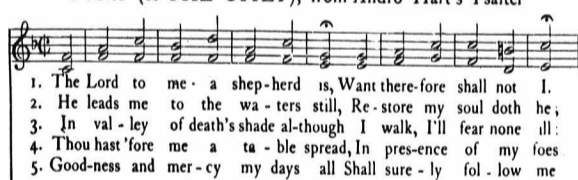
"Thus the combination of *York* and the Twenty-Third Psalm may be regarded as an ideally significant historical and human document. It shows the honest effort of a devoted group to win the war on music, and also shows at a glance why the war was lost."

We found a chance, as the Professor was interrupted by the telephone, to remark that something ought to be done to set things in what seemed to be their reasonable light. Whereat we got the rejoinder that what he had just said was the summary of a few points he had made in a lecture delivered some ten years ago on "The Music of Our Forefathers," and he was just trying it out to see whether it had more or less effect on us than it did on the audience of that time. And then he *sotto-voce*-d that he didn't at all remember what effect it did have.

Dropping into non-class-room and non-platform phrases, the Professor said that it was obviously foolish to adopt, in 1930 and in Massachusetts, the Pat Gilmore tactics of the 'sixties and 'seventies, or the Los Angeles methods of nineteen-whatever-it-was. A town which possesses an orchestral instrument like the Boston Symphony Orchestra has no occasion

A PURITAN HYMN WITH A TUNE THEY SANG

YORK (or THE STILT), from Andro Hart's Psalm



1. The Lord to me a shep-herd is, Want there-fore shall not I.
2. He leads me to the wa-ters still, Re-store my soul doth he.
3. In val-ley of death's shade al-though I walk, I'll fear none ill.
4. Thou hast 'fore me a ta-ble spread, In pres-ence of my foes
5. Good-ness and mer-cy my days all Shall sure-ly fol-low me



He in the folds of ten-der grass, Doth make me down to lie.
In paths of right-eous-ness, he will For his name's sake lead me.
For thou with me thy rod, al-so, Thy staff me com-fort will.
Thou dost a-noint with oil my head, My cup it o-ver-flows.
And in the Lord's house dwell I shall So long as days shall be.



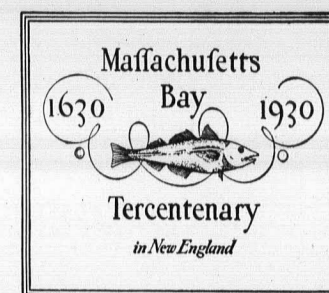
Andro Hart was an Edinburg printer who died in 1651. No music was printed in New England until about 1690. The hymn is from the Bay Psalm Book Improved (1650), edited by Henry Dunster, President of Harvard College, and Richard Lyon. The original, in the first Bay Psalm Book (1640), was by Elliot, Weld and Mather.

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to deal in festival specialties; and visitors to New England are sure to be interested chiefly in what the Old Home States are regularly doing. What happens every week or so in Symphony Hall is a more significant celebration than anything that Gilmore ever waved his stick over; and we get a Saint-Saëns (at any rate, according to what the press agents say) every little while. The regular events of musical seasons of choral societies, of women's clubs, or recitalists throughout Massachusetts, make the organization of a series of festivals superfluous. In fact, the great exposition-giving specialist, France, has now concluded that such undertakings make more bother and expense than they are worth. The only thing that New England needs to do is, inconvenient as it may be, to arrange to repeat, for mid-summer visitors, some of the staple events that are ordinarily placed in mid-winter and spring. Hence the Statement of Policy which the Tercentenary Music Committee issued early in February.

As to the somewhat generally expected announcement of "official" compositions, the Professor said that the old German proverb (the more prize-crowned a work is, the more it is) gave good grounds for keeping away from conventional procedure in that field. The Committee's task will be to assemble information about available works already published. Luckily the supply is ample.

Statement of Policy of the Music Committee



THE State Tercentenary Music Committee was appointed by the Massachusetts Bay Colony Tercentenary Commission to take charge of the musical features of two celebrations, historical and literary in character, already projected by the Commonwealth. The instructions given by the Chairman of the Commission to the Music Committee were not restrictive, and it is probable that the Committee will seek the approval of the Commission for perhaps two purely musical celebrations embodying New England's achievements. As to other musical events, the Committee hopes to be of service in mobilizing the forces of musical initiative and co-operation in which New England is notably rich. Probably many musical organizations already have plans to commemorate the Tercentenary during their regular season. If not, they will doubtless accept the Committee's suggestion that some recognition, in announcement and program, be made at one of their concerts of 1930. The advent of visitors from distant parts of the country will begin early in June and continue through the Autumn. The preparation

of concerts for that period is, of course, very desirable, and the Committee hopes that many local concerts announced as "In Recognition of the Massachusetts Bay Colony Tercentenary Celebration," will be given. The Tercentenary Music Committee will have facilities for nation-wide announcements of all commemorative occasions. It can also enable the projectors of such events to avoid undesirable conflicts. The programs offered need not present exclusively American or commemorative works, as visitors will certainly be interested primarily in observing usual rather than special activities. Provision will certainly be made whereby any organization can offer to visitors, through a central bureau, guest-tickets for local events. The Committee will not regard itself as a board of official approval or censorship of compositions or plans, nor will it initiate prize competitions. It hopes to be helpful with advice or suggestions when requested, thus fulfilling the normal function of a State Committee: to serve impartially all the citizens of the Commonwealth. LEO RICH LEWIS, Chairman

OUR COVER PICTURES

ON Saturday, April 26th, 1930, the New England High School Festival Orchestra, composed of 230 young musicians from some sixty-five towns and cities of New England, will give its Third Annual Concert in Symphony Hall, Boston, conducted by Francis Findlay. At the time these lines are written (late in February), candidates for the orchestra are being drilled by their respective supervisors on the music for the concert, and probably before what we write is actually in print, the personnel of the 1930 Orchestra will have been selected from these candidates. This matter of selection is in itself no small problem, since it is the purpose of the committee to include in the enrollment the sons and daughters of as many communities as possible, while at the same time selecting players whose experience and skill, as well as the instruments they play, will satisfy the musical requirements set, and complete the balance of instrumentation. Following the selection of the players, the preparatory work under the various local supervisors and instructors will continue until four days previous to the concert in Symphony Hall, when the players will assemble in Boston. This four-day period is devoted chiefly to intensive rehearsals interspersed with enough relaxation to keep the players from "going stale".

This orchestra is not unlike many others, patterned after the National High School Orchestra, that will be heard this year in practically every State and section of the United States. The New England Orchestra, however, is somewhat unique in that it is probably the only organization of its kind drawing players from such a large territory that has never had the help of a concurrent convention or other important gathering as a sponsor or means of providing an audience. The orchestra's concert is not a feature of some great event; it is the event.

The entire four-day "session" is centered around the preparation for the concert performance. A large force of experienced instructors and supervisors is actively engaged in the various functions that make the entire enterprise a great smooth-running machine. Hundreds of visitors are present—parents and friends of the players, music students, and supervisors and instructors who come to witness, learn, and give assistance when and where they can. In fact, the attendance, in addition to the players and the committee workers, has increased to such a point that in numbers and spirit the event amounts to a good-sized convention, with a great orchestral clinic as the chief feature.

New England H. S. Festival Orchestra

Francis Findlay, Director
Harry E. Whittemore, Manager

Pawtucket High School Band

Paul E. Wiggin, Director

The entire enterprise is maintained by the students and supervisors of New England through their organized body, the New England Music Festival Association. Players, instructors, managers, and all committee workers, contribute their time and services, and pay their personal expenses as well. The general overhead expense, which in itself is no small item, is met partly by contributions from individuals and friends, partly by the sale of concert tickets, and partly from the membership fees. This year, an additional source of income is provided through the generosity of the Boston Civic Symphony Orchestra, which is donating the entire proceeds of a testimonial concert to be given in Jordan Hall, Boston, on March 16th.



TIME was when either a school was known by its football team, or it was not known at all—unless maybe the basketball team or baseball team saved the institution from oblivion by walloping a goodly share of opposing teams from the neighboring schools. There is no doubt about the value of a successful team in establishing and maintaining the morale and spreading the fame of a given school, but we have discovered in recent years that it is not necessary to place entire responsibility for this function upon the head coach and his more or less brawny disciples. For instance, one of the best known schools in the East is Pawtucket Senior High, and if you should ask almost any citizen who knows anything about New England schools at all, he would tell you that among other things Pawtucket is famed for its town spirit and for the Pawtucket Senior High School Band.

This town spirit and the band seemed to be inseparable in their impact upon the consciousness of eastern people. You would find this out if you should go to Pawtucket and talk to any of the folks you met on the street. The Pawtucket Senior High School Band is a civic institution. When the band gives a concert in Pawtucket, the citizens turn out en masse and pay so generously for the privilege that the organization is practically self-supporting.

Pawtucket citizens are proud of their band, and by the same token, proud of the school that it represents. Parenthetically, they may tell you that they are just as interested in, and proud of, the fifty green-uniformed outfit in Joseph Jenks Junior High School, wherein are trained future players in the senior aggregation.

When we discussed the matter with Paul E. Wiggin, Director of Pawtucket Senior High School Band, we gathered the impression that the proponents of school band contests could get some excellent ammunition in Pawtucket. Very few people were aware that Pawtucket had a band previous to its first entry in the contest at Boston. Indeed, Pawtucket had not owned a school band more than a year previous to that time. But it was a good band as is attested by the fact that it was able to carry home a prize. At once, thanks to the newspapers, Pawtucket people became band-conscious, so to speak—and that is where the town spirit commenced to be in evidence so far as the public school music department was concerned. The rest is a matter of considerable history compressed into about three years. Pawtucket Senior High School Band was Rhode Island's Class A champion in 1929 and a close runner-up for second place in the New England Contest. At the time this is written the band has just completed the first of two concert tours, traveling in special cars to give six programs in various cities in Connecticut. These tours are made possible by the Lions Clubs through the instrumentality of Mr. Lucius M. Whipple, Principal of Pawtucket Senior High School, himself a prominent Lion, and also one of the strongest backers of the band, as well as school music in general. A major purpose of the tours is to stir up interest in the forthcoming New England Band and Orchestra Festival, to be held at Pawtucket in May, and therefore, in each of the cities touched by the tour, the Pawtucket players appeared before a high school assembly.

Of course, there are other musical activities in Pawtucket Senior High School. We heard a fine chorus rehearsing when we went down the corridor to the band rehearsal, but we didn't hear the chorus after we got into the band room because both organizations, although side by side, were playing in specially built sound-proof rooms. Then there is the orchestra—but really we will have to leave these matters for discussion at a later time, for the sole purpose of this writing is to pay a bit of tribute to the hosts for the coming New England Band and Orchestra Festival, whose pictures dignify the front cover of the March Band Monthly.

A Bumper Crop

Raising Musicians
in the Fort Fairfield (Me.) Schools

By LEYLAND WHIPPLE

This is the story of accomplishment in a little town in the heart of the potato growing district of the Pine Tree State. With less than five thousand population, and 187 miles from the nearest city, Fort Fairfield has shown, as the author says, that it "never does things by halves."



THIS is the story of what a small town, far removed from any large city, has done by way of building up a school band. Fort Fairfield has less than five thousand population, mostly living on farms, for it is in the heart of the famous Aroostook potato country. But it has a healthy town spirit, and never does things by halves. The nearest city is Bangor, 187 miles away.

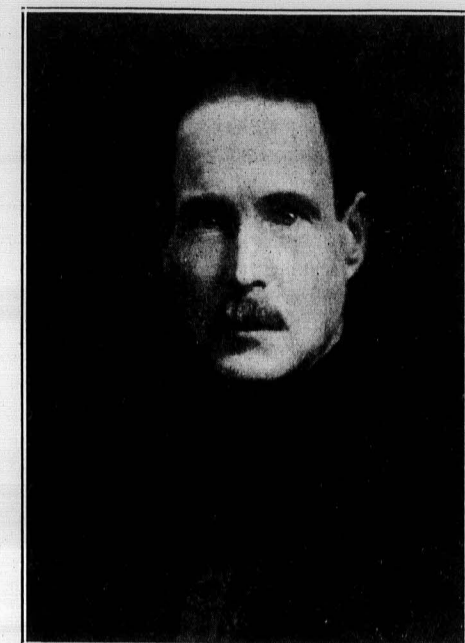
A little over two years ago, the citizens, focussing their sentiments through the Rotary Club, decided that they wanted a Boys' Band. Money was raised, some instruments bought, and an effort made toward organization. Perhaps nothing great would have come out of it had it not been for the active interest taken by one of the ministers of the town, the Rev. David Jones, who steered the new undertaking through the most dangerous shoals on which it threatened to founder at the start. He realized from the first that the new band must have an instructor experienced in the teaching of boys' bands, and that to get such a one meant paying a respectable salary. He successfully impressed on the committee that had been formed to finance the band that no competent

director could be expected to come here for the fun of it. It was decided forthwith to hire a director, and after some hunting around, I was engaged.

The Work Starts

I started work in January, 1928, and for about a month spent my time wholly in individual work and class instruction on the various instruments. Then I commenced organizing the boys into groups for ensemble training. The first group formed was called Group A, and consisted of two trumpets, one alto, baritone, and bass. Group B, also brass instruments, followed a few weeks later. This group was made up of two trumpets, French horn, and trombone. About this time, one of the townsmen donated a baritone saxophone and enabled me to get the saxophone quartet going, this consisting of two altos, a tenor, and a baritone. The four clarinets, who had progressed sufficiently, were next organized into a group.

Group or ensemble training is my special hobby, for by means of it I have been able to produce results quicker, surer, and better, than in any other way. Of course, it will not take



LEYLAND WHIPPLE
Instructor and Director of Fort Fairfield (Me.) High School Band

the place of individual work, but it will take much of the time-consuming element out of it, and place it where it belongs.

Certain elements of musical training are difficult to impart individually, particularly rhythm, intonation, tone-balance, proper value of notes, attack, precision, and the ability to follow the conductor's baton. On the other hand, if these elements are left to development by the entire band, the individual can, and often does, become so smothered in noise that he fails to learn at all. In the small group, organized as a quartet or quintet, each part is of importance and must be played correctly.

This group work teaches self-dependence as well as a sense of harmony and the value of harmony parts. It does away, once and for all, with the notion that he who plays not a melody part is as nothing. Even the lowly alto horn becomes a musical instrument with a mission. The ensemble group is the proper place to teach phrasing, interpretation, and the difference between loud and soft, legato and staccato, cantabile and brio.

The members in Group A, of course, were the most advanced of the pupils, if you could call any of them "advanced" after about a month's



FORT FAIRFIELD HIGH SCHOOL BAND
The members are mostly farmers' boys who help grow the vegetable that made Aroostook County famous.

teaching. The music was all in manuscript, as I wrote and arranged the whole series of progressive studies for the work. How they struggled with the simple exercises on "Sheet 1"! With only one rehearsal a week, they stuck to those ten little pieces for over six weeks. Sheet 2 came easier, Sheet 3 easier still, and by June this group had been through the fifty or more exercises, comprising all the more usual rhythms, keys, and styles. They had "graduated" from the elementary work and were ready for the band.

Meanwhile the saxophone group had been doing good work, using the same exercises as the brass instruments (only transposed for saxophones, of course), and were through about the same time as the first brass group. To the clarinet group, I gave slightly different material, as the technicalities of the instrument demand this. I find harmonizations in three parts are more effective where only B \flat clarinets are used. Even if I had had alto and bass clarinets available, I doubt if I would have used them in training, as I believe that these instruments are more effectively played by boys who have had some experience on the B \flat clarinet. The same is true of the E \flat clarinet.



One of the brass instrument groups in the Fort Fairfield Junior Band. These boys are all of the eighth grade.

In June the band was called together for the first rehearsal. Included in it were Groups A and B, the saxophones, clarinets, and drums. The drum section had been built up independently, I having taught them as a drum corps, never until this rehearsal combining them with any of the groups. Group B, the second brass group, were not through with their ensemble work at this time, but they were sufficiently far along to be of some help in the band, and they came into it knowing full well that they must continue the group work until it was finished. The other brass group on the way, Group C, did not come into the band until later.

At the first rehearsal we had some interested visitors from the Band Committee, and truly there was a surprise presented to them. The attack, tempo, and intonation, were good right from the start, and on this first rehearsal we began work for our first concert. All were eager to "put it over" in the shortest possible time, so we arranged for four rehearsals a week until the Grand Concert should be given. In less than a month we were ready for it, and it was a huge success in every way. Not all the numbers played by us were very difficult, it is true, but at least one was an ambitious undertaking for a young band, the overture, *King Mydas*.

The band numbered twenty-three players, and was well balanced. This matter of balance

is one of the most important considerations in a successful band of any kind, and one where a giving way to expediency is particularly hurtful. The director must fight for good balance to the last inch, and make concessions only when all means of doing otherwise fail. One of the first problems he will have to face is what to do with the surplus saxophones. We had, at the start, six boys who had saxophones and wanted to play in the band. I gave out that four was the

A BIT OF AUTOBIOGRAPHY

My solo instrument is the flute, although I put in seven years of my musical career on French horn, mainly in the Bangor Symphony Orchestra," says Mr. Whipple in a thumbnail sketch furnished at the request of this magazine. "In my younger days I played cornet. Have also studied clarinet. As an amusement I once took up guitar, and found it so interesting that I became quite a devotee, even going so far as playing solos in public. While my specialty is wind instruments, I have studied cello some, and intend to go on with it when I get further opportunity for study with a good teacher.

"Have dabbled in composing all my life. In my younger days I burned with a desire to get something published, but wasn't very successful, so I gave up trying and wrote for my own amusement and for teaching purposes. Find it especially interesting to write pieces that are easy enough for young bands, and do quite a bit of this work, using the material with my own bands. Haven't tackled a symphony yet — though I have written some string quartets. Lately have been too busy making instruction exercises for band to do anything else along that line.

"Started my musical career, when a small boy, on one of those six-holed tin whistles. Then acquired an 8-key Meyer flute, and blew, and blew, and blew. Next step was a 13-key flute, which did me until I went to college, when I took up cornet. Led the college band, also organized and led the Wellesley Band — which only lived a couple of seasons. After college, I went back to flute, got a regular Boehm instrument, and studied hard on it. Spent one season on the road with Fancullin's Band. Then went to Bangor, Maine, where I went into the photo business, and played flute and piccolo in the Bangor Band, and French horn in the Symphony Orchestra. Later played flute in both.

"Then the war came, and I served overseas as an officer with the 302nd F.A. Incidentally, Lloyd del Castillo was Bandmaster in the same regiment, and you can ask him if he remembers anything about Bordeaux after the Armistice. The next step, after the war, was teaching in the Bangor High School and leading the school band, also the Shrine Band.

"When I came here I had a chance to put in practice some ideas and principles I had been mulling over for years. Was given a free hand, so if I didn't produce results had only myself to blame."



The clarinet class in the Fort Fairfield grade schools. The little fellow on the left is Romeo LeVesque, referred to in the article.

campaign put in operation to do this was so successful that when the schools opened in the fall I was able to organize the high school band as part of the school work, with credit given. We had two rehearsals a week in school hours, as well as playing at the Friday morning assemblies. The band now numbered thirty, which was a pretty good showing for a school of only about 250 total enrollment.

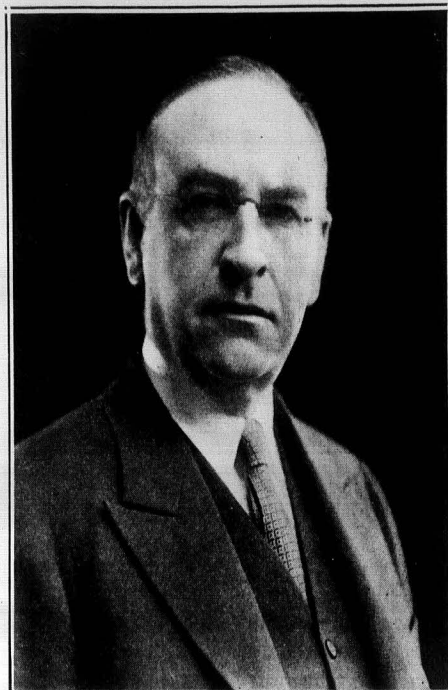
I immediately went to work on a junior band in the grade schools that would be a feeder for the high school band. Nearly all the school year was spent in individual and group training, but towards the end of the year we organized the junior band of twenty-six players, including six clarinets.

The eagerness with which both boys and parents took hold of the band idea was a never-ending source of inspiration to me. One little fellow from the sixth grade, Romeo LeVesque, brought his father up to call on me in regard to playing in the band. The father had played in a band years ago, and was as keen as the boy about it. They had set their hearts on a clarinet, so they purchased a brand new metal E \flat Boehm system clarinet. Then the struggle began! Little Romeo was hardly larger than the instrument, and his fingers simply could not reach the tone-holes to cover them! I was on the point of having him take an E \flat clarinet, but he was determined to play the one he had bought. For three months he persevered, and finally actually stretched and formed his little fingers so that they could operate the keys and holes! He is now one of the first clarinets in the junior band.

Continued on page 12



A group of Fort Fairfield Aroostook County farmers at harvest time. These men are solidly behind the music activities of their home-town school.



GEORGE SAWYER DUNHAM
Prominent festival conductor, Head of the Department of Music,
Lasell Seminary, and Director of Music,
Brockton (Mass.) High School.

ONE of my boys in the Brockton High School orchestra put over a rather unusual thing the past summer. This chap, J. Rice Moody, who in June had just finished a post-graduate course, conceived the idea that it might be possible for him as well as a number of other boys to make enough out of music during the summer to send them to college in the fall. This in itself was no very original conception, for many young lads have earned money for just such a purpose during the summer months by playing in orchestras at various resort hotels. However, "Joe's" idea embraced a band of high school musicians directed by a student-leader (Joe himself), giving weekly outdoor concerts of music, comparable in quality to those furnished by professional organizations. Joe also visioned his band as carrying a soloist or two, to give it the true professional atmosphere.

Now this idea of recruiting a band of school musicians for a series of public band concerts directed by a student-leader was not as fantastic as it might appear to many. In the first place, Joe himself had taken a course in conducting under the writer, who found him an apt pupil in such matters; in the second, and here I run the danger of outraging the modesty of our school orchestra and band, the Brockton High School was, is, and has been, peculiarly fortunate in possessing players of more than ordinary excellence.

Thought Translated Into Action

Between the conception of a thing and the putting of it into action exists a gap that is not always successfully bridged, but young Moody was not one to fall into the trap presented by emasculating thought, to which Hamlet makes his famous reference; he was not only a dreamer, he was a doer besides, which was fortunate, otherwise an extremely interesting experiment would not have been undertaken.

After giving the matter some consideration, and having broached a number of his fellow students, Joe contracted with the Park Commissioner of Harwich Center (Cape Cod) for the use of the park every Sunday night. This arrangement made, he started in good earnest

Barnstorming on Cape Cod

The Story of J. Rice Moody and His Band

How a young man came upon a bright idea, and how he brought it to successful issue. It took courage, initiative, and organizing ability to put over this series of open air band concerts, given by a band made up of high school students, but J. Rice Moody was equal to the task. Of course he had the players to work with—in fact these players were the keystone of his idea.

By GEORGE SAWYER DUNHAM

to get his band together, bought music, furnished a rehearsal room, directed the rehearsals, built a bandstand, advertised the organization, arranged for its transportation back and forth from concerts, conducted the concerts themselves, and, last but not least, saw to it that money flowed in during the season, not only to pay expenses, but in addition to leave on hand the important residue that was the objective of all this activity. The residue was an accomplished fact at the end of the season, and Joe's associates in his unusual enterprise were this year helped to carry on their educational programs by the money earned during the concert season.

I have a feeling that the telling of this story will gain in authenticity of interest if given in the words of the chief participant, and I there-

fore turn over the microphone — pardon me, the typewriter — to J. Rice Moody, himself, who will give certain of the details as to how all the above catalogued events were consummated. Mr. Moody!

First Hand Information

Our band, known as J. Rice Moody's Band, consisted of four trumpets, four clarinets, one piccolo and flute, one French horn, one Eb alto, one baritone, three trombones, two BBb bass horns, and one drum. The age of the players varied from fifteen to twenty years, with the exception of Hughe Torchia, one of our soloists, who was eleven.

Our rehearsal room was a sleeping porch before we took it over for our own use. This room was 20 x 20, and when the windows,



J. RICE MOODY'S BAND

Each week these students made a round trip of forty-four miles in order to give concerts on Cape Cod. With the proceeds they planned to help finance their way through college. Mr. Moody is now conductor of the Rhode Island State College Orchestra.

fourteen in number, were opened, it had very fine acoustic properties. Rehearsals were held every Tuesday, Wednesday, and Friday nights, and when necessary an extra rehearsal was held. These rehearsals began at seven o'clock and finished at ten-thirty. There was no intermission of any kind.

The first major difficulty that presented itself was the library. Fortunately I have taken JACOBS' BAND MONTHLY for two years, and I had forty pieces from this journal covering every type of music. This music, by the way, was sufficient for two weeks' concerts. After that we had sufficient funds to purchase additions to our library.

The difficulties experienced in leadership were no small item. I carefully selected the personnel of the band. The best musicians in the high school band and the high school orchestra were asked to attend rehearsals. After two weeks' tryouts, I chose those who were not only good players, but those who were of agreeable and pleasant personality as well. I was fortunate, too, in having in my band some senior minds. These boys influenced the younger ones to a realization of the benefits that were to be derived, and therefore kept the morale of the organization at a high standard. What difficulties I encountered in directing at rehearsals had to be smoothed out by repeated efforts until things sounded as I thought they should.

The procuring of a bandstand presented the greatest obstacle to making these concerts possible. Fortunately a packing house in Brockton was being razed, and lumber could be had for the taking. Consequently we arrived at the place one morning early, tore out a complete partition, cut it in half for transportation, and carted it seventy-two miles to Harwich Center where our concerts were held. This bandstand was 16 x 16 and uncovered.

I received help in our publicity work from the solo clarinetist in the band, J. Rogers San-



LEADER AND SOLOISTS

Left to right: J. Rice Moody, leader; Anna May Banavich, soprano; Hughe Torchia, trumpet. Mr. Moody studied bass viol under Fred W. J. Lewis, director of the Brockton Junior High Orchestra; baritone under Mace Gay, director of the Martland Band, and conducting under George Sawyer Dunham. Miss Banavich was vice president of her class, president of the Girls Glee Club, and a member of the Dramatic Club. Master Torchia, a sixth-grade pupil in the Huntington Grammar School, is a pupil of Mace Gay.

person. Together, every Thursday, we did our advertising, rising at 4:30 A. M., and meandering seventy-two miles to Harwich Center in an ancient ark known as the "Wreck of the Hesperus", in other words a Ford, 1919 vintage. (At the end of the season I was offered 15c for this torture wagon. I accepted the offer and figured it 100% profit.) During the day we distributed hand-bills advertising the concert that was to be given the following Sunday. The entire trip during the day covered 225 miles (minimum). As for the band, this was

taken to Harwich and back in a Ford 1-ton truck owned by my father. We left Brockton at 8:30 A. M. Sunday and arrived at Harwich about 12:30 P. M. We started home at 10:00 P. M. and arrived in Brockton between 1:00 A. M. and 3:00 A. M., Monday. A full day!

During the season we rendered a concert every Sunday evening, depending on contributions from the audience for our pay. These contributions were taken up, while the concert was going on, by my father and another man whose son played in the band. A large percentage of our audience came in automobiles, and we had tags printed that were attached to the radio caps of cars giving us money. No MONEY — NO TAGS! To circumvent economical drivers, the color of these tags was changed weekly.

Our concerts began at 7:30 P. M. and lasted until 9:00 P. M. We did not take intermission, but played continuously at each concert, presenting twenty-two numbers, and offering in the program a variety broad enough to suit every-

EDITORIAL NOTE: We do not know whether anything quite like J. Rice Moody's concert season down old Cape Cod way has been tried before or not. Probably the answer is "yes". Absolutely new things are rarer than one is inclined to suspect in this era of seemingly endless change and surprise. However, whether new in fact or otherwise, this magazine was unaware of any similar occurrence and, although the connection may not be obvious, was thereby convinced that many of its readers were likewise situated. The story has been presented as not only of intrinsic interest, but as having value in the matter of pointing the way for others. Of course, the question can always be raised as to the right of an amateur organization to enter the professional field. However, in the case of J. Rice Moody and his band, knowing Cape Cod as we do, we are strongly of the opinion that if these concerts of his had not been given, the chances are that Harwich Center would have had no series of open air concerts at all last summer. In other words, Mr. Moody worked a virgin territory, trod on nobody's toes, and helped to finance himself and his associate players through college. We give him all due credit for his vision. We think him a clever young man.

YOU CAN TAKE IT OR LEAVE IT

By Alfred Sprissler

And the young man, after expressing himself in no uncertain terms, took his hat and his departure, leaving van Kromhaar minus a paying pupil.

Our Own Research Department

CONSIDERABLE publicity has been given to an honorary society composed of men who, in their boyhood, pumped the organ in church. Much agitation is made over this point, the founder of the society having gone to great lengths to explain that every man with such antecedents has become a figure of some importance. So this department, not to be outdone in the matter of starting things, has been gathering data as to the subsequent careers of boys who, at some time or other, have aided bass drummers in toting their burdens hither and yon through the vicinage.

Replies to questionnaires have not been very gratifying, since the welkin has been gluttered with questionnaires. But, from the few answers received, we have been able to decide that, with one exception, all boys who toted drums have become musicians, none of whom, however, play the bass drum. The one exception, John I. Pree, of Bippus, Indiana, has become a piano mover.

The former drum luggers may be divided, it was found, into two classes: those who wore uniforms, and those who did not. If the drummer's apprentice was not a regular member of the band, that is, if he was retained only for the job and not enrolled on the register, he invariably drew the uniform of an absent member. Amadeus Gouse, prominent

lawyer of Cheat Haven, Pa., writes that he was one of this ilk, and that the uniforms he wore were size 54, while he was a meagre size 30. "Imagine," he adjures us, "a small boy, incased in a uniform of brilliant scarlet, evidently made by a manufacturer of haystack covers, with an enormous plumed helmet on his head, being pushed through the streets of Alf, Arkansas, my natal town, in front of an immense bass drum bearing, painted on the side, a spread eagle, two wheat sheaves, and a sawmill." Imagine it, indeed!

Mr. Gouse, unable to make the citizens of Alf think seriously of him because of his drum toting proclivities, moved to Bean Rock, Alabama, where his former training stood him in good stead when he carried a torch over the cornet section of the Bean Rock Band during political parades. Incidentally, we have arranged with Mr. Gouse for an article on torch bearing for beginners, which will appear in these pages in an early issue.

There were, among drummers, two schools of thought concerning how the boys were to be managed. One party maintained the boy should carry his end of the drum by one of the rods, while the other faction contended the only way to control the boy was to harness him with a chest strap. These same men maintained, with some justice, that if an unharnessed boy became unmanageable, the only way the drummer could hope to control him was by shouting at him, a thing that had difficulties of its own when the band was in full cry. With a well-harnessed boy, he could be controlled in spite of the intervening drum. An agile drummer could, with a determined push at the right time, throw the boy almost on his face, and then, by dextrously backing water, bring him up again with a short turn.

Continued on page 57

A Cornet Playing Pilgrim's Progress

Number Twenty-One
HERBERT L. CLARKE

The underlying reasons of Mr. Clarke's success are becoming more and more apparent as his autobiography proceeds. An evidently unquenchable thirst for any and all knowledge connected with his chosen career appears to have been the controlling factor of his life. He had, and has, no patience with those persons content to stand still — bogged in the mire of routine. "Advancement" has ever been his watchword.

IN THE early part of September, 1887, I returned to Toronto, Canada, as cornet soloist of the Citizens' Band, which was virtually the Queen's Own Regimental Band, and once more enlisted in this famous regiment. My duties now, as I was under a yearly salary, necessitated my attending all band rehearsals, regimental drills, and march-outs, and giving my first services to the band. However, I was allowed to take outside engagements that did not conflict with these duties, and I had more time to devote to practice and other work, such as teaching and playing solos at concert engagements.

The environment was immeasurably better than that that held in the regular theatre work in Rochester, and I began to plan a new future that would bring about better results in every way. The yearly salary was sure, and was considered a retaining fee, all engagements with the band paying extra, with the exception of regimental duties. So at least I was sure of as much money as I had received in Rochester, and had still more time to myself in which to continue my musical education.

I Keep Adding To My Work

Almost its first engagement after my joining the band was the Annual National Canadian Exhibition in Toronto, and I was programmed for a solo at each concert, which gave me quite a local reputation to begin with, the result being that many cornet players wishing me to instruct them, I started a small class.

The band had many engagements in and around town. Later on, when the winter concert season opened, I played with the Philharmonic Orchestra under the direction of Dr. Torrington, as well as with the Claxton Orchestra, the latter organization being in quite good demand.

In addition I was approached to teach a new band, just organized, made up of about thirty men, employees of the Taylor Safe Works Company. I well remember the first night I tried to direct and teach the band, it being the first time I had ever attempted to use a baton. Under these circumstances, quite naturally, I was awkward, but I went at it the best I could. The work gave me still another experience in the music line; one that has helped me much in my career. Before very long, after some practice at home, beating time before a mirror, I succeeded in drilling the band so well that in a few months we gave to a large audience a successful concert at Shaftsbury Hall on Queen Street. Besides this, I was engaged as violin instructor at the Trinity College School at Port Hope, a small town about sixty miles east of Toronto, going there once a week. In the evening, I taught an amateur orchestra composed of about fifteen business men of the town. All of these activities netted me more extra money.

The more pupils I had, the more I seemed to learn, even from them. Each played in a different manner, and I would often find one who could play, easily or naturally, exercises that I had found difficult, and over which I had spent many days, weeks, and months, before I could play them correctly, the pupil playing them perfectly the first time. I really learned much from such experiences.

I Study Harmony

All these things seemed to create a new desire in me, and my ambition to become a better musician took a new form. Although I studied regularly each day, there was still much more for me to learn, so I decided to take harmony lessons that I might be able to arrange and compose music properly, and correct misprints in band publications, which occur frequently. This knowledge would also enable me to answer thoroughly questions asked me by men in the band, or by inquisitive pupils, and to prove my statements by the rules that govern the theory of music. So many musicians "bluff" their way along in life. Sometimes they get a bad jar just when they least expect it, and then wonder later on in life why they have not been more successful.

Selecting the best harmony teacher in the city, I one day applied for instruction, and was told that he had more pupils than he could attend to, but that if I would wait for a few weeks, perhaps he could give me an hour later on. This made me more anxious than ever to learn theory, and, instead of going to another teacher, I waited until he notified me that he could take me on. He charged five dollars per lesson, which seemed pretty high to me (it equalled a charge of twenty dollars a lesson at the present day), but I soon found it to be well worth the cost. After I had taken one lesson a week for a period, it began to seem a long time between lessons, for I always had my examples worked out the following day, and had to wait six more days before another lesson, which seemed a waste of time. I suggested taking two lessons a week, and this my teacher granted, as he took a special interest in me, stipulating, however, that I must be at his studio at 7:30 in the morning; otherwise he had no other available time. I then asked him if he made any reduction in price to professional musicians, as two lessons would cost me ten dollars. But he gave no discount at all,

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and of this I am glad, now that I look back upon the incident, because having to spend so much money (which ate into my income, as I was living away from my parents) made me work more carefully. And I can truthfully say that every dollar I spent in learning the theory of music has brought me hundreds in later life.

There is much satisfaction in knowing how to do things the right way, and to be able to answer musical questions intelligently. All this can be acquired by spending a little money carefully and storing knowledge in one's brain, thereby insuring success and making it possible to climb continually, rather than fall behind with the majority, who seem satisfied with what they already know.

During that winter I had many concert engagements as cornet soloist, both in and out of town, and these began to pay me well. I now realized that there was as much money in the musical profession as in any commercial line, if it were properly attended to, and the thought that I was beginning to earn a good living out of the profession that I loved inspired me to work with more zest.

Possibilities In Music, Endless

I was now twenty years old and making a considerable amount of money, much more than I could hope to receive for years to come as a clerk in some store, and yet I realized that the possibilities were practically endless in the music business if one became popular; for one's prices, naturally, could be increased in accordance with the law of "supply and demand."

Prices for the services of musicians were then very low compared to those of the present day, there being no union to govern them, but I managed to keep busy all the time and to save a little money to pay for my musical education, purchasing new music and adding to my repertoire, which was my "stock in trade."

Now realizing that I must go after whatever I wanted and not wait for things to come to me, I began soliciting and advertising for pupils and concert engagements, giving up dance and party work and confining my playing to a higher class. This action still further increased my income and kept me in greater demand. I hustled for everything I got and consequently was never idle, although I never neglected a day's practice, which to me was more essential than paying jobs.

So many musicians work hard at their practice, spending hours to become great players on their favorite instrument without ever seeming to reach out for opportunities that are easily gained. Instead, they apparently wait for these opportunities to come to them (which seldom happens), with the result that they become discouraged and never amount to anything more than theatre or dance players.

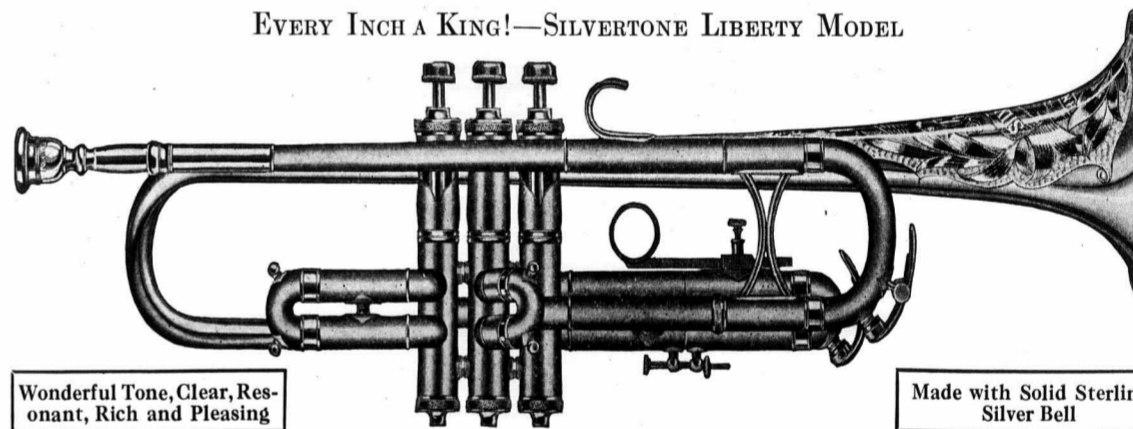
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Facts and Fancies About Things and
People in the World of Music and
Musicians ♦ ♦ ♦ ♦ ♦

CONN

New Tricks For An Old Dog



C. L. BROWN
Band Organizer

This is, of course, the age when old adages are about as safe as the stock market. People seem to have absolutely no respect for their years. Take that extremely old, old adage about teaching an old dog new tricks. C. L. Brown, the sophisticated looking individual at our left, has just dealt that old adage what would seem to be an almost fatal blow.

For 24 years, Mr. Brown has been a professional musician. He has played saxophone and trumpet from the rock-ribbed coasts of Maine to the bean-bounded bays of Boston, including such stops along the way as Chicago, K. C., and Frisco.

This, if we may make so bold as to say so, would seem to brand Mr. Brown quite an old dog as musicians go. But he, at least, is one old dog who can learn new tricks.

C. L. Brown has recently joined the ranks of C. G. Conn, Ltd., as a band organizer. He is now working the school field and doing quite nicely, thank you. No matter how long you have been a professional musician, you are not too old to learn new tricks. You can make good as a band organizer on your own hook. Pick out some likely organization and talk to them about a band.



Bands in the Y. M. C. A.

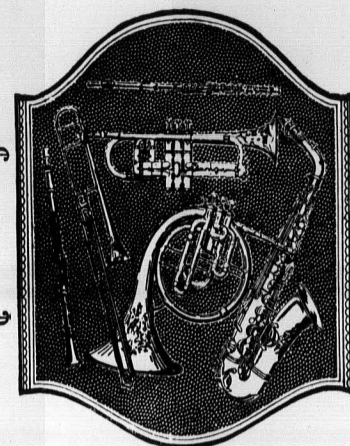
Above is a picture of a fine band recently organized at the Austin Branch of the Chicago Y. M. C. A. The Y. M. C. A. as an organization is just beginning to realize the possibilities for good which a band can bring to their members. The fine bunch of young tooters above were supplied with instruments by the Chicago Branch of C. G. Conn, Ltd.

There is a good chance for professional musicians to make good jobs for themselves organizing bands among Y. M. C. A. boys. How do you go about it? You might try a plan like this.

Go to the secretary of your local Y. M. C. A., tell him the advantages which his organization would gain by having a band. The band teaches the boys teamwork and co-operation better than any other kind of organization. Besides that it gives the youngsters the advantages of a musical education. It provides a fine way for them to make good use of their spare time. Then, too, the boys can provide music for any of the get-togethers or other functions which are constantly being sponsored by Y. M. C. A.'s. Perhaps, the secretary will say he thinks it is a fine idea but he has no money for it. The thing for you to do is to demonstrate at what small cost to each individual member a band can be organized. More than that, you may be able to get the Rotary Club, or like business men's organization to buy the bass horns and larger instruments for you.

After the stage is all set, get in touch with the Conn dealer in your town. Tell him what you have done. Tell him about how many instruments the band will need. You may rest assured that he will be ready to go along with you in every way.

Every Musician Should Get Behind the Federation's Campaign for Living Music in the Theatre.



New Tricks—Too Late—Now the
"Y"—Ask Billy London—A Good
Job—Our Jack—Down Main Street

CHORDS

Our Jack

Folks, meet Jack Slicking, our Jack. We say "our Jack," because he is a band organizer for C. G. Conn, Ltd. And, if you don't mind our saying it, he's a darn good one, too.

Jack is a trombone player by trade, and among the slip hornists is rated AAA No. 1. In other words, he plays plenty trombone. But Jack has now deserted the professional circuits for good and gone into band organizing in a big way. He finds the work interesting and what is more, profitable. Regret professional work? "Not a bit of it," says Jack. He gets just as big a thrill out of organizing bands as he ever did out of his professional work.

Perhaps you have been considering the idea of getting into band organizing work, and have only hesitated because you thought that band organizing work would have no "kick" for a live young fellow. Well take a good long look at Jack Slicking and then think again. He's a real live-wire, and he's a real band organizer. There's a pleasant, profitable place in band organizing for you.



JACK SLICKING
Band Organizer



Ask Billy London

Our good friend Billy London, director of the Los Angeles Union Pacific Band, has just written us a letter about his band, which we take great pleasure in publishing.

"This is the third season that we have won the championship of the Union Pacific Railroad, which at present supports 32 bands at various points of the system. We have always rated very highly in intonation, and the tone of our solo members has always been par excellence. We have always considered that our Conn instruments contributed greatly to our success in this respect, and we always recommend them to the new bands springing up on the unit. A new band has just recently been organized at Provo, Utah, and following in our footsteps they are entirely Conn equipped."

Thirty-two bands on the U. P. System and more of them constantly springing up. Is there a place for the band in industry? Ask the U. P. Is there a place for the professional musician as the director of an industrial band? Ask Billy London.

A Musical Career that Means a Good Job for You

An important distinction in the matter of musical careers has recently been pointed out by John Erskine, eminent novelist, composer and professor at Columbia University. The distinction is one which merits the careful consideration of every musician, and one which should be the means of pointing the way to profitable employment to many musicians now out of work. Mr. Erskine believes that there is no place in the world today (at least, no profitable place) for the virtuoso type of musician. By a virtuoso Erskine means a musician who plays the music that he wants to play at the time and place he wants to play it, and feels that it is beneath his dignity to pursue any other course, musically. In the opinion of Erskine, however, there is a ready and profitable place for the musician who is primarily a craftsman. Explaining what he means by a musician who is primarily a craftsman, Mr. Erskine cites the case of Johann Sebastian Bach, and says, "He was a craftsman in the sense that he expected to supply music to society wherever music was wanted. Like every true craftsman, he allowed society to say what form this demand should take."

Pointing to the public schools as one of the places where the craftsmen-musicians of today can make a good living, Mr. Erskine says, "Somewhat parallel to the opportunity of the church organist, and perhaps even greater, is the opportunity now enjoyed by the teacher of music in the public schools. In no part of our social system is there a greater need or a more immediate welcome for the well-trained musician."

Mr. Musician, whether you are in a job today or out of one, think of Erskine's ideal of the craftsman-musician, the musician who gives society the music that it wants when it wants it, and remember that the public schools of America need bandmasters and instrumental music instructors right now.

Too Late For the Tercentenary

We apologize to the editor and to our readers, if any, for our lack of foresight in not dedicating this issue of Conn Chords entirely to the Massachusetts Bay Tercentenary celebration. We can only beg press of other business and the fact that this page was prepared so close to deadline date that there remained not even the time to throw in a few cuts of Pilgrims or like historical characters just to show that our heart is in the right place.

Our heart, however, is in the right place. We wish to assure all interested parties of that fact, and we particularly want to assure the editor of JACOBS' ORCHESTRA MONTHLY that we are right behind him in his effort to help put the Tercentenary over in a big way. What is more, Mr. Editor, if you ever have another tercentenary down there in the Bay State, you need only call it to our attention a hundred years or so in advance, and we'll surely have something snappy in the way of a Conn Chords page to contribute.

In the meantime, however, if you folks down there in Massachusetts want to assure success for this celebration, just get yourself a band equipped with Conn instruments and the problem will be solved.



Wouldn't You Like to Direct a Band Like This?

See 'em marching down the street, the drum major strutting like a peacock. There's a real band for you, mister, a real honest-to-goodness band. Right down the middle of Main Street they go, and all eyes are on them. They're the biggest part of the big day.

The band that's doing all this strutting is the DeMolay organization of Belleville, Ill. Mr. John Marsh is the director of this fine organization. Mr. Marsh is another professional musician who has found band work both pleasant and profitable.

Wouldn't you like to direct a fine band like this one? Think of the "kick" you'd get out of teaching a bunch of fine young fellows and having them look up to you. There are hundreds of DeMolay organizations in the United States and only a very few of them have bands.

Crackers and Milk

By L. G. del CASTILLO

Pertinency of title means less than nothing to Mr. del Castillo, as readers of his articles well know by now. He evidently believes he can square himself by hitching onto the coat-tails of Artemus Ward, of joyous memory. We wish to make it plain that this doesn't down with the editors, no matter in what light indulgent admirers may view the matter. To us, the casualness of his titles is just plain literary immorality.

ARTEMUS WARD, in the heyday of his popularity, was accustomed to give a stirring lecture on the announced subject of "Milk". With a glass of milk placed conspicuously on the rostrum, he would then discourse wittily and extensively on any and every known subject except milk. In this article it is my purpose to expose an inadequacy of his method. He forgot the crackers.

Speaking of crackers suggests static, and static brings us to radio. Just as simple as that. Any other excuse would have done as well. Radio, today, may almost be said to represent the Musician's White Hope. In these days of talkies, electric phonographs, and radio, we musicians must extract what nourishment we can out of supplying their wants. Of the three, radio offers the widest opportunity because it is not so greatly centralized. Local exploitation and advertising will always keep local stations in the running, regardless of the growth of chain or network hook-ups. Speaking as a musician with very little aptitude for figgers, I have always been slightly aghast at the prices charged for radio advertising. It must be worth it, because people keep on paying it, but it will always be a mystery to me.

I suppose most everyone nowadays knows how broadcasting is run, but there may still be some whose ideas on the subject are just vague enough to warrant clearing up a bit. At present the whole thing is in a bit of a muddle because the Federal Radio Commission itself is in a bit of a muddle. When this body was formed, it was up against the primary problem of allocating wave lengths so that everybody would be satisfied. The inevitable result, of course, was that by the time it got through, nobody was satisfied, not even the Federal Radio Commission. Like Mr. Muldoon, of the New York Boxing Commission, its attempts at arbitrary regulation of unruly children irritated most everyone, not forgetting the unruly children.

I Okay the Radio Commission

Wall anyhoo, what it was driving at was fair enough. Since radio is still in the primitive state where two wave lengths couldn't occupy the same stretch of ether at the same time, it was quite obvious that there wasn't going to be room enough for everybody, and the Commission, therefore, had to find a method of discrimination that would seem fair to all concerned. Of course there was no such way. The Commission had to use its own judgment as to who should get the best waves, who should be allowed to keep their old waves, who should be moved on to poorer waves, and who should be canned altogether. Trying to work out such a scheme would have stumped Solomon, and personally I think the Commission has done as well as anyone could have done, regardless of the yelps that have gone up.

The net result is that, in the majority of cases, the stations have been juggled around so that those in the same locality are distributed over the wave band as equidistantly as possible, with the minor stations held more or less down in the muck, and some eliminated altogether by a refusal to grant renewals of license. The test of a station's fitness to operate seems to be largely whether it can keep going steadily without too much recourse to phonograph records. This is, of course, a poor solution, because it leaves the matter resting on quantity, rather than quality. As a matter of fact, it is probable that stations who wish to lean heavily on their phonograph records would put on a much better program with them than with home-picked talent, in much the same way that the average recent sound picture in small theatres sounded much better than the same picture silent with music furnished by the house musicians.

Ether Must Be Kept Red Hot

However, there the thing rests, and consequently it is for the station to dig up enough talent to keep going as much as possible, rather than as much as desirable. Of course, the station is going to sell as much of this time as it can, because that is the only revenue it gets to pay its bills. This revenue, it is true, is not figured as a general necessity, because the majority of radio stations are themselves simply part of the exploitation cost of the store or newspaper or firm or individual supporting them; they are not required to be necessarily self-supporting, because they come under the head of advertising cost. At the same time, it naturally is a feather in the station manager's cap if he can make his station pay for itself, and he can depend on it that his firm won't be mad at him for doing so.

Nevertheless, the amount of time the average station can sell is limited. The larger stations are paid for their most desirable time, i. e., from 8 to 10:30 P. M., by the New York chain with which they are affiliated. They can then fill up all their remaining periods, if they desire, by buying the non-commercial stuff on the chain station's schedule. But, for one reason or another, the local stations generally prefer to fill in the majority of this local time themselves. It is here that local musicians and other artists find their opportunity. The station will sell as much time to local advertisers as it can. These hours are then supplied by the station's staff musicians or by professional talent furnished by the advertising agency that secures the client. So much, of course, the artists receive actual money for; stuff that can really be used to pay the rent and buy the groceries.

But the remaining time, comprising the bulk of the daytime hours, must then be filled in with miscellaneous broadcasts that it is the ambition of every station manager to pay little

or nothing for. Some of these periods may be filled in with records, but, since the Commission requires that records must always be announced as such, rather than by any other name that may smell sweeter*, station pride reduces these to a minimum, except as a commercial feature in conjunction with recording companies. The remaining hours give the local amateurs an excellent opportunity to get experience, and if you think there is any difficulty in getting enough talent to fill this time gratis, you have another think coming.

The difficulty is in weeding out candidates. Station officials in charge of auditions (these are never anything so common as "try-outs"; they are always "Auditions") are at no loss in the matter of applicants. Their troubles lie in detouring and avoiding the hopeless ones. The problem of securing satisfactory talent is almost nil. In the first place, mediocrity can be camouflaged to a large extent by operators. A small voice is no handicap in front of a microphone. Quite the contrary. It is the large voice that is apt to blast and suffer distortion. The small voice comes through in all its purity, and can be built up in volume at the controls until it sounds as though it might fill Madison Square Garden with enough to spare to reach out to the Metropolitan Museum and Bronx Park.

Then, it is no secret that listeners-in, particularly during the daytime, listen with only half an ear, and darn little of that. What with the vacuum cleaner going, or the children to get off to school, or the screams of laughter over the latest travelling-man's story at the afternoon bridge, a performance that couldn't stand the gaff behind footlights will be plenty good enough through the loud-speaker. The unforgivable sin is the dead wait that stimulates the radio set owner to move the dials. The station that has the longest continuous schedule has the best chance of developing in housewives, whose husbands pay the electric light bills, the habit of tuning-in to it.

Fan-mail is of All Types

Of course there is always a smattering of attentive and critical listeners. A really bad program, or a slip in accuracy, is almost sure to bring a reproof from some lynx-eared fan who should really have been a life member of the Watch and Ward Society. Nevertheless, for every fan who writes letters to the station, there are a thousand who don't. Some ten years ago I used to have the rare privilege of censoring the letters of the boys in France so that the home sector wouldn't be permitted to know that all the second lieutenants were either doddering idiots or murderous slave drivers, and that the gold-fish and monkey meat were full of gravel. Those letters, written with pencil stubs by candle light, compared quite favorably

Continued on page 43

*"Electrical Transcription" is one of the scented euphemisms in current use. — N. L.

A Cornet that Sings

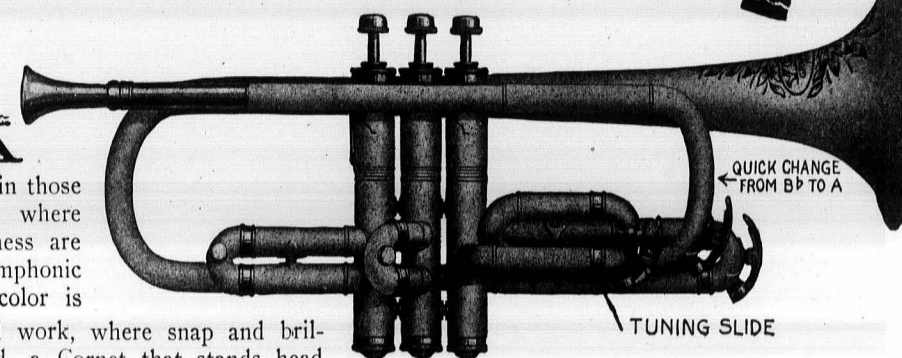
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It literally "sings" in those legato passages, where richness and fullness are so essential—in symphonic work, where tone color is

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!

Tone—and plenty of it! Intonation free from the slightest blemish in all registers! Quick response—faultless action—graceful proportions—and flawless finish!

Sounds too good to be true—and yet, here it is—a master Cornet embodying every good feature you have always sought in a Cornet—a Cornet that will improve your performance to an unbelievable extent.



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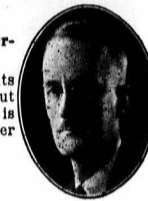
THE new style piston pictured below places this Cornet in a class apart and above! Pistons of purest phosphor bronze. Casings of 20% nickel—a combination that insures long wear, with freedom from leakage.

You can depend upon this York Cornet for a lifetime of faithful service—always reliable—ever responsive to your slightest wish. If you seek the utmost in performance—and lasting satisfaction, this York Perfected No. 2 Cornet must be your choice.



King Stacey, Director Boys' Vocational School Band, Michigan—winners of first place in Class B, National Tournament at Denver in 1929, says:

"The two York No. 2 Cornets recently shipped to the band are getting better every day—they are a big improvement over the old model, with which my Cornet Section is equipped."



George Gault, of the Fanfare Four, America's Premier Brass Quartette, writes:

"I have been using York Instruments for over a quarter of a century—but this Perfected No. 2 York Cornet is the best yet. I do not believe a better Cornet has ever been built."

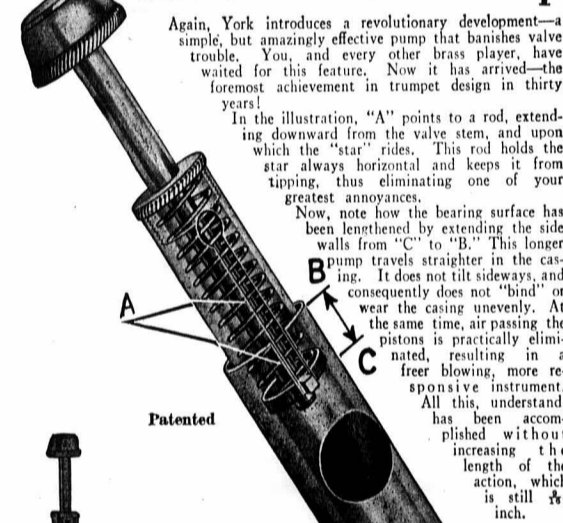
Oliver Ditson Co., York Distributors in New York and Boston for over twenty-five years, write:

"The York Perfected No. 2 Cornet is rapidly making a name for itself among the better class of performers in the East. All who try it are enthused over its performance. Again we congratulate you upon producing a Masterpiece."

W. J. Dyer & Bro., York Distributors in Saint Paul for over a quarter of a century, report as follows:

"Twelve of the most critical performers in the Twin Cities have given your New No. 2 Cornet an exhaustive test. Eleven enthusiastically proclaim it to be the best Cornet they have ever blown into. The twelfth man is non-committal—seems to like the instrument, but does not want to be quoted. Eleven out of twelve however, is a wonderful average and we foresee a tremendous demand for this very remarkable instrument."

-- 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 action, which is still $\frac{1}{8}$ inch.



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.

You, too, Will Like This Cornet -

Try it six days—check up on our claims—compare it, point for point, with any other Cornet built. To try it is to want it. Investigate—avoid regrets. Arrange for a trial through your nearest York Dealer—or let us ship one direct from the factory.

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—Melvin Bartlett in Public School Bulletin

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IN BOSTON

By CHARLES REPPER

SO FAR, nothing has happened to discount the estimate of the operatic situation in Boston made in this column a short time ago. Two ventures at opera at "popular prices" have failed, as usual, to make the grade, but the two weeks' season of the Chicago company, lately in full blast, attracted the enthusiasm and financial support that is forthcoming for a fortnight, but would almost certainly not last through a twenty, or even ten weeks' engagement.

A pleasing novelty this year was the opening of the run with *Die Walküre*, instead of either of the shop-worn classics, *Aida* or *Gioconda*, which would seem to have been much overworked in this capacity.

Next morning's newspapers carried the customary serious musical reviews of the performance, and also a couple of columns, with display headlines, telling in detail exactly who was to be seen in which box, just who presented herself for the admiration or envy of the audience in a "gown of white satin in an effective model built on princess lines", and who "in emerald green velvet, complemented her costume with a neck-band of silver cloth". The description was positively kaleidoscopic, with its catalog of gowns in jade green, gold metal cloth, purple lace, silver and oyster (!) white, deep red, cerise (preferably not in the same box), burnt orange, vivid Castilian red, and peacock blue. There was a debutant in "blush pink with shoulder cluster of orchids." It's not easy to tell what shade of pink that would be, since very few people blush nowadays, least of all debutants.

Anyway you can be sure this was really grand opera because the test of grand opera is that the papers give as much or more space to the names of the women in the audience and what they wore as they do to the account of what happened on the stage.

The popularity with the ladies of Leopold Stokowski, prima-donna conductor of the Philadelphia Orchestra, is too well known to be mentioned as news, but Philadelphians should not pretend that they have the only sheik on the conductor's stand, for is not our own Serge Koussevitzky similarly the idol of the feminine part of the audience? If not, how account for the story, told from actual fact, of the Boston girl who not long ago became engaged to a young man whose business suddenly required his moving from the Hub to the far West. When this change of residence was announced to her, she promptly broke the engagement because she could not bear to leave the Boston Symphony concerts and Dr. Koussevitzky! Match that down on South Broad Street!

There is, however, a story that comes near to matching it — of the little daughter of a musical family in Philadelphia who one day asked her mother how girls knew which men to marry. Her mother told her (as people tell children) that girls just married the men they loved best, whereupon the little girl said, "Well, then I don't know what I'll do because there are three men I love just the same: Daddy, and Jesus, and Mr. Stokowski."

One of our esteemed contemporaries in New York runs a page that undertakes to give a brief account of musical events in Chicago, Philadelphia, Boston, Rochester, Cleveland, St. Louis, Detroit, and points West.

In a recent issue, the paragraph devoted to Boston describes realistically a concert by the Symphony. "After Mr. Salmond had taken the many bows required of him by our enthusiasm," writes the reviewer, "Koussevitzky launched the orchestra into Glière's *The Saporotshky Cos-*

sacks. This is a little known work, impressive with its vividly and picturesque scoring."

If read in St. Louis or Cleveland, this sounds very well, but, unfortunately, to Bostonians the "vividly" of the account is somewhat weakened by the fact that Glière's symphonic poem was taken off the program a day or two before the concert and what the audience actually heard was Tschai-kowsky's *1812 Overture*.

Not that the matter is of great importance, for of course many a concert has been reviewed from a program, and other critics have been known to make similar slips. But even though a writer covering such a wide territory as this one could not possibly attend personally all the events he chronicles, nevertheless he apparently wishes to preserve as far as possible the illusion of a description by an eye- or ear-witness. The reader, you know, likes to believe that a reviewer is writing about what he actually heard; it gives the story, somehow, more vividly.

And so we would like, in a friendly way, to tip off our contemporary to the fact that it is never safe to write up a Boston Symphony concert from an advance program. It appears to be a privilege insisted upon by Dr. Koussevitzky to change the program at a moment's notice. This is undoubtedly a nuisance to the author of the program notes, who compiles, often at the cost of considerable research, interesting information concerning, say, *The Saporotshky Cosacks*, only to learn at the last minute that all that copy must be "killed" and that notes on an entirely different piece must be written or revamped. In fact, changes have been made so late in the week that the programs were already on the press and had to be supplied with slips showing some pieces at variance with those described in the notes.

To many in the audience, no doubt, these changes are of no consequence; but, to those whose interest is mainly in the newer music, they are often vexatious, inasmuch as the piece deleted at the eleventh hour is in most cases the unfamiliar piece about which one's curiosity had been aroused. And these quick changes generally mean that the interesting novelty is replaced, as one might expect, by some over-familiar piece from the standard repertoire that can be played without much rehearsing. If you wanted to hear *The Saporotshky Cosacks*, you are apt to feel that it was a poor trade to have the *1812 Overture* wished on you, for who can go to two Pop concerts without hearing it at least one of them?

And speaking of Pop concerts, it is announced that the Boston Symphony Pops will be conducted this summer by Arthur Fiedler. Mr. Fiedler has been a member of the orchestra since 1915, and during the last season or two of Pops has conducted on certain occasions. Last summer, after the Pop season was over, he organized and conducted a very successful series of open-air concerts on the Charles River Esplanade. This year he will be the regular conductor of the Pops in Symphony Hall. He will be the first Bostonian to appear in this role. Here is some cheering evidence that the principle "No Americans need apply" for conductors' batons in this country must be slipping. Who knows? Some day we may even see an American wielding the stick at the regular symphony concerts! Mr. Fiedler's appointment seems auspicious. Congratulations to the conductor and the cause of American musicians!

The last movement of Prokofiev's *Soythian Suite*, played at the last Symphony

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REVERIE

WALTER ROLFE

Andante sostenuto

PIANO

mf

rall. p u tempo

cresc.

poco a poco f p rall. pp

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un poco animato
mp

mf *cresc.*

f appassionato *p*

mf

meno mosso
mp *p* *rall.*

MELODY

26

Continued on page 39

Dance of the Camel Drivers.

GERALD F. FRAZEE.

Moderato.
PIANO. *sf* *mf*

f

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27

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MELODY

MELODY

28

Continued on page 37

Cupid Enters

IDYL D'AMOUR

FRANK E. HERSOM

Moderato

ff

L.H.

mp

L.H.

rit.

a tempo

rit.

a tempo

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MELODY

Più mosso *Meno mosso*

f *ff*

Più mosso *f*

Meno mosso *Tempo I*

ff *mf* *cresc. e accel.*

poco a poco

rit *f a tempo* *ff rit.*

MELODY

30

Continued on page .35

Feeding the Kitty

RAG ONE-STEP

GEORGE L. COBB

PIANO

f *ff* *ffz*

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31

MELODY

Musical score for page 32, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). The first system begins with a dynamic marking of *ff*. The second system has a dynamic marking of *f*. The third system has a dynamic marking of *ff*. The fourth system has a dynamic marking of *f*. The fifth system has a dynamic marking of *f*. The sixth system has a dynamic marking of *f*. The seventh system has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

MELODY

32

Musical score for page 33, including a TRIO section and piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). The TRIO section is marked with *mf-f*. The first system has a dynamic marking of *ff*. The second system has a dynamic marking of *ff*. The third system has a dynamic marking of *ff*. The fourth system has a dynamic marking of *mf-f*. The fifth system has a dynamic marking of *mf-f*. The sixth system has a dynamic marking of *mf-f*. The seventh system has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

33

MELODY

In Melody Land

First Pieces for the Young Violinist
15. Music Box ROBERT W. GIBB

Moderato

VIOLIN

PIANO

MELODY

34

appassionato

CODA

35

MELODY

In Melody Land

First Pieces for the Young Violinist 17. The Princess

Scale of
D MAJOR

ROBERT W. GIBB

VIOLIN Valse Moderato

PIANO

p *mf*

The first system shows the violin part with a treble clef and a key signature of two sharps (D major). The piano accompaniment is in 3/4 time, with a bass clef and a key signature of two sharps. The piano part starts with a piano (*p*) dynamic and moves to mezzo-forte (*mf*) in the second measure.

The second system continues the violin and piano parts. The piano part features a mezzo-forte (*mf*) dynamic in the first measure and a piano (*p*) dynamic in the second measure.

The third system continues the violin and piano parts. The piano part features a mezzo-forte (*mf*) dynamic in the second measure.

The fourth system continues the violin and piano parts. The piano part features a mezzo-forte (*mf*) dynamic in the first measure and a piano (*p*) dynamic in the second measure.

MELODY

36

The first system on page 37 continues the violin and piano parts. The piano part features a mezzo-forte (*mf*) dynamic in the first measure.

The second system on page 37 continues the violin and piano parts. The piano part features a mezzo-forte (*mf*) dynamic in the first measure and a crescendo (*cresc.*) in the second measure.

The third system on page 37 continues the violin and piano parts. The piano part features a mezzo-forte (*mf*) dynamic in the first measure.

The fourth system on page 37 continues the violin and piano parts. The piano part features a mezzo-forte (*mf*) dynamic in the first measure.

The fifth system on page 37 continues the violin and piano parts. The piano part features a mezzo-forte (*mf*) dynamic in the first measure and a molto crescendo (*molto cresc.*) in the second measure.

The sixth system on page 37 continues the violin and piano parts. The piano part features a mezzo-forte (*mf*) dynamic in the first measure and a forte (*f*) dynamic in the second measure.

37

MELODY

Tempo I.

mf

f

dim.

mf

p

MELODY

38

Tempo I

p

mf

rall.

p a tempo

cresc.

poco a poco

f

p

rall.

pp

MELODY

39

In Melody Land
 First Pieces for the Young Violinist
 21. Our Class
 MARCH
 ROBERT W. GIBB

VIOLIN

MARCA

PIANO

ff

mf

f

ff

MELODY

40

concert, reminded one irreverent listener of a glorification of 7 A. M., or whenever it is that all the factory whistles blow in chorus at the Carnegie Steel Works, and the illusion of Pittsburgh was continued during the intermission immediately following, when the smoke in the corridors of Symphony Hall was thick enough to choke even a hardened worker in a blast furnace.

Lest you fear that Boston's temple of music was on fire, it should be added at once that the smoke came not from the edifice in an advanced stage of destruction, but from the combustion of tobacco in the hundreds of cigarettes held in the hands and mouths of the promenaders. In fact, the atmosphere became so dense that it resembled a London fog, and one felt that it would be wise to blow a horn, or ring a fog-bell, in navigating about.

Aside from the discomfort, to some people, of semi-suffocation, there was the constant danger of being burned by one or more of the myriad lighted cigarettes held at every conceivable angle in the hands of the smokers, both men and women. Smokers almost invariably hold their cigarettes, between puffs, in such a way that the lighted ends project some distance into the surrounding air. Having taken care that the burning ends are turned away from themselves, they appear to have no thought or care of the danger to their neighbors. Just as pet dogs who bite do not, unfortunately, often bite their owners but rather the innocent visitor, so lighted cigarettes are likely to burn only the other fellow.

Formerly, smoking during the Symphony intermission was largely restricted to the outer corridor, which seemed the better arrangement. Smokers could then go there and puff and smoulder to their hearts' and lungs' content, and those strange persons who neither cared to smoke themselves nor be asphyxiated by the fumes of their neighbors' tobacco could enjoy the interval in comparatively clean air.

There is a great deal of prattle nowadays about priceless individual liberty, but so many people who expound the matter most volubly have curiously one-sided ideas of what liberty means. It so often means that they must not be interfered with in their pursuit of pleasure, whether or not it conflicts with the pursuit of pleasure by other people. Take this question of smoking, for example: liberty to smokers means that they must be allowed to smoke when and where and as much as they please, but anybody who suggests the smallest restriction of their activity is denounced as a bigoted kill-joy, intent only on keeping others from doing what he does not wish to do. But those men and women have no rights at all, apparently, who, while not desiring in the least to forbid the personal pleasures of their neighbors, nevertheless do not see why they should be forced to live in constantly polluted air.

If you cook cabbage in an up-town apartment house and compel the other tenants to smell it, you will be promptly informed by the landlord that you are a nuisance and must cut it out; but you can smoke five-cent cigars all over the place and nobody dares say a word. The smoker is the aggressor, like a person who makes a noise that his neighbors must hear, and the burden of proof should be on him to justify his right to do what disturbs them, if such a thing can be justified. But here the shoe is on the other foot, for it is the unaggressive person who merely wishes the air to remain fit to breathe that is regarded as the unreasonable and selfish destroyer of dear liberty.

Before women smoked there were always places where the non-smokers could enjoy themselves, and the situation seemed fair enough. If a man disliked smoke and went into the smoking car, he was a fool, and had nobody to blame but himself. But the division then was not so much between smokers and non-smokers as between men

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and women. Women being privileged characters, and not being supposed to smoke, it was obviously necessary to provide places for them in hotels and conveyances. But now that so many women smoke, either the men and women will share the same cafs and railroad cars, or if they happen to have

separate ones, the air in both will be equally smoky, and the non-smokers, whether men or women, will completely lose their franchise. Probably the only liberty for the non-smokers is to be found at home. The situation in Symphony Hall evidently annoyed more than one or two persons,

for several letters have already been written to the papers protesting at the bad air in the corridor and the danger, particularly to women with inflammable dresses, of trying to walk through a forest of lighted cigarette ends. Will anything be done about it?

The Students' Round Table

[Wherein our staff contributors discuss matters of interest to players, students, and teachers. Subscribers are invited to submit questions or suggestions for discussion regarding any instrument of the orchestra and band, piano, or organ.]

Correct Breathing versus Correct Phrasing

By RUDOLPH TOLL
Clarinet Virtuoso and Teacher

CORRECT breathing is an important factor in correct phrasing. In fact, one cannot phrase correctly unless one understands where, within the phrase, breath should be taken. Unfortunately, most of our pupils do not carry on the study of music far enough to really understand it. Much could be gained if a little careful thought were given to breathing and phrasing instead of confining oneself to manipulating the keys and producing sounds.

How One Should Go About It

Take a piece of music and count or mark every four measures. In a phrase of four measures you will generally find an opening or a place to breathe without breaking the melodic line. It is not always necessary to wait until the end of the phrase before breathing. Sometimes it is not advisable to breathe even at the end of the phrase, because we have to consider what follows, or how one phrase connects with the next. Frequently, therefore, we keep on playing, perhaps into the 5th, 6th, or 7th measure, until a convenient place for breathing is open to us. On the other hand, breath may be taken sooner than at the end of a phrase, as I will show in Exs. 1 and 6.

Ex. 1 is given exactly the way it appears in the part. I have heard a cornet player who phrased it so — by breathing on the bar-line at the end of the second measure. I presume he was concerned with the two measures of high A, and so, suddenly took a big breath. This showed poor schooling and lack of judgment. One hears many such remarks as, "Well, I played it just as written, or slurred." That is the trouble with not having the necessary feeling or knowledge to correct the errors of judgment that many times creep into the printed page, and it is in such spots that a well-developed instinct for sane phrasing is of great value. In Ex. 6, I show how the break or lack of continuity could have been avoided by breathing before the note C. Breaking the original slur is entirely permissible, and it is by far better phrasing to slur from C to high A than to attack the A.

Ex. 2 is a similar case. Breath was taken before the G in the fourth measure. This is an inexcusable mistake. Anyone who hasn't the endurance to play those four measures should drop his instrument or have his lungs examined. But I am inclined to think that the trouble lies in a lack of judgment. It is not possible to breathe in Ex. 2 without spoiling the smooth legato effect.

Ex. 3. One would naturally breathe on the rest in the second measure; nevertheless it is wrong phrasing to breathe before the third measure. The correct breathing place is after the first note in the third measure, as indicated in Ex. 7 by the comma.

The point I want to emphasize is that one should avoid breathing on the bar-line unless the measure ends with a sufficiently long note that has no real connection or relationship with the next measure, thereby keeping the continuity of the phrase unbroken.

Ex. 4. It is bad procedure to breathe after each and every tied note that comes along, in fact, there is a great chance of disrupting this whole phrase by so doing. Except for the breathing place (comma) in the second measure, the rest are all wrong. To be sure, breath may easily be taken at these points, but it is very poor phrasing. Refer to Ex. 8 and note the continuity there shown in the same phrase.

Ex. 5. Under Ex. 1, I quoted the common expression, "Well, I played it just as written." Here is an example that must not be played as written; if you do it will be a dead thing instead of a living thing. If the eighth notes of the first and second groups in each measure are given full value, it will be a dead thing. But if played as shown in Exs. 9 and 10, it will be a living thing. You frequently see dots over notes, as shown in Ex. 10 — this does not mean that they should be attacked or tongued, but rather detached from the following note. In other words, these notes must be stopped a bit short of the actual value so that they are interpreted very much the same as shown in Ex. 9. Let me draw attention to another danger — be careful not to play the groups in Ex. 9 as triplets. A single note in a group with a dot over it is not to be tongued. But two or more notes with dots over them are tongued softly or rather lightly.

The writer hopes that these examples will be carefully studied and that they will bring forth a great many questions.

Will you please tell me the correct pronunciation of Boehm?

— K. D., Douglas, Kansas.

If you can pronounce the word *koenig*, meaning "king", you will be able to give "Boehm" its proper pronunciation. The next best I can do is to compare it with the word "further". The sound of the first syllable is similar. Or, the word "burn". Just say *burn* several times and by dropping the "r" you will finally get into Boem, or Boehm.

In Princess Jaune there is a tremolo from C \sharp to G \sharp . It is very difficult to perform. Can you tell me of any easy way to finger this interval?

— K. J. A., Knoxville, Iowa.

On the ordinary Boehm system clarinet with 17 keys and 6 rings, use the fingering shown in Ex. 11. At "a", you must relax the lips in order to produce C \sharp as marked. Hold all fingers down as for G \sharp , and raise the third finger of left hand to sound C \sharp . At "b", you will have to use the regular fingering, but keep all fingers down except the first of the left hand when sounding C \sharp . At "c", you must raise the thumb from both the hole and key, and also raise the

middle finger as marked. Keep key 6 down. If you have the Articulated C \sharp key on your clarinet, the tremolo at "a" will be very simple, or rather, in reality it will not be more simple than without this key, but better in tune.

will be very simple, or rather, in reality it will not be more simple than without this key, but better in tune.

Cornet and Trumpet Problems

Questions Answered by
HERBERT L. CLARKE
Eminent Virtuoso, Conductor, Teacher

I thought I'd write to you and ask a question on a matter that has caused me a little criticism among my fellow players. In my trumpet I use a cornet mouthpiece that I have used for five years. Some of my friends tell me that by using a cornet mouthpiece in a trumpet, the tone is not as "broad and round" as it should be. Will you please give me your opinion?

— P. G. M., Ithaca, N. Y.

So very few musicians know that the cornet and trumpet are two distinct instruments, the cornet having a conical bore, and the trumpet, a cylindrical bore. Quite a few trumpet players of the present day are cornet players who have adopted the trumpet to satisfy leaders, and I know many who still use their cornet mouthpiece in their trumpet. Some years ago I played trumpet in the New York Philharmonic Orchestra, the New York Metropolitan Grand Opera Orchestra, and several other large organizations, and I had twenty-two different mouthpieces made, trying to achieve proper results. None of these satisfied me, so I tried my regular cornet mouthpiece at rehearsal one morning and found it to be just what I wanted, playing better in tune, with a more powerful tone, and more accurately. I did discover, however, that in changing this mouthpiece from the cornet to the trumpet, I had to change my embouchure and attack somewhat to produce the proper trumpet tone. But I used this mouthpiece exclusively after my experiment, and received many compliments upon my trumpet playing, although no one knew that I used a cornet mouthpiece.

Below, I have written the first two bars of La Paloma, by Yradier, as arranged by Theo. M. Tobani and published by Carl Fischer (No. 349 Universal Band Journal).

Will you kindly write the exact number of notes used in making this trill on the cornet? Of course it will start on G and go to A \sharp , but since the rhythmic value of the note to be trilled is less than a half-note, I judge the trill will not end with a turn. Should it not end on G? I am sure your answer will clearly explain the exact manner in which this should be executed on the cornet.

— C. W. A., Columbus, O.

In connection with the number of trill-notes for La Paloma, I would like to say that very few cornet players have practiced the trill properly so as to acquire the agility of the third finger necessary for playing the correct number of notes in proper tempo. The third valve should be used for the trill. My solo cornetist plays it as I have written it, as also do all my clarinet players. They must do so to hold their positions in my Long Beach Municipal Band. Thus, the results are musical.

I have a strained lip, and would like to know if you can tell me what to do about it. I play a cornet, and received this strain by trying to get high notes.

— C. C., Pottstown, Pa.

If you have strained your lips, I advise you not to play a note for a month. If you had strained your ankle, you would not care to walk or run around until it was healed; if you had strained your arm, you could not pitch a game of

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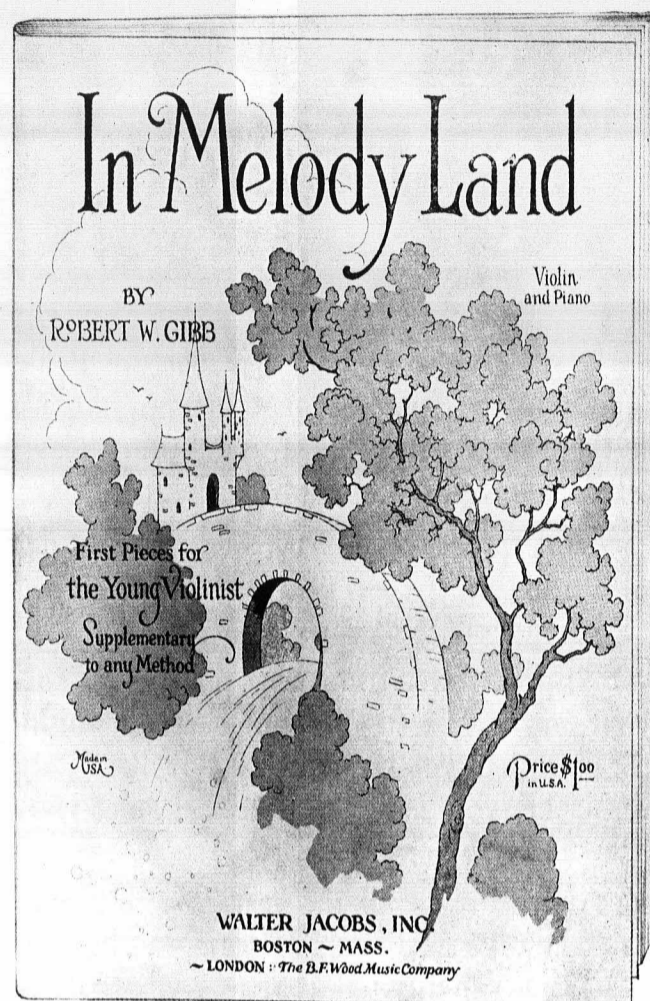
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... It is commonly overlooked that violin students often tackle (tackle is a good word) music so difficult for them that it cannot fail to lessen, rather than increase, their skill. Much fundamental work must be done. Easy examples for tone, tune, 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)

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baseball very well. Never try to reach high tones until you have formed a proper foundation by strengthening the muscles of the lips. As a matter of fact, if you have to strain the least bit for high tones, this proves that your muscles are not strong enough. A sensible man would not exercise daily with 100-pound dumb-bells to strengthen the muscles of his arms. He would soon find out that his arms would become useless. High tones are produced not by the lips themselves, but by the muscles of the lips combined with the proper wind-power necessary to vibrate the lips in the register required, when contracted by these muscles. So many cornet players abuse their lips by trying to play high tones, and practising after their lips are fatigued. This strains the lips, and stops progress. Remember, a baby cannot walk when first born; neither can a child four years old walk as fast as his Dad, nor a boy twelve years of age run a 100-yard dash in ten seconds.

Saxophone Questions Answered

By W. A. ERNST

Head of the Ernst Conservatory of Music

I have been a reader of your articles in the JACOBS MUSIC MAGAZINES ever since I took up the saxophone. I would appreciate your consideration of my problems.

1. How can one learn "hot playing" if one has no trouble reading the music "as is"? Does it come natural, or can it be taught? I have all the principal major chords memorized.
2. Most of the time I have trouble on the D, E, and F notes. They come out too soft, although I use very little pressure.
3. When I triple tongue, I use the "tu-tu-ku" articulation. Is this right, or is there a better way?

—G. J. S., Brooklyn, N. Y.

1. Yes "hot playing" positively can be taught. It is a style that can be learned, with proper application, by anyone. Of course, like anything else, it comes more natural to some than to others. There are several good methods for this style of playing advertised in the JACOBS MUSIC MAGAZINES.

2. When high D, E, and F, come out too soft, it is probable that the lay of your mouthpiece is too close. Try a more open-lay mouthpiece. See that the high keys open far enough. When the upper keys do not open sufficiently, the tones will be weak.

3. The "tu-tu-ku" articulation is correct for triple tonguing. This style of playing is used very little on the saxophone.

Piano Accordion Technic

Questions Answered by

CHARLES EDGAR HARPER

Nationally Known Authority

Will you tell me through your column in the JACOBS MUSIC MAGAZINES the best fingering for the following combination of chords and basses? In the accompaniment of several pieces I wish to play, I find the C bass—C chord—G bass—C chord; also D bass—G7 chord—G bass—G7 chord. —C. H. L.

I think that the best method of fingering for the first combination is the 4th finger on C bass—3rd finger on C chord—2nd finger on G bass—3rd finger on C chord. In the second instance, there are two methods that can be successfully used. Many players use the 4th finger for both bass notes, and the 2nd finger on the 7th chord, while others prefer using the 3rd finger on D bass, the 2nd finger on G 7th chord, and the 4th finger on the G bass.

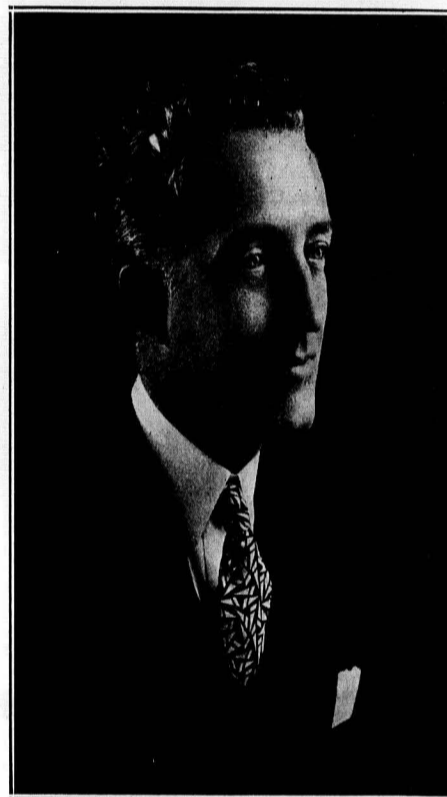
G. R. is having trouble in playing triplets. They just won't come out right, in fact when it comes to playing them in correct time it seems to be a rather hard world.

All right, G. R., perhaps the following will help you: A triplet is a combination of three notes played in the time of two notes of the same value, and may be composed of notes of any value. Triplets composed of eighth-notes will have the time value of two eighths, or of one quarter; those composed of sixteenth-notes will have the time value of two sixteenths, or of one eighth; and likewise, those composed of quarter-notes will have the time value of two quarters, or of one half. A triplet always leads to some other note, and if, in playing, no pause is made between its final note and the note following, a much smoother result will be obtained. It is also well to accent the first note of each triplet slightly. If you will count your time carefully and use the above suggestions, I feel sure you will find your difficulty much less.

CHARLES L. BARNHOUSE, whose death was reported last month, leaves behind him as a monument to his industry and talent for organization, a music publishing house said to be the second largest in the United States. Coming to Oskaloosa, Iowa, as a young man of twenty-four, to direct the Iowa Brigade Band, following successful bandmasterships at Mount Pleasant and Burlington, within a few years he had established himself in the business that bears his name. Previous to this, in a little shop at Mount Pleasant, working with a single case of type and engraving tools made in his father's blacksmith shop, he had brought out a number of his marches, but it was not until after he had located in Oskaloosa that the real growth of his publishing business began.

Mr. Barnhouse had to his credit, as a writer, over one hundred numbers, mostly marches and overtures, as well as two sets of instruction books. Just before his death he had added to this list a new march suggested by an article on Masonic ceremonies. He was widely known and respected amongst bandleaders, and several hundred musicians owe to him their musical education and band training.

RECENTLY the Nashua (N. H.) Boys' Band, under Elmer Wilson, organizer and director, gave its first concert before a large and extremely enthusiastic audience assembled in the Auditorium. This band is made up of fifty-one young players ranging in age from eleven to nineteen years, thirty-one of whom are high school pupils, the balance being drawn from the junior high and lower grades, with a scattering of others from sources outside of school. It is hoped to have eventually a 100-piece organization, although no attempt is being made to hasten the filling of this quota, it being felt preferable to wait until suitable players are developed.



ELMER WILSON

Supervisor of Music in the school departments of Medford, Mass., and Nashua, N. H.

The inception of this band, so we are told, was due to the philanthropy of Mr. Harry Gregg, of Nashua, who offered to supply the necessary money to equip a boys' band. Several other people expressed their willingness to help, and enough was pledged to outfit a band of up to 100 pieces. Mr. Elmer Wilson, Supervisor of Music in the school department of Medford, Mass., as well as of Nashua, N. H., was chosen to organize and train the boys.

In referring to the initial concert, Mayor Sullivan, of Nashua, said: "One of the finest things about the concert was the very evident inspiration that it gave to the young boys who were present. It was plain to see that these boys were stirred with the ambition to become some day a part of that wonderful organization."

"The director, the members of the band, and the sponsors, may take pardonable pride in what was a real event in Nashua's history."

From this first concert, we are told, some fifteen hundred dollars was realized, the entire house being sold out—a rather unusual feature in such affairs, showing that the people of Nashua are strongly interested in their Boys' Band. Ralph W. Holt is treasurer of the organization.

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(SEE OPPOSITE PAGE)

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CONTENTS

Playing on the Open Strings

1.	A Wee Bit
2.	Little Indian
3.	On the Lake
4.	Drummer Girl
5.	Soldier Boy

Introducing the First Finger

6.	Raindrops
7.	The Swing
8.	Lullaby
9.	Roaring Lion

Introducing the Second Finger

10.	Merry-Go-Round
11.	The Cloister
12.	Fireflies

Introducing the Third Finger

13.	Chatterbox
14.	The Scooter
15.	Music Box
16.	Folk Dance
17.	"The Princess"
18.	Arrival of the Prince
19.	The Peacock
20.	Gavotte
21.	March—Our Class

*Founded on the scale of D Major; † G Major; ‡ A Major

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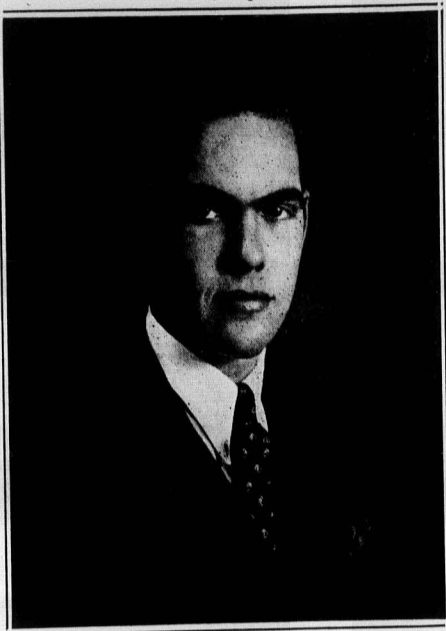
WALTER JACOBS, INC.

Publishers

120 Boylston Street, Boston, Mass.

OUR YOUNGER SET

Each month gold-and-enamel pins are sent to Younger Set contributors whose letters are published. Pins for February were mailed to: John Taylor, (Ohio), Cyril Bennet, (Mich.), Frederick Kyle, (Me.), Masha Herman, (Mass.), Kathryn MacGrath, (Ohio), Earl Wallace, (Texas).



JOHN H. STORRS

WE will never catch up with the "Younger Set" contributors unless the editor gives us another page each month! Next in line for publication are letters from Stanley Mandel, bassoonist with the National H. S. Orchestra Camp Orchestra; Mary Haddon, violinist, Petersburg, Va., H. S.; Frank Corsaro, student leader of Haverhill, Mass., H. S. Orchestra; Robert H. Wilcox, Marlboro, Mass., Boy Scout Band, and H. Yamamoto, of Hilo, Hawaii. And more if the editor gives us that extra page! Now for this month's letters:

John Makes His Own Oboe Reeds

Howdy Younger Set:

Where are all the letters from those living in the Middle West, especially dear old Mich.? Come on, don't be frightened, write! We want to hear from you.

I am a clarinet player who aspires to higher things than jazz. I think I owned the first metal clarinet that came into this part of the country — at least the first one in a school band. An uncle of mine said that if I intended to take up music I should have a real instrument. That was before the metal clarinets were in general use, but my uncle said the wooden clarinets would soon be as scarce as wooden flutes. So with the advice and help of my uncle I was playing — or trying to play — on the best model metal clarinet in 1926. I probably will never need another instrument — and I know now that it pays to start out with a first-class instrument.

In our high school we have two orchestras, a big symphony, and an assembly orchestra of twenty-one pieces. We also have a band. I play oboe, or rather attempt to play it, in the symphony and band, while in assembly orchestra I play clarinet. I make my own oboe reeds, with good success.

Our orchestra and band are preparing to go to the band and orchestra contest in May, and are working so that we will be able to carry off honors. If we do, it will be an accomplishment of high rank, because 80% of our members are new on the instruments they are now playing, and 60% have never played before. When we started to work together, all we did was play whole-notes and count rests.

I get a good deal of enjoyment out of radio, and the Sunday afternoon programs, from 12 o'clock on, are most interesting to me. About noontime I tune in on WFN and get a light opera, and about three symphony concerts follow.

I have only one semester of high school left. This seems to be my best year; I enjoy the work and I am having a lot of fun in the bargain.

Don't forget! I want to see letters from some of you in the Middle West.

JOHN H. STORRS, *Big Rapids, Michigan.*

Proving that Musicians Are Not "Sissies"

Dear Younger Set:

My attention has been called to the fact that many people regard musicians as effeminate, wishy-washy, or "After you my dear Alphonse", or "Come hither Percival". The writer has little use for this sort of musician, and knows of no one among his musician-friends who would be regarded as less than a real every day person, with lots of red blood, sand, and common sense. It was my good fortune to be a member of the 1929 All New England High School Orchestra, and I have just received notice of my election to the 1930 orchestra. In common with four others from Falmouth, we are looking forward with a great deal of pleasure to our renewed association with the students in this year's orchestra.

I enjoyed meeting the young musicians last year, and marvel at the excellent character of the orchestra. In common with the others, I too fell in love with Mr. Findlay, Mr. Buttelman, and Mr. Whittemore. I thought that Mr. Findlay was the finest director in the world. This opinion is probably shared by others who are too shy to say so, especially the girls. Can't you see Mr. Findlay blushing as he reads this — for I am sure that he reads every word in "Jacobs"?

In preparation for last year's orchestra, our supervisor of music, Mr. E. B. Albertin, purchased some of the music, and had us hard at work every Sunday evening; my teacher, Mrs. Gladys Howard, assisting with the strings. It was a great surprise when "the boss" introduced us to Mr. Boaz Filler, contra-bassoonist of the Boston Symphony Orchestra, who took off his coat, and for two solid hours put us kids through the paces. Can you imagine a greater thrill, kids? Mr. Filler also plays the piano well, and teaches bassoon and cello in the New England Conservatory of Music. During the evening's work, he took the viola from Lennert Blomberg, and placing it between his knees as a cello, played a wonderfully sweet solo upon it.

This time we are repeating our method of last year — that is, meeting every Sunday evening at Mr. Albertin's home for two solid hours of work. Those who have applied for membership in the All New England High School Orchestra have this honor. They are as follows:—

We rate class C, but are preparing work in class B. Our orchestra contains a full instrumentation, with the exception of bass viol, tuba, and some of the horns. Every spring we give a concert, the proceeds being used towards our music work. These concerts are always well attended.

Falmouth operates under the town-meeting form of government, and for the last two years the orchestra has opened town meeting with a half-hour concert.

After looking this letter over, and measuring the length of it with a yard-stick, I am sure that "Jacobs" will have to get out an extra edition, but I want you all to know that if you are not preparing for the All New England High School Orchestra, or doing similar work, I think you are missing one of the greatest things in our life.

ROBERT A. SAN SOUZI, *Falmouth, Mass.*

Down Texas Way

Dear Younger Set:

I belong to an organization of forty members that is the pride of our school and community. Our band, entering its fourth year under the present leader, improves yearly as a high school band should under such an efficient director as Russell E. Shrader.

We have a period from three to four each afternoon for practice in our private band room. This room is built on the campus of the high school, but is far enough away from that building to insure safety for us in the strenuous practice that we often find necessary. In our band room we have shelves for our instruments, hangers for uniforms, and compartments for music, besides the space used as the seating area. Instructions and charts for our notice are kept on the walls.

Summer before last the Chamber of Commerce of Mission sponsored a trip for us to Kerrville, Texas, where we played at an encampment. Last year we made several short trips, among which the outstanding two were to Kingsville, Texas, where we received third place at a contest held there, and to Mercedes, Texas, where we received second place. Another distinction that we received last year was the opportunity to play before John Philip Sousa at a valley band contest, in Harlingen, Texas.

In November of this school term, we completed a contract with the Chamber of Commerce of Mission to play for the annual Mid-Winter Fair held in our city. As compensation for this, we received some valuable experience as well as money.

We hold weekly concerts during the summer months, and play at the weekly school assemblies during the school year.

While we are all one band, most of our members belong to one or more of the many orchestras of Mission, and we want to tell the "Younger Set" of America that they are missing great fun as well as valuable training if they don't belong to either an orchestra or a band.

ZILLAH MARTIN, *Mission, Texas.*

This Is Sylvia!



ROBERT A. SAN SOUZI

Arnolda Gifford, Frances Albertin, oboe and bassoon, respectively, and members of 1928 and 1929 orchestras; Lennert Blomberg, viola, Robert McKenzie, flute, and myself, violin, members of 1929 orchestra. Two others who have applied for 1930 are Christine Wright, cello, and Frances White, French horn.

And now to back up my assertion that musicians are real honest every day folks, I wish to give you the athletic sports that this bunch are interested in. Arnolda and Frances, who simply live for work under Mr. Findlay, like all sports, including dancing, volley-ball, and skating. Robert McKenzie is a regular fellow, and plays all of the games. Lennert is on the football team, plays basket-ball, is an excellent swimmer, and tops six-foot-two. He has curly hair, girls. "Yours truly" is in all of the sports, a member of the baseball nine, captain of 1930 football team, and on the second team in basket-ball. I am sure that musicians have a real sense of humor, possess clean minds, and are friendly to all.

In last year's orchestra I was placed in the second violin section, and advanced as the work progressed. I have been given the sixth chair in this year's section, and am looking forward to meeting as fine a bunch of boys and girls as I ever expect to know.

Our High School Orchestra has voted to take part in the State Band and Orchestra contest at Waltham, and I think it is the first orchestra from old Cape Cod to do this.



SYLVIA JARVIS

Dear Younger Set Editor:

Thank you very much for the pretty Younger Set pin. Everyone asks me where I got it, and of course I tell them. I feel quite proud of it. I'll write another letter to the Y. S. soon. Thank you once more for the pin.

SYLVIA JARVIS, *Barre, Vt.*

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New England School Music Festivals

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



DR. WM. C. CRAWFORD
President
N. E. Music Festival Association



FRANCIS FINDLAY
Conductor, N. E. H. S. Festival Orchestra



HARRY E. WHITTEMORE
Manager
N. E. H. S. Festival Orchestra

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.

The program will include the following music (numbers are not listed in order of performance):
Cherubini.....Overture to Anacreon
Bach.....Air from D Major Suite (strings)
Beethoven.....Eighth Symphony, "Allegretto"
Rimsky-Korsakoff.....Scheherazade, "The Young Prince and the Princess"
Haydn.....Variations on the Austrian Hymn (strings)
Bolzano.....Menuet (strings)
Suk.....Intermezzo from "Ein Märchen"
Lacombé.....Aubade Printanière
Tschaikowsky.....Trepak (Nutcracker Suite) Op. 71
Sowerby.....The Irish Washerwoman
Sowerby.....Money Musk
Tschaikowsky.....Marche Slave
Mussenet.....Angelus from "Scènes Pittoresques"
Sibelius.....Finlandia
Brahms.....Two Waltzes from Op. 39

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—at-tempt 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.

Rhode Island.—The State School Band and Orchestra Contest will be held in Providence, May 3rd. Last year, the first state contest at Pawtucket, which was limited to bands, was so successful that the Rhode Island Music Supervisors Association is sponsoring the 1930 event, with approximately thirty bands and orchestras entered in the

five classes provided for by the New England rules. Among the entries are five newly-organized bands from the following schools: Cranston Senior High School, Commercial High School, George J. West Junior High School, Sessions Street Junior High School, and Esek Hopkins Junior High School (the last four from Providence). Orchestras are enrolled from Westerly, Woonsocket, Providence, Newport, Bristol, Central Falls, and Warren.

The State Glee Club Contest will be included in the Fourth Annual School Music Festival to be held in Providence on May 10th. A feature of this event will be the Rhode Island Festival Orchestra, composed of picked players and conducted by Mr. Walter H. Butterfield. The Rhode Island committee includes: Walter H. Butterfield, Chairman, 195 Baker Street, Providence, R. I.; Paul E. Wiggins, Pawtucket; G. Richard Carpenter, Providence; E. J. Grant, Providence; Anna McInerney, Auburn; and May H. Hanley, Providence.

For information regarding the State events address the Chairman.

Vermont—Springfield Festival: May 3, sponsored by the Rotary Club of Springfield. Contests for school bands and orchestras during the day; followed by a festival program. Committee: R. N. Millett, principal of Springfield High School, Chairman; J. L. Williamson; Mrs. Jessie L. Brownell.

Vermont—Burlington Festival: May 10, auspices of Burlington Exchange Club and Burlington Public Schools. Band and Orchestra Contests and a Festival Orchestra will be the chief features. Harry E. Whittemore, director of music in the Somerville (Mass.) Public Schools will rehearse and direct the orchestra in the following program: *Minuet from Symphony in E_♭* (Mozart); *Allia Overture* (Condor Karoly); *Intermezzo from L'Arlesienne Suite, No. 2* (Georges Bizet); *Ben Hur Chariot Race* (Paull). For information, address Clark E. Brigham, Chairman of Local Committee, Burlington; or Adrian E. Holmes, Contest Chairman, Burlington High School, Burlington.

New Hampshire School Music Festival:—Concord May 3rd; auspices, New Hampshire Music Festival Association. More than twenty New Hampshire towns and cities are sending representatives to participate in the various events of the splendid program arranged for New Hampshire's second School Music Festival, which will include band and orchestra contests in the forenoon, glee club contests in the afternoon, and in the evening a concert by New Hampshire "All-State" Orchestra, organized and directed by Elmer Wilson of Nashua, assisted by Herbert Fischer of Manchester and Edward Crawford of Concord. The Orchestra program: *On the Mall* (Goldman); *Light Cavalry Overture* (Suppé); *Aubade Printanière* (Lacombé); *Told at Twilight* (Hueter); *Pomp and Circumstance* (Elgar); *Hunting Song* (Bucalossi); *Marche Slave* (Tchaikowsky); *Blue Danube Waltz* (Strauss); *American Patrol* (Mecham); *Flirtation Valse* for strings (Steck).

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; Edward Crawford, supervisor; Rachel Johnson, assistant supervisor).

For information address Mrs. Esther B. Coombs, President and Secretary of the New Hampshire Association, Hampton, N. H., or any of the chairmen named above.

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.

Connecticut.—At the time of going to press, plans are under way for a band and orchestra contest to be held in Meriden early in May under the sponsorship of Meriden Public Schools and Meriden Lions Club. For information address Raymond P. Walker, Principal, Meriden High School, or Carl Kent, 33 Butler Ave., Meriden, Conn.

Massachusetts State Band and Orchestra Festival and Contests. Waltham, May 17, 1930—a major event in 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. Miss Maude M. Howes, 59 Greanleaf 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.

New England Final Choral Contests. Jordan Hall, Boston, May 22. 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 School Band and Orchestra Contests—The Pawtucket Lions Club, as sponsors, and the Pawtucket Senior High School Band Association, as hosts of the New England final band and orchestra contest to be held in Pawtucket, Rhode Island, May 24, 1930, are rapidly completing arrangements for a gala day for the boy and girl musicians of the New England States. It is to be expected that there will be between two thousand and three thousand young musicians assembled for the contests, parade, and festival program.

Approximately two hundred visiting boys and girls (the preference being given to bands and orchestras traveling the greatest distances) will be entertained in the homes of the boys and girls of the Pawtucket band and orchestra, and others by the local Lions Club.

A tentative program has been planned as follows: Competitions to begin at 9:00 A. M. Class A and B bands in the Senior High School auditorium; Class C, D, and E bands in the Joseph Jenks Junior High School auditorium; all orchestras in the State Armory. (These three buildings are within one hundred yards of each other, making it possible for a student to play in both a band and orchestra contest.) At 12:00 the Lions Club will serve luncheon to the musicians and their directors in the Senior High School cafeteria. At 1:30 P. M., weather permitting, all bands and orchestras will be massed on the playground to participate in an ensemble program. To conduct the ensemble we hope to secure Mr. Theron D. Perkins, who is, without doubt, one of the most outstanding bandleaders in the country today devoting his talents to school and amateur bands. Following this program the bands will assemble in divisions from each state to take part in a short parade through the principal streets of the city. It is hoped that each state organization will provide a state banner to head its division.

At the completion of the parade, the organization will assemble in the Senior High School auditorium, where the awards will be announced. Those organizations that are planning to remain over night in Pawtucket will be asked to play one or two selections at a concert to be held in the evening.

—Paul E. Wiggins, Chairman.

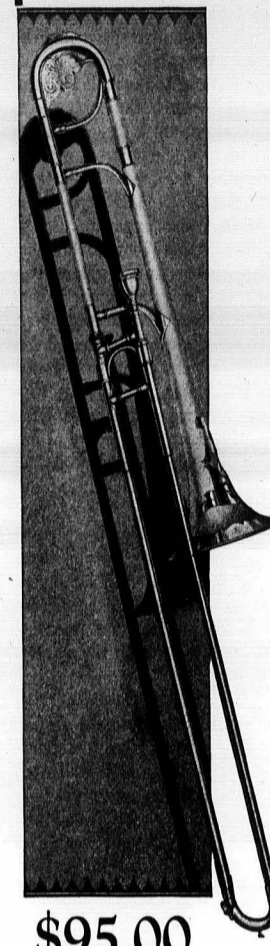
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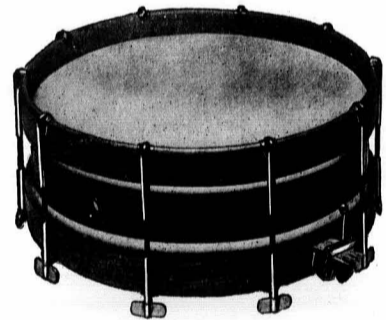
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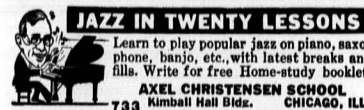
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Keeping Posted

FRANKLIN DUNHAM, formerly with the Aeolian Co., and a prominent figure in educational music, has just joined the forces of the Radio Music Company in the capacity of Assistant to the President in charge of Educational Activities. As to the details of just what Mr. Dunham's new work will consist, at the present writing nothing has been divulged, but this we are willing to state as our belief—that the Radio Music Company has secured an excellent addition to its staff and that Mr. Dunham, on his part, has made an equally excellent connection. We wish good luck to all concerned.

A SERIES of individual pieces of literature on the King line of band instruments, manufactured by the H. N. White Company, 5225 Superior Avenue, Cleveland, Ohio, have recently been delivered by the postman.

These folders, attractive in appearance and interesting in content, consist, singly, of six pages 8½ x 11 inches, and give full information, with cuts, of the various models of each instrument. They carry, as well, pictures of the various artists who have found the King line to their liking. The instruments covered are trumpet and cornet, trombone, French horn, sousaphone and bass, and saxophone and clarinet. Still another piece of literature entitled *From Side-winders to King* is the autobiographical sketch of Edwin A. List, of Lancaster, Pa., in which is listed (no pun intended) the various instruments possessed by him from the age of ten to the present day (ten in all), with pictures of the same—some of them rather queer looking specimens. Today, Mr. List owns a "Liberty Model", No. 1051 King trumpet. The H. N. White Co. has also issued a broadside of pictures and testimonials of various musicians and organizations using their instruments, in which is to be found represented the U. S. Navy Band and the U. S. Army Band, and the Goldman Band. Those interested may obtain any or all of the folders mentioned by writing the H. N. White Co., at the address above given.

THE Ithaca Military Band School, formerly the Con-way Band School, which is associated with the Ithaca Conservatory and Affiliated Schools, will conduct a summer session for band and orchestra in a summer colony in the Catskill Mountains, Saugerties, New York, this year, for the first time in its history.

Dean Ernest S. Williams has established the idea of summer session in camp, and has secured a group of artist-teachers whose names are well known wherever symphony orchestras are heard. Pierre Henrotte, concertmaster with the Metropolitan Opera House, formerly concertmaster of the Minneapolis Symphony, Chicago Opera, and Boston Opera, will teach violin; Leon Barzin, solo viola with the New York Philharmonic Orchestra and conductor of the American Orchestral Society, viola; John Mundy, for six years solo cello with the London Orchestra, under Sir Henry Beecham, cello; Emil Mix, twenty years with the New York Symphony, string bass and tuba; Georges Barrere, premier flutist, twenty years with the New York Symphony and conductor of the Barrere Little Symphony and the Barrere Ensemble, flute; Pierre Mathieu, ten years first oboe of the New York Symphony, oboe; Jan Williams, brother of Dean Williams, five years solo clarinet of the New York Symphony and Walter Damrosch Orchestra, and twelve years with the Metropolitan Opera House, also conductor of wind ensemble and instructor of supervisors at the American Institute of Art, clarinet; Adolph Weiss, formerly first bassoon with the Chicago Symphony and at present with the New York Symphony where he has been playing, bassoon; Wendel Hoss, formerly first horn with the Chicago Symphony, Los Angeles Symphony, and New York Symphony, horn; Bert Smith, formerly with Sousa, Pryor, and National Symphony Orchestra, trombone and baritone. In addition to these, members of the faculty of the Ithaca Military Band School will complete the staff.

This colony, which will be known as the Ithaca Military Band and Orchestra Summer Camp, is equipped with comfortable living accommodations. A concert hall, athletic field, swimming pool, and other attractive camp equipment, have been provided, while a competent physical director will be in attendance to supervise sports.

Four courses of instruction will be given. These are designed to meet the needs of the high school band and orchestra player, the teacher or supervisor, as well as the experienced performer.

A number of students at present registered in the regular sessions of the Ithaca Military Band School, who are working for a Bachelor of Music degree, are planning to augment their course and vacation at the same time, at this delightful colony.

TWO brochures in color, issued by Buescher Band Instrument Co., Elkhart, Ind., have recently been received, the titles of which are as follows: *The History of the Saxophone*, and *Will You, Too, Be a Champion a Year From Now?* The first of these gives a short sketch of the life of Antoine Sax, the inventor of the saxophone (whose name is rightfully given, although he is known to many as "Adolphe" and thus included in Baker's *Dictionary of Musical Terms* (1909) without the significant quotes used by some of the other authorities), with a half-tone cut of an instrument manufactured by the gentleman himself. We would like to turn some of our modern fly soloists loose on this improved model of 1850, or thereabouts, and see how they would make the grade! The saxophonist of today owes much to the manufacturers who have followed in the footsteps of Monsieur Sax and have rounded off some of the jagged corners of his invention. *Will You, Too, Be a Champion a Year From Now?* gives pictures and sketches of various young people who have achieved championship with their various instruments.

Of three other brochures issued by Buescher Band Instrument Co., two are devoted, respectively, to the Buescher Aristocrat trombone, and the Buescher Aristocrat No. 232 trumpet and No. 260 cornet. The third describes in detail the Buescher Snap-On Pads for saxophone. Space does not permit a full listing of the things claimed for these products by Buescher, but we suggest that it would be quite worth while writing to them for such of the mentioned literature as one might be interested in, and we feel sure that any request will receive prompt attention.

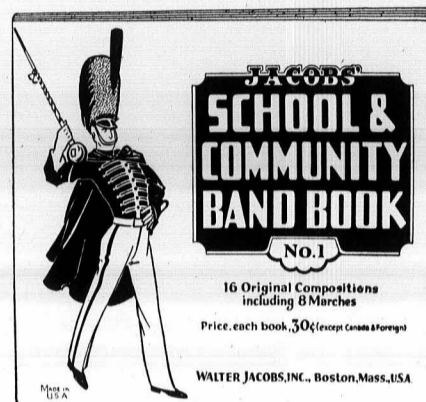
PROGRESSIVE musical directors realize the importance of uniformity and neatness of dress, but often underestimate the value of clean, tidy scores, evenly arranged. Disarranged, disheveled scores have a tendency to distract the audience's attention. There must be complete harmony of dress, posture, and music scores."

This quotation is taken from a leaflet describing the K. M. B. Modern Music Folders, Folios, and Loose Leaf Devices, for choirs, bands, and orchestras, manufactured by the Kayser Music Binding Co., 509 South Wabash Avenue, Chicago, Ill. It has been the purpose of this concern to supply equipment that would offer a maximum of system with a minimum of bother, and a glance through their circular leads one to suppose that this has been achieved. Write to the above given address if interested in receiving the circular of which mention has been made.

THERE is only one way to save money and that is by "saving it." This indisputable statement appears on the cover page of a *Special Announcement* issued by Fred Heltman Co., music publishers, 414 Prospect Ave., Cleveland, Ohio. A little further on one reads, "There must be some reason for the tremendous 'mail order' business that we do." The inference to be drawn from these two statements is obvious and needs no pointing. On the inner pages of the circular one finds a listing of the new 1930 publications issued by this house, including numbers for violin, orchestra, tenor banjo, and saxophone.

There is a number on the catalog of Fred Heltman Co. that has been popular for the past twenty years and is of particular interest at just this time, *March 17th*, an Irish melody by Wm. B. Fairchild. Included are, *Irish Washerwoman*, *Rory O'More*, *The Harp That Once Through Tara's Halls*, *St. Patrick's Day*, *Larry O'Gaff*, *Killarney*, and *Come Back to Erin*. The arrangement now carries saxophone and banjo parts.

PLAYERS of clarinet and saxophone should become acquainted with the extensive catalog of music for these instruments, published by The Cundy-Bettoney Co. This concern claims to have the largest catalog of clarinet music in the United States, and we ourselves are willing to bear witness to the fact that the list is impressive in the extreme. Space will not permit us to detail the ground covered by the catalogs hereinafter mentioned, but they would appear to include material for every need of saxophonists or clarinetists in the matter of solo or combination arrangements, running the entire gamut of classical and standard classifications. Saxophonists and clarinetists interested should write for *Catalog No. 4* and *Supplementary to Catalog No. 4*. A four-page bulletin listing *Clarinet Classics*, a collection of solo Bb clarinet parts from the classic masters; *Silva-Wind Chamber Music* of trios, quartets, and quintets, the latter two available in a variety of combinations; and various other publications for ensembles, including *Collections for Small Orchestras*, is also issued by The Cundy-Bettoney Co. Address them at Jamaica Plain, Boston, Mass., and the literature above mentioned will be promptly sent you.

This is the Band Book
They are Talking About

See page 57
for Contents, Instrumentation
and Prices

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SEE a BROADKASTER before you buy! . . . See what modern technical discoveries have done to banjo design! . . . Hear the pep and sparkle and lyric richness of BROADKASTER tone! . . . And then pick YOUR new banjo from the seven beautiful models that BROADKASTER offers you, from \$50.00 up to \$250.00. . . . There isn't a banjo requirement that BROADKASTER BANJOS don't meet and fill—generously, lavishly. Tall talk, you say? Why, we haven't told the half of it! . . . An illustrated catalog of BROADKASTER BANJOS will be sent you, free, upon request. And when we send it, we'll tell you the name of a dealer near you who will be glad to show you these unusual banjos.

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We put the "FORM" in Uniforms

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Pennsylvania.— Here is three years' record of musical accomplishment in a little town of less than one thousand population that shows what can be done if the proper spirit is engaged. Three years ago the American Legion Community Band of Vanderbilt was organized with John Wilson, president, and C. C. Collins, director. This band was made up of some experienced musicians and others, who while owning instruments, had never played in a band or orchestra before. Through a series of concerts commenced shortly after its organization, enough money was made to purchase instruments, music, and uniforms. Last summer the band gave a two-hour concert each second Sunday afternoon at the various hospitals and county homes in Fayette and Westmoreland counties, bringing a little pleasure and good cheer to the unfortunate shut-ins. A junior band also has been organized, under the direction of C. C. Collins and sponsored by the Vanderbilt American Legion Community Band, with twenty-five members, including boys and girls over ten years of age. It is interesting to note that in the junior organization is to be found a mother and her four boys: Mrs. Grover Taylor, C melody saxophone; Claire, baritone; Robert, Ernest, and Thomas, trumpet. The boys range in age from eight to thirteen years. An achievement of which the American Legion Band has reason to be particularly proud is the building of a handstand in Vanderbilt Borough that, it is said, would be a credit to any community.

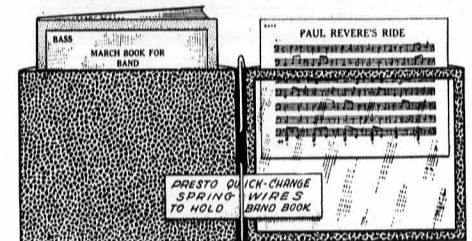
Florida.— The junior band organized by Professor Frank Sturchio is making excellent progress. Early in January the third set of study books was distributed and since then a proportionately equal advancement has been made. This band is sponsored by Mr. Richmond Dean, vice president of the Pullman Car Company, and is financed by Mr. Dean and the Womens Club of Ft. Myers. In addition to directing the Fort Myers Junior Band, Professor Sturchio has in charge the Wauchula Municipal Band, the Wauchula High School Orchestra, and the Fort Meade Band.

Massachusetts.— The Lowell High School Band, organized by J. J. Giblin seven years ago, and ever since under his directorship, is the first and only New England band to be sent to the National Contest; it will take part this year at Fostoria. Recently the band was completely outfitted with new red and grey uniforms, the gift of the A. G. Pollard Co. of Lowell. Two days, known as "band days," were selected by this concern, and a percentage of the store-sales of this period were set apart for the fund with which the uniforms were purchased, the boys of the band acting in the capacity of clerks. The gift was received by Mayor Thomas H. Broder, chairman of the school committee.

Washington, D. C.— On February 5, at 9:30 A. M., was inaugurated a series of educational programs, thirty minutes in length, played by the U. S. Navy Band, and broadcast over the Columbia Broadcasting System. Lieutenant Charles Benter, leader of the band, will conduct this "concert class," as it is termed, as to the set-up of bands and the general routine of playing martial and other types of band music. It is intended that the series will be both educational and entertaining. In a recent interview in which he commented on the recognition accorded the broadcasting of educational programs, Lieutenant Benter went on to say, "In view of this, it is almost startling to learn how little is known of the military band and its functions in the world of music." It will be one of the

purposes of the series of broadcasts to correct this condition. Again in Lieutenant Benter's words: "The points that differentiate the military band from the orchestra will be stressed, and from time to time the programs will feature such numbers as will best acquaint the pupils with the instrumentation of the band, these instruments being heard individually, in choirs, and in various effective combinations." The programs will originate in the Navy Yard, Washington, D. C.

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Michigan.— Early registrations for the summer school to be held in connection with the National High School Orchestra and Band Camp at Interlochen, June 30 to August 23, indicate that supervisors from all parts of the country welcome the opportunity to combine a summer school course with a vacation out-of-doors in delightful and inspiring environment. The instructional staff includes the names of leading educators and authorities and courses are provided by the following institutions: Teachers College, Columbia University, University of Michigan School of Music, Cincinnati Conservatory of Music, Michigan State Department of Public Instruction. Inquiries and enrollments should be addressed to Joseph E. Maddy, Ann Arbor, Michigan.

Hartford, Conn.— This city has three high schools: Hartford Public High (the oldest), Weaver High, and Bulkeley High. The music activities of each school, under the general supervision of Ralph L. Baldwin and James D. Price, include an elective choir from the sophomore, junior, and senior classes, two freshmen choir divisions (required work for one full year); a boys' glee club of forty, and a girls' glee club of thirty-six (elective in the three upper classes); a junior glee club of mixed voices from the freshman class; junior and senior orchestras (membership in the latter organizations is determined by ability and experience, and not by class).

The following are important dates in the 1930 program of the music department: **February 21**— Bulkeley joint Glee Clubs and Orchestra concert, directed by James D. Price and Elizabeth Gleason. **March 21**— Weaver joint Glee Clubs and Orchestra, directed by James D. Price and Helen P. Duguid. **March 28**— Hartford Public High Glee Clubs concert, direction of Ralph L. Baldwin. **April 4**— Hartford Public High Senior Orchestra concert, direction of J. D. Price. **May 2**— Bulkeley Glee Clubs and Orchestra, joint performance of the operetta, *Dragon of Wu Foo*, direction of James D. Price and Elizabeth Gleason. **May 16**— Joint concert of the three senior choirs and Inter-High Orchestra, direction of Ralph L. Baldwin and James D. Price, presenting *Hiawatha's Wedding Feast* and *The Death of Minnehaha*.

Chicago, Ill.— The second annual convention of the American Bandmasters Association will be held at Middletown, Ohio, March 13th to 15th, inclusive. In addition to the business sessions, there will be a series of discussions on topics of concern to all bandmasters and those interested in the band movement. There will be a concert by the well-known Armo Band under prominent conductors, a banquet, and other features, which will be provided by the local committee.

Arizona.— The University Concert Band of The University of Arizona College of Music at Tucson, trained and directed by Professor Joseph De Luca, head of the band music department, is composed of fifty-two of the best men on the University campus. It is an organization not only of importance to Tucson in particular, but, because of a recent tour in which the band was most successful, to the State at large as well. The success of the band is acknowledged to be attributable to the musicianship and organizing talent of Professor De Luca. With an ensemble almost entirely composed of players who had had only three months' training, he was able to put on a program that, according to the local press, was quite comparable both in the quality of the music and that of its rendition with those offered by professional organizations. Professor De Luca is a graduate of Perugia Conservatory, Italy, and is one of the world's great euphonium soloists. He has appeared as soloist and guest conductor with Sousa, as well as with Createur, Innes, and Conway. In addition, he has been first trombonist with the Philadelphia Symphony and the Philadelphia Grand Opera Orchestra. In Tucson, outside of his activities in the University, he is director of the Tucson Symphony Orchestra. Arthur W. Sewell, a pioneer worker in the school orchestra field here, is associated with Professor De Luca as assistant conductor of the Tucson Symphony.

Indiana.— The Wainwright Band and Orchestra Camp is being prepared for its fifth season with a prospective larger enrollment and increased facilities. The camp property comprises two hundred acres, including a farm on which is produced the bulk of the produce required by the camp commissary. The daily program will include five hours' daily rehearsal with private instruction in music and provision for private tutoring in academic subjects, supplemented by lectures by prominent conductors. The staff includes besides the instructors and tutors a physical director, doctor, nurse, two ministers, dentist, and barber. The announcement of the season's activities mentions as additions to the regular camp schedule short concert trips, hikes, picture shows, dramatics, etc. J. W. Wainwright of Fostoria, Ohio, is general director.

ERRATUM: On page 44 (Educational Music Review Column) the eleventh line should read ". . . bases play on E strings."

MASTER SERIES for YOUNG BANDS

Selected by VICTOR L. F. REBMANN. Edited by JOSEPH E. MADDY. Arr. by TOM CLARK

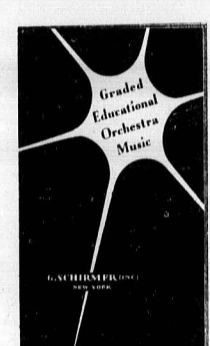
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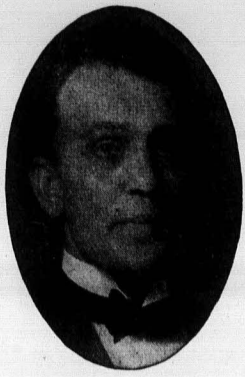
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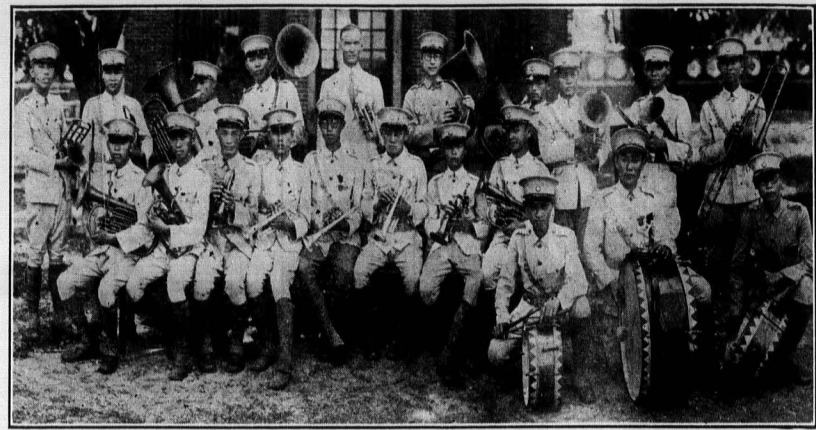
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Thomas J. Slechta, clarinetist, saxophonist, and composer, with the McPhail School of Music, Minneapolis, Minn. (Courtesy of The Cundy-Bettoney Co.)



Band of the Sun Yat Sen University of China, possibly the most prominent educational institution of the Orient. It is equipped largely with American-made instruments. (Courtesy of York Band Instrument Co.)



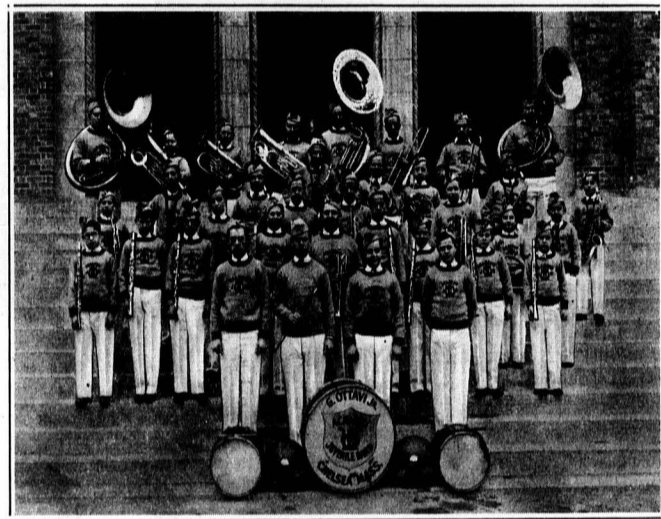
Neil A. Kjas, assistant conductor of the University of Illinois concert and military bands. (Courtesy of The Cundy-Bettoney Co.)



Junior High School Orchestra of Petersburg, Va., Lieutenant Melvin Maccoul, director; Henry G. Ellis, superintendent. This year the players number seventy.



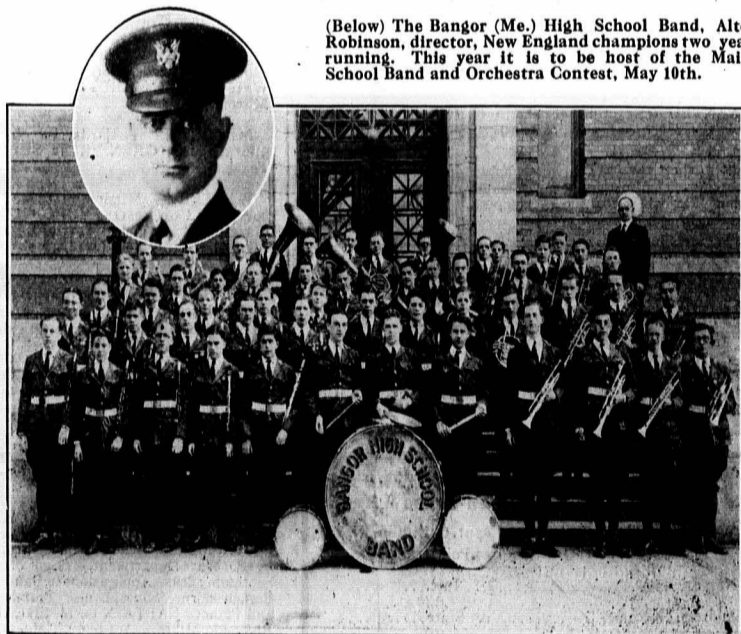
The Warren Harding High School Band of Bridgeport, Connecticut; R. A. H. Clark, director of Music Department. This band is in constant demand for outside civic affairs.



G. Ottavi, Jr. Academy Juvenile Band, Chelsea, Mass. (Courtesy of the Cundy-Bettoney Co.)



Who is this gentleman with a strong family resemblance to Robinson Crusoe? And what on earth is he doing? He is Thaddeus P. Giddings, Supervisor of Instruction, Supervisor of Music, Minneapolis Public Schools, and vice president of the National High School Orchestra Camp. According to the statement that accompanied the picture, he is in Yellowstone Park, cooking his breakfast. Believe it or not — it's all one to us.



(Below) The Bangor (Me.) High School Band, Alton Robinson, director, New England champions two years running. This year it is to be host of the Maine School Band and Orchestra Contest, May 10th.

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INSTRUMENTATION

Flute
Piccolo
E \flat Clarinet
1st B \flat Clarinet
2d & 3d B \flat Clarinets
Oboe
Bassoon
Soprano Saxophone in C
B \flat Soprano Saxophone
Solo E \flat Alto Saxophone
E \flat Alto Saxophone
B \flat Tenor Saxophone
E \flat Baritone Saxophone
B \flat Bass Saxophone (Trebble Clef)
E \flat Cornet
Solo & 1st B \flat Cornets (Trumpets)
2d & 3d B \flat Cornets (Trumpets)
1st & 2d E \flat Altos
Mellophones and Alto Saxophones
3d & 4th E \flat Altos
Mellophones and Alto Saxophones
Baritone (bass clef)
Baritone (treble clef)
1st & 2d Trombones (bass clef)
1st & 2d B \flat Tenors (treble clef)
Bass Trombone (bass clef)
Bass Trombone (treble clef)
B \flat & BB \flat Bass (treble clef)
Basses & E \flat Tuba
Drums
Tenor Banjo Chords
1st Violin (1st position)
1st Violin (higher pos.)
2d Violin
3d Violin
Viola
Cello
Bass (String) & E \flat Tuba
Horns in F
E \flat Altos & Mellophones
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CONTENTS

Abide with Me	44	Last Night	40
America (My Country 'tis of Thee)	3	Lead, Kindly Light	43
America the Beautiful	8	Loreley, The	41
Annie Laurie	31	Marching Through Georgia	16
Auld Lang Syne	33	Maryland! My Maryland	19
Battle-Cry of Freedom, The	17	Massa's in de Cold, Cold Ground	23
Battle-Hymn of the Republic	5	Minstrel Boy, The	30
Believe Me, If All Those Endearing Young Charms (Fair Harvard)	29	My Old Kentucky Home	22
Blue Bells of Scotland	34	Nearer, My God, to Thee	49
Campbells Are Coming, The	32	Old Black Joe	24
Columbia, The Gem of the Ocean	2	Old Folks at Home	21
(The Red, White and Blue)		Old Hundred (Doxology)	50
Come Back to Erin	28	Rock of Ages	48
Comin' Thro' the Rye	36	Softly Now the Light of Day	46
Coronation	47	Soldier's Farewell, The	38
Dixie Land	20	St. Patrick's Day	25
Forsaken	42	Star-Spangled Banner, The	1
Girl I Left Behind Me, The	9	Sun of My Soul, Thou Saviour Dear	45
Good Night, Ladies	15	Tenting on the Old Camp Ground	14
Hail! Columbia	4	Tramp! Tramp! Tramp!	10
Hail to the Chief	7	Vacant Chair, The	13
Harp That Once Thro' Tara's Halls, The	27	We Won't Go Home 'Till Morning	12
Home, Sweet Home	39	Wearing of the Green, The	26
Juanita	37	When Johnny Comes Marching Home	18
Kingdom Coming	11	Within a Mile of Edinboro'	35
		Yankee Doodle	6

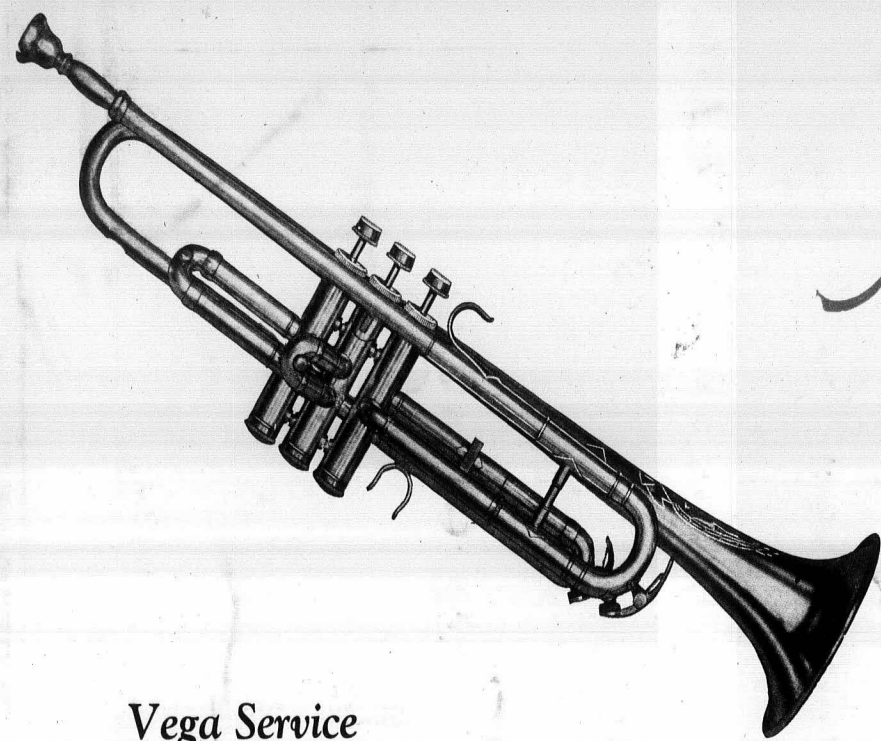
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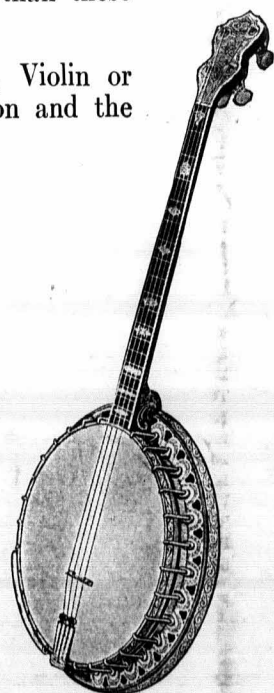


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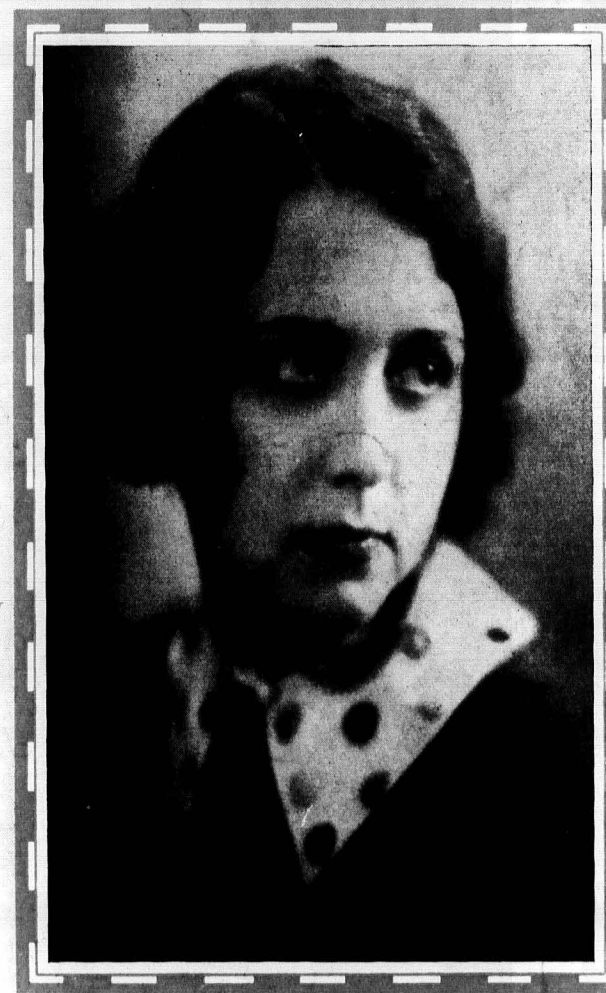
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