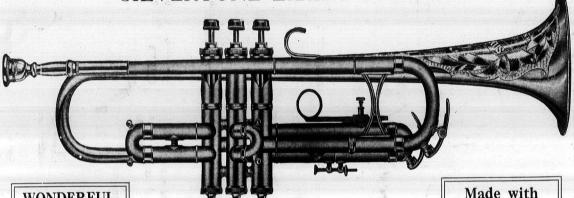
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# Woodwinds of Metal



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

UR 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.

RUMPETS 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 consequence but the improvement in the is different from the consequence of the conseq 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 clarinetmaking. 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

There is a Silva-Bet dealer near you. Ask him to let you try a Silva-Bet, Boston Wonder, P. X. Laube, or Madelon metal clarinet; or write us for details.

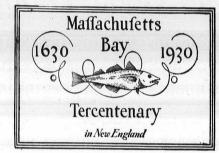
# THE CUNDY-BETTONEY CO.

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The Nation Owes Massachusetts A Visit **During Her** Tercentenary Year



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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.
- 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.

- Many large state and city organizations are cooperating and have Tercentenary nittees actively at work.
- Five hundred thousand dollars is the goal set for public information and adver-"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 Tercentary 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 appropria-
- 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 the commission of the tercentenary Commission of the terc 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

Every citizen of Massachusetts should be proud to become an Associate Member of the Massachusetts Bay Tercentenary, Inc. Will you not become an Associate Member, send in \$3.00 for membership one cent for each of the 300 years) and receive your membership card? Send theck to Massachusetts Bay Tercentenary, Inc., 28 Beacon Street, Boston, Mass.

JACOBS' ORCHESTRA MONTHLY, Vol. XXI, No. 3, March, 1930. Pub. monthly at 120 Boylston St., Boston, by Walter Jacobs, Inc. \$2.00 per year; Canada \$2.25; Foreign \$2.50 Entered as second class matter January 12, 1911, at the post office at Boston, Massachusetts, under the Act of March 3, 1879. Copyright, 1930, by Walter Jacobs. Inc.



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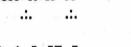
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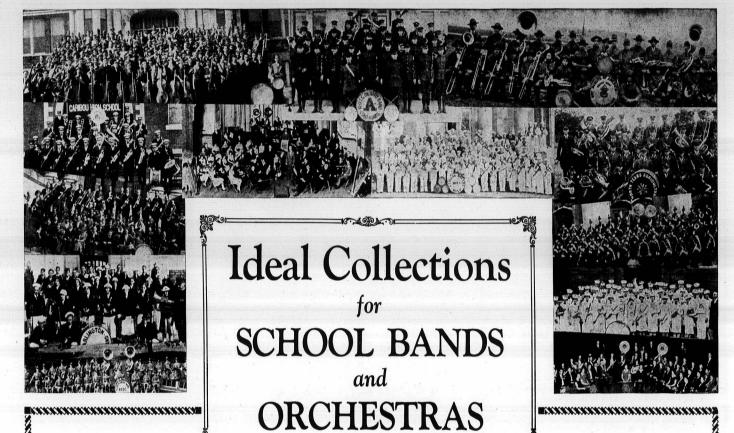
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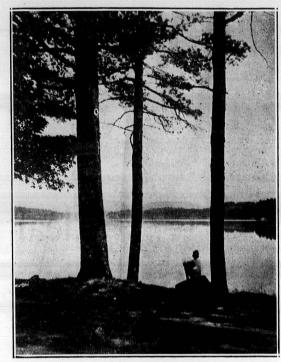
# Eastern Music Camps

Messalonskee Lake Sidney, Maine

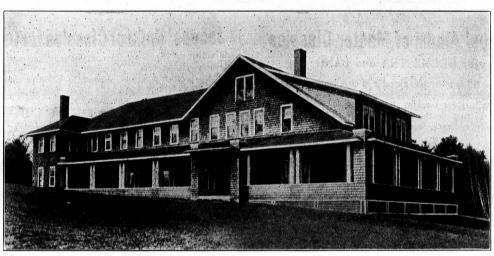
STUDENTS and staff of the new Eastern Music Camps will find themselves in one of the most delightful spots on the globe. Messalonskee is the second largest of the Belgrade Lakes, famed far and wide for charm and beauty, bracing air, and mellow sunshine. In the heart of one of the most thickly populated 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 resonice to the contraction of the cont

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. Pitcher, and Harry E. Whittemore. The response was so immediate and representations of the proposed side of the 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 buildings are substantial structures and unusually well equipped. The Administration Building contains dormitories for the faculty with extra rooms available for guests. There is an excellent water supply, a modern system of sewage disposal, and the entire plant is lighted with electricity.

On the first floor of the Administration Building are located the offices, a spacious lounge and assembly room, a dining room with a capacity of two hundred and fifty, and a completely equipped kitchen.



A Corner in the Girls' Lounge

L AKE 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.

w.

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 Cove"



THE camp infirmary is located in a quiet spot secluded from the camp center.
Medical service will be of the best and will include, besides that available in the camp infirmary, the complete facilities of a modern hospital located less than fifteen miles from camp.



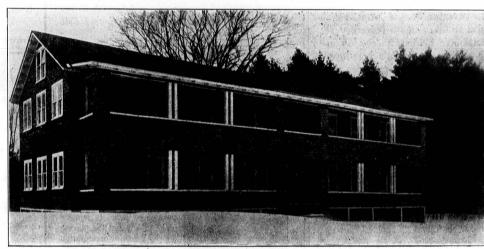
Quarters for girls and their councillors are provided in a spacious and comfortable dormitory equipped with modern plumbing and baths. The boys and their councillors will be housed in commodious cabins located in another section of the

The Infirmary

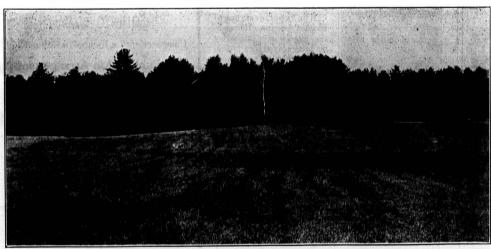
CAREFUL attention will be given to the physical wellbeing of the students. Tennis, baseball, handball, basket-ball, swimming, and other sports, daily calisthenics, and the customary physical examinations, will be looked after by a staff of experts. Boating and swimming will be allowed only at stated times, and under the supervision of the physical

director and his staff. A stable of saddle horses, in charge of a riding instructor, will provide horseback riding for those who desire it (a small fee will be charged).

The camp schedule will be varied by several trips to nearby points of interest.



The Girls' Lodge



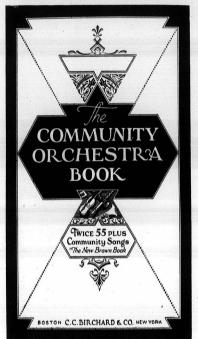
The Field

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<sup>2</sup> 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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WALTER JACOBS, Inc., 120 Boylston Street, Boston, Mass.

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MUSIC

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#### National H. S. Orchestra Triumphs

(Special from our New York Correspondent)

DOSSIBLY 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 fac-ulty, have been commented

upon frequently and glow-ingly 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 uni-form excellence in a taxing

program. Particularly effec tive 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

Just what the effect of the



J. E. MADDY

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 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.

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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Melody for March, 1930

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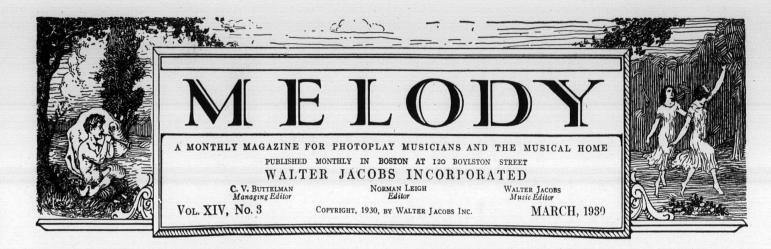
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# Serioso Ma Poco Leggiermente

A LTHOUGH 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 Boston institution, organized 1815, commissioned a certain was actually begun but never finished. In the master's started to write this editorial.

#### 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 bal-ance. We recognize the efficiency, importance, 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"?

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-About-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 outof-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 Society, which all the world knows, or should know, is a fact that there really is no dividing line after all, so far as the true spirit of amateurism is concerned. And come to Mr. Beethoven of Vienna to write for it an oratorio that think of it, that was the main idea we had in mind when we

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 noncombatant 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 appear 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,

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 - 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

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

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

An interview with the chairman of the music committee of the "Largest-Most Significant-Most Important Celebration Ever Given in America" (Whee!), 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.



AS it ever occurred to you," said Chairman Leo Rich Lewis of the State Tercentenary Music Committee, "that one of the most thrilling cal fun that's toneless, the Puritans had an easy things about war seems to have task in detecting infractions of their prohibibeen 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 And it is such an arid tune that you find it in

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 musitory 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 Godfearing jokers 'The Stilt' because it suggests one slow foot planted after the other) came to be almost the only tune that everybody knew. become so nasty that combatants won't have no discriminating collection published since left any hands to shake or any backs to slap, Dr. Lyman Abbot fathered that fine book, the

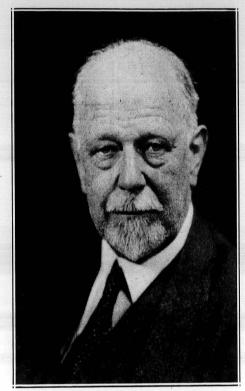
A PURITAN HYMN WITH A TUNE THEY SANG

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

The Lord to me a shep-herd is, Want there-fore shall not 1.

He leads me to the wa-ters still, Re-store my soul doth he;
In val-ley of death's shade al-though I walk, I'll fear none ill:

. Thou hast 'fore me a ta-ble spread, In pres-ence of my foes Good-ness and mer-cy my days all Shall sure-ly fol-low me



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."

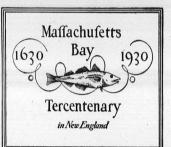
We found a chance, as the Professor was interrupted by the telephone, to remark that something ought to be done to set things in what seemed to be their reasonable light. Whereat we got the rejoinder that what he had just said was the summary of a few points he had made in a lecture delivered some ten 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' at all remember what effect it did

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 Melody for March, 1930

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 worse 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 advent of visitors from distant parts of the country will begin early in June and con-tinue 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 owrsk, 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

COVER PICTURES

O<sup>N</sup> 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

New England H. S. Festival Orchestra Francis Findlay, Director

> 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 football team, or it was not known at all — unless mayhap the basket-ball team or baseball team saved the institution from oblivion by walloping a goodly share of opposing teams from the neighboring schools. There is no tality of Mr. Lucius M. Whipple, Principal of Pawtucket doubt about the value of a successful team in establishing and maintaining the morale and spreading the fame of a of the strongest backers of the band, as well as school given school, but we have discovered in recent years that music in general. A major purpose of the tours is to stir 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 nifty 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 instrumen-Senior High School, himself a prominent Lion, and also one 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 when we went down the corridor to the band rehearsal room because both organizations, although side by side,

Senior High School. We heard a fine chorus rehearsing but we didn't hear the chorus after we got into the band 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.

He in the folds of ten - der grass, Doth make me down to lie. In paths of right-cous-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 1621. No music was printed in New England until about 1690. The hymn is from the Bay Paslim Book Improved (1650), edited by Henry Dunster, President of Harvard College, and Richard Lyon. The original, in the first Bay Paslim Book (1640), was by Elliot, Weld and Mather. Copies may be had at Tercentenary Headquarters, 22 Beacon Street, Boston, at 25 cents per hundred, postpaid.

Reproduction in newspapers, in concert-programs or on lantern-alides is suggested.

# 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."



band. Fort Fairfield has less than I was engaged. five thousand population, mostly living on farms, for it is in the heart of the famous Aroostook potato country. But it has a

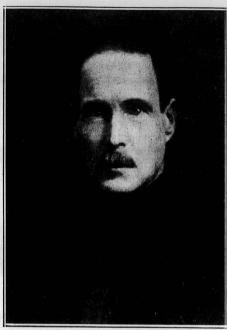
have an instructor experienced in the teaching group. of boys' bands, and that to get such a one meant paying a respectable salary. He successfully hobby, for by means of it I have been able to impressed on the committee that had been produce results quicker, surer, and better, than

HIS is the story of what a small town, director could be expected to come here for far removed from any large city, has the fun of it. It was decided forthwith to done by way of building up a school hire a director, and after some hunting around,

#### The Work Starts

I started work in January, 1928, and for healthy town spirit, and never does things by about a month spent my time wholly in indihalves. The nearest city is Bangor, 187 miles vidual work and class instruction on the various instruments. Then I commenced organizing A little over two years ago, the citizens, the boys into groups for ensemble training. focussing their sentiments through the Rotary The first group formed was called Group A, Club, decided that they wanted a Boys' Band. and consisted of two trumpets, one alto, bari-Money was raised, some instruments bought, tone, and bass. Group B, also brass instruand an effort made toward organization. Per- ments, followed a few weeks later. This haps nothing great would have come out of it group was made up of two trumpets, French had it not been for the active interest taken horn, and trombone. About this time, one of by one of the ministers of the town, the the townsmen donated a baritone saxophone Rev. David Jones, who steered the new under- and enabled me to get the saxophone quartet taking through the most dangerous shoals on going, this consisting of two altos, a tenor, and a which it threatened to founder at the start. He baritone. The four clarinets, who had prorealized from the first that the new band must gressed sufficiently, were next organized into a

Group or ensemble training is my special



LEYLAND WHIPPLE

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 formed to finance the band that no competent in any other way. Of course, it will not take any of them "advanced" after about a month's teaching. The music was all in manuscript, is one of the most important considerations in a as I wrote and arranged the whole series of successful band of any kind, and one where a progressive studies for the work. How they giving way to expediency is particularly hurtful. struggled with the simple exercises on "Sheet 1"! The director must fight for good balance to the With only one rehearsal a week, they stuck last inch, and make concessions only when all to those ten little pieces for over six weeks. means of doing otherwise fail. One of the first Sheet 2 came easier, Sheet 3 easier still, and problems he will have to face is what to do with by June this group had been through the fifty the surplus saxophones. We had, at the start, or more exercises, comprising all the more usual rhythms, keys, and styles. They had "grad- play in the band. I gave out that four was the uated" from the elementary work and were ready for the band.

Melody for March, 1930

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 Bb 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 Bb clarinet. The same is true of the Eb 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

At the first rehearsal we had some interested visitors from the Band Committee, and truly 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

six boys who had saxophones and wanted to

A BIT OF AUTOBIOGRAPHY

Y 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.

get further opportunity for study with a good teacher.

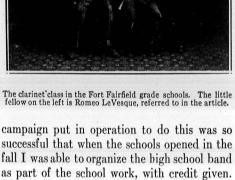
"Have dabbled in composing all my life. In my younger days I burned with a desire to get something published, but wasn't very successful, so I gave up trying and wrote for my own amusement and for teaching purposes. Find it especially interesting to write pieces that are easy enough for young bands, 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.

tion 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 Fancuilli'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."



blies. 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

We had two rehearsals a week in school hours,

as well as playing at the Friday morning assem-

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 Eb 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 persevered, and finally actually stretched and formed his little fingers so that they could

maximum number for a small band, and per- an Eb clarinet, but he was determined to play suaded one of them to take up clarinet and the one he had bought. For three months he another, piccolo.

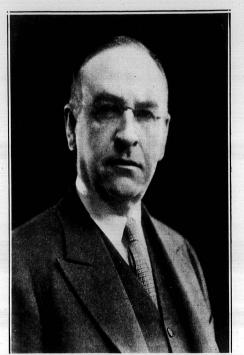
Up to this time the band had not been connected with the schools. The next move was operate the keys and holes! He is now one of to convince people that the proper place for it the first clarinets in the junior band. was as a part of the school system. The



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



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



GEORGE SAWYER DUNHAM

# 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

NE 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 postgraduate 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

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

the true professional atmosphere.

#### 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

nished a rehearsal room, directed the rehearsals, the typewriter — to J. Rice Moody, himself, 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

I have a feeling that the telling of this story

to get his band together, bought music, fur- fore turn over the microphone - pardon me, 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 will gain in authenticity of interest if given in before we took it over for our own use. This the words of the chief participant, and I there- 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 vounger 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

The procuring of a bandstand presented the derson. Together, every Thursday, we did our possible. Fortunately a packing house in Brockton was being razed, and lumber could This bandstand was 16 x 16 and uncovered.



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.

greatest obstacle to making these concerts 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 be had for the taking. Consequently we ar- Hesperus", in other words a Ford, 1919 vinrived at the place one morning early, tore out tage. (At the end of the season I was offered a complete partition, cut it in half for transpor- 15c for this torture wagon. I accepted the offer tation, and carted it seventy-two miles to and figured it 100% profit.) During the day we Harwich Center where our concerts were held. distributed hand-bills advertising the concert that was to be given the following Sunday. I received help in our publicity work from The entire trip during the day covered 225 the solo clarinetist in the band, J. Rogers San-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

## YOU CAN TAKE IT OR LEAVE

CORNELIUS van KROMHAAR was a violinist who never amounted to anything in particular. In his studio there was a mantelpiece on which were three little statues. Busts of Paganini and Sarasate adorned the ends of the mantel, but the place of honor in the centre was given to a likeness of Cornelius van Kromhaar, himself. When asked why he considered himself on the same plane with two of the world's greatest violinists he answered proudly, "There are, and will be, many Paganinis and many Sarasates, but there is only one Cornelius van Kromhaar.'

And there came a young man to him desirous of taking lessons, a matter which the newer phraseology calls "studying with." Today if you should say: "I took lessons on the B-flat alto phonograph from Professor Snorff", you would be marked immediately for one who knows nothing of matters musical. One must say: "I studied with Professor Snorff." This at once places one

in that select class of people who know whereof they speak. At any rate, the young man, fortified with some five years of lessons with a common garden variety of violin teacher, wanted to "study with" Cornelius van Kromhaar. And while he was awaiting the great Cornelius the young man picked up a violin that was lying on a table, and began to play thereon. Suddenly, with the rapidity of a cyclone, Cornelius swept into the room. He glared about like the villian in the third act.

"Who," he demanded imperiously, "vas fiddlink?" "Why, I was," answered the young man, blushing and expectant of congratulatory words. But van Kromhaar took a penknife and snipped the strings from the violin.

"I bermidt," he said, proudly, "no vun to play on my

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 anent the sub careers of boys who, at some time or other, have aided bass drummers in toting their burdens hither and you

through the vicinage. Replies to questionnaires have not been very gratifying, since the welkin has been glutted 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.

N 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 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, 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 that he could take me on. He charged five Dr. Torrington, as well as with the Claxton Or- dollars per lesson, which seemed pretty high to chestra, 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 a long time between lessons, for I always had 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. teacher granted, as he took a special interest The work gave me still another experience in the in me, stipulating, however, that I must be 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 sional musicians, as two lessons would cost me few months we gave to a large audience a ten dollars. But he gave no discount at all, 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 and of this I am glad, now that I look back upon 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 way. The yearly salary was sure, and was 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 and had still more time to myself in which to 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 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 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 one that has helped me much in 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 profes-

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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.

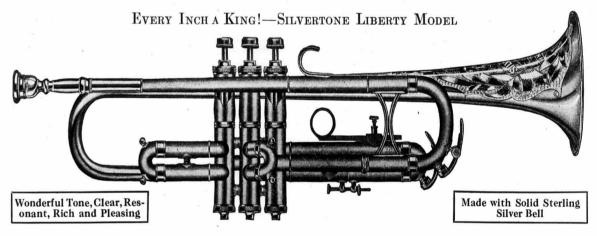
So many musicians work hard at their practice, spending hours to become great players on their favorite instrument without ever seeming to reach out for opportunities that are easily gained. Instead, they apparently wait for these opportunities to come to them (which seldom happens), with the result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

(TO BE CONTINUED)



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# The Faculty Council

Vocal Profit by Instrumental Experience By HARPER C. MAYBEE Head of Music Department, Western State Teachers College, Kalamazoo, Michigan

ROFESSOR GEHRKENS' article, Instrumental vs. Vocal, on "The Faculty Council"page of the December issue, painted a very vivid picture of the general attitude that exists in music education of today. Musicians in general are very grateful indeed for the rejuvenation of public school music that has been brought about by the instrumental departments. Listening to music, or what is more commonly known as "music appreciation", is being established on a much higher plane of coördinate usefulness. Both the instrumental valuable contributions that should be embodied in the development of vocal ensembles. Vocal music has made marked advances, here and there and from time to time, under certain conditions that have had a tendency to stimulate greater vocal activity and create higher planes of ensemble singing. However, ensemble singing seems to have been very slow in making marked advances over a given period.

Mr. Gehrkens pointed out some very obvibe much more attractive to students than the vocal ensemble. Some of the reasons are: "means of producing harmony", "instrumental music is usually more strongly rhythmic than vocal music", "intonation is probably easier", "manipulating a machine of some sort satisfies an instinctive craving", "the expressing of oneself more freely and completely in the making of loud tones", and finally that "instrumental work seems to appeal more strongly to the social instincts". He also maintained and insisted that "singing should be considered the basis for all music study", and closed his discussion by asking for an evaluation of the three great types of work - singing, playing, and listening.

It is not the writer's intention to discuss or disagree with any of the points in the article, but to show if possible wherein the vocal ensemble may be able to profit by some of the experience and experiments brought about in the recent development of bands and orchestras in the public schools.

Ensemble singing groups of all grades, from the well-organized oratorio society and stabilized festival chorus down through the long list of smaller organizations in universities, colleges, public and private schools, and churches, have as director a composer, a choral conductor, an orchestra conductor, a band leader, an organist, a pianist, a teacher, a singer, a violinist, a cellist, or someone else! Out of this potpourri of vocal-ensemble directors has emerged much that is of value. Many of the directors of vocal music in the high schools have had a part of their training in some of the above mentioned organizations, in addition to their regular scholastic musical training. With this compound conglomerate mixture of musical directors there has been developed a varied type of ensemble singing, some of which has been tra proposition would be very much helped if prospective

ever, because of a lack of knowledge of the voice as applied to ensemble singing, much that has been accomplished is simply a reiteration of what is ordinary and common place. In many instances vocal ensembles are being directed by musicians who are skilled in the playing of an instrument or instruments, but who are absolutely ignorant as to the voice or vocal technic in ensemble singing. No board of education, superintendent of schools, or music supervisor, would ever consider engaging a singer or vocal teacher to direct a band or orchestra, but the opposite frequently occurs.

An almost unheard of accomplishment has been wrought in the development and growth of orchestras and bands of unprecedented predominance, proportions, and popularity. This has been achieved by taking the knowledge and appreciation departments are making and skill acquired in teaching the individual to play an instrument and applying it with proper psychology to the teaching of individuals in groups to play instruments both in unison and in harmony. All will admit that there is a subtle thrill obtained, and a genuine satisfaction attained, in the playing of an instrument, and an added thrill experienced when playing with others in harmony.

One of the obvious reasons why the vocal ensemble has not made greater gain and growth is ous reasons why instrumental work seems to because of its almost total lack of the fundamentals of harmonic vocal technic. There is a growing demand for singers to be so schooled in vocal ensemble technic that they will acquire a training that will well compare with, and correspond to, the instrumental technical training. Using this plan of procedure, each individual would be able to sing a solo part, or his individual part with the group, with an acceptable vocal technic, uniting and blending his voice in the harmonic ensemble, thereby obtaining thrills in singing similar to those obtained in playing an instrument. When choral ensemble directors have absorbed and perfected a degree of technic similar to that which is being employed in instrumental work, and have rightly applied it to the vocal ensemble, much greater achievements will be attained.

#### A Viewpoint Exterior to the Field

SUGGESTIONS regarding one's own particular field of endeavor coming from outside sources, and if originating in an unprejudiced mind, are always interesting and many times stimulating. Whether one agrees is quite another matter, but at least suggestions of the nature we refer to have the power to center our attention on certain aspects of one's work that have been hitherto taken much for granted. So it is with the following thought thrown out by Edwin A. Sabin, conductor of The Violinist in this magazine, a pupil of Joachim, and a private teacher of high standing, as well as a professional player.

The public schools are doing much to bring the importance of music to the attention of people generally, and to engage their moral support. However, the school orches-

outstanding in its beauty and charm. How- members could enter with the advantage of having played easy quartets or trios, or orchestra music with a few players. Given a certain command of an orchestral instrument, through the practice of studies, scales, and pieces, there remains the practical requirement of learning to play with others. Some will answer that the orchestra gives them the opportunity to learn this. So it does, if those accepted are able to avail themselves of the privilege.

Just at this point, the question of what is given them to play presents itself. It is a very difficult question. If the orchestra is to make a favorable impression, it must begin early in the school year to prepare for public appearance and the annual contest. Some of the best players may have graduated the previous year. To maintain a goodsized organization, their places must be filled, naturally, by advancing other players. Under these circumstances, the personnel may be just as able as before. On the other hand, it may not be nearly as able, and I understand the orchestra will be expected to prepare some standard work for the school contest in the spring. What will the standard work be, and who selects it? From a practical orchestr<sup>8</sup> player's point of view, will it be wise for this possibly unskilled school orchestra to undertake this composition?

I do not wish to criticize school orchestra work; there is so much in it that is admirable. My thought in connection with its continued success is merely about the work, or works, given out for the annual contest. If for some reason the members of a school orchestra cannot possibly play the selection for contest, with a hope for credit, they should work on music from which they may derive real benefit; music suited to their ability. I might say in passing that one of the most valuable features of the school orchestra is the incentive it offers for practice. It gives young players, who are often lonely in their music, a direct personal reason for playing. In these days of canned music an attractive objective for making music with others is more desirable than ever before. -EDWIN A. SABIN.

Again the Alto-Tenor Voice By RUSSELL V. MORGAN Directing Supervisor, Department of Music, Cleveland, O.

THIS is in connection with Walter Butterfield's article on the alto-tenor voice in JACOBS' ORCHESTRA MONTHLY for November,

Not everyone agrees with the statement that there is such a thing as the alto-tenor voice, and those who do not acquiesce differ upon the range and quality. My own feeling is that the alto-tenor voice is much more limited in range than as expressed by Mr. Butterfield. My own observations have been that the boy's voice loses high notes without gaining much in the lower until his range is restricted to an octave or less. In the descent of the octave I find many boys do not have the use of more than six or seven tones, and it is during this descent that the boy goes through the alto-tenor stage. Upon reaching the lower octave there comes a gradual expansion of range, and the development of the boy's voice into tenor, baritone, or bass. The first bass range is limited in quality and really is in none of these three male

I feel that the alto-tenor voice has a splendid part to play in mixed group-singing and in those special groups of boys whose voices are changing or bave just finished changing. As Mr. Butterfield says, the quality of these altotenors is so different from the real male quality that it is very questionable whether such voices should be used in senior high male glee clubs. As a matter of fact, if the teacher knows how to do it, it is possible to have many more tenor voices in the senior high school than are usually

# Program Material for Orchestra

**SCHOOL** 

Symbol letters refer to

Prices in the panel below

Melody for March, 1930

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

**COMMUNITY** 

\*See explanation of this mark at bottom of page

Angel's Serenade Braga C
Angelus. From Scènes Pittoresques Massenet A
Anitra's Dance. From Peer Gynt Suite Grieg A
Aubade Printaniere Lacombe A
\*Amaryllis. Gavotte Louis XIII Balton

Anyll Police Barbon D

Anyll Police Barbon D Barcarolle. From Tales of Hoffmann ..... Offenbach Blue Danube. Waltz Strauss
Bridal Chorus. From Lohengrin Wagner Butterfly and Erotic Grieg

\*Bolero. From Sicilian Vespers Verdi
Cabaret Capers. March 2/4) Allen
Carnaval Mignon and Harlequin's Serenade Schuett \*Chanson Triste ...... Tschaikowsky \*Chinese Patrol Fliege
\*Clock, The. Descriptive Welles Consolation. No. 6 ......Liszt Coquetry Leigh \*Coronation March. From The Prophet Meyerbeer Faun, The. Danse ... Cobb
Flight of the Birds. Ballet ... Rice
Flirting Butterflies. Morceau Characteristic ... Aletter \*Folk Songs of America Hildreth
Funeral March of a Marionette Gounod Funeral March Chopin
\*Gavotte. From the Opera Mignon Thomas \*Heads Up. March Hersom Herd Girl's Dream Labitzky Humoreske Dvorák
\*Humoresque Tschaikowsky
Hungarian Dance. No. 5 Brahms
Intermezzo Irlandais Leigh
\*Jinrikisha. Scène Japanese Benkhart Kamennol-Ostrow Rubinstein
Kiss of Spring. Waltz Roffe
La Castagnette. Caprice Espagnol Ketten La Fontaine. Idylle ......Lysberg 
 Largo
 Händel

 Last Hope.
 Meditation
 Gottschalk

 Liebesträum
 (Nocturne No. 3)
 Liszt
 Lost Chord, The ... Sullivan
Love in Venice. Valse Lento ... Frank H. Grey
Love Notes. Valse ... Hersom
\*Marche Aux Flambeaux (Torchlight March) ... Scotson Clark
Schubert Marche Militaire Schubert
March of the Dwarfs Grieg

\*Marche Romaine (Marche Pontificale) Gounod

\*Massachusetts Bay Tercentenary March Frazee
Mazurka. No. 1 Saint-Saëns Mazurka. No. 1 Saint-Saëns
\*Melodies from "Martha." (von Flotow) Arr. Hildreth \*Minuet in G Beethoven
\*Monastery Bells. Nocturne Lefébure-Wély Murmuring Zephyrs ... Jensen
My Heart at Thy Sweet Voice. Samson and Delilah Saint-Saëns \*Over the Waves. Waltz Rosas
Paprikana. Characteristic March. Friedman
Paquita. Cancion Argentina Norman Leigh
Pas des Amphores. Air de Ballet Chaminade
\*Pasquinade. Caprice 

*Pilgrim's Song of Hope (Communion in G)	В
Pizzicato Polka	A
Polonaise Militaire	
Potato-Bug Parade. An Aroostook Episode Cobb *Power and Glory. Processional March Cobb	A
*Power and Clary Preserving 1 M 1	A
*Projude in Ch Mines	E
*Prelude in C# Minor	В
Pretorian Guard. Triumphal MarchLuscomb	D
*Pretorian Guard. Triumphal March Luscomb  *Pure as Snow. Idyl Lange	D
RAKOCZY MAICH Berling-liegt	D
Rubinstein	В
Rustic Dance	A
Sallit d'Amour Morceau Mignon	A
*Salut à Pesth. Hungarian March Kowalski	G
*Salut à Pesth. Hungarian March Kowalski Sand Dance. Moonlight on the Suwanee Friedman Scarf Dance and Air de Ballet Chaminade	Č
Scarf Dance and Air de Ballet Chaminade	Ā
Serenade Badine	Â
Serenade d'Amour	A
Serenade Drdla	Ā
SerenadePierné	
Serenade	A
Serenade         Titl           Sorella.         March (2/4)         Ch. Borel-Clerc           Souvenir         Drdla	C
Solena. Warch (2/4)	A
Souvenir	A
Star Spangled Banner	A
Hymn of the Republic	
Stroll Through Cairo. Fountian Patrol Derwin	$\mathbf{C}$
Stroll Through Cairo. Egyptian Patrol Derwin Swedish Fest March Teilman	Ă
To SpringGrieg	Â
To a Star. RomanceLeonard	
Traumerel and RomanceSchumann	A
Telumphol Moreh From 474	Ç
Triumphal March. From Aida Verdi Turkish March. From The Ruins of Athens Beethoven Unfinished Symphony. Excerpt from First Movement Schubert	A
Turkish March. From The Ruins of Athens Beethoven	В
Uninished Symphony. Excerpt from First Movement . Schubert	$\mathbf{B}$
valse des Fleurs. From Nutcracker Suite Tschaikowsky	В
Valse (Op. 04, No. 2)	A
Veil Dance. From The Queen of Sheba	В
*Valse des Fleurs. From Nutcracker Suite	$\mathbf{c}$
OVERTURES	
Clarlene (Conde I)	
Gioriana (Grade 1)	F
Health and Wealth (Grade 1)	C
Northern Lights (Grade 1)	F
On the Riviera (Grade II)Gruenwald	F
Gloriana (Grade I) Weidt Health and Wealth (Grade I) Weidt Northern Lights (Grade I) Weidt On the Riviera (Grade II) Gruenwald Raymond. Overture Thomas	$\mathbf{G}$
Sunny Sicily (Grade II)Grey	$\mathbf{F}$
Sunshine and Showers (Grade III)Flath	F
Sunny Sicily (Grade II)	$\mathbf{F}$
SUITES	
A Night in India (Suite Complete)	I
No. 1 Twilight in Benares and	-
No. 2 The Pance of the Flower Cirls and	E
No. 4 By the Temple of Siva	L
A Night in India (Suite Complete) Cobb  No. 1 Twilight in Benares and No. 2 The Fakirs  No. 3 The Dance of the Flower Girls and No. 4 By the Temple of Siva No. 5 March of the Brahman Priests	E
*In the Indian Country (Suite Complete)	J
No. 1 Signal Fires	E
No. 2 Chiefs' Council	E
No. 4 Stomp Dance	E E E
Three Skatches from Old Maries (Suite Complete)	J
No. 1 The Flower Cirl	E
No. 5 March of the Brahman Priests  *In the Indian Country (Suite Complete) Kenney No. 1 Signal Fires No. 2 Chiefe' Council No. 3 Flute Call No. 4 Stomp Dance  Three Sketches from Old Mexico (Suite Complete) Kenney No. 1 The Flower Girl No. 2 In the Floating Garden No. 3 Serenade	E
No. 3 Serenade	E

Price										Small and	Full and	Piano	Others
Symbo	ľ									Piano	Piano	(Conductor)	Extra Pts
A										.50	.75	.15	.10
В			 							.60	.90	.15	.10
C										.70	1.00	.15	.10
D										.75	1.10	.15	.10
$\mathbf{E}$				 			٠			.90	1.35	.25	.15
$\mathbf{F}$										1.00	1.50	.30	.20
G										1.25	1.75	.30	.20
H										1.50	2.15	.35	.20
I				 						2.00	3.00	.65	.40
I							0			2.40	3.60	.65	.40

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

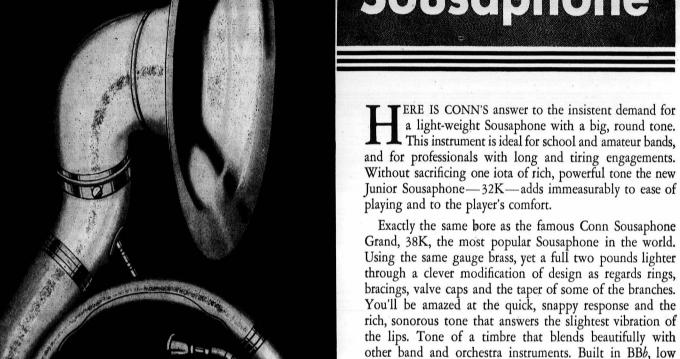
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Melody for March, 1930

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

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 beanbound 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 organ-



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 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

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



Ask Billy London

Our good friend Billy London, director of the Los Angeles Union Pacific Band, has just written us a letter about his

"This is the third season that we have won the cham-pionship of the Union Pacific Railroad, which at present

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 con-

tributed greatly to our success in this respect, and we al-

ways 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 en-

tirely 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 pro-

fessional musician as the director of an industrial band? Ask Billy London.

A Musical Career that Means a Good Job

for You

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 profit-

able place) for the virtuoso type of musician. By a virtuoso Erskine means a musician who plays the music that he

there is a ready and profitable place for the musician who

musician who is primarily a craftsman, Mr. Erskine cites

craftsman in the sense that he expected to supply music

to society wherever music was wanted. Like every true

should take.

trained musician.'

structors right now.

craftsman, he allowed society to say what form this demand

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-

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 in-

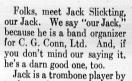
Mr. Musician, whether you are in a job today or out of

band, which we take great pleasure in publishing.

supports 32 bands at various points of the system.

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

Our Jack



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 cir-cuits 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.



Band Organize

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 Slickting 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.

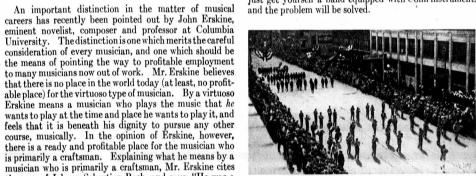
#### Too Late For the Tercentenary

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 nelp put the Tercentenary over ina 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

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.

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.

RTEMUS WARD, in the heyday of a glass of milk placed conspicuously on the rostrum, he would then discourse wittily and extensively on any and every

my purpose to expose an inadequacy of his method. He forgot the crackers.

Speaking of crackers suggests static, and days of talkies, electric phonographs, and radio, we musicians must extract what nourishment cause 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.

how broadcasting is run, but there may still be gets to pay its bills. This revenue, it is true, is Park. some whose ideas on the subject are just vague enough to warrant clearing up a bit. At majority of radio stations are themselves 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 are paid for their most desirable time, i. e., children.

#### I Okay the Radio Commission

Wall annyhoo, what it was driving at was 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, in with miscellaneous broadcasts that it is the regardless of the yelps that have gone up.

his popularity, was accustomed to cases, the stations have been juggled around so give a stirring lecture on the an- that those in the same locality are distributed nounced subject of "Milk". With over the wave band as equidistantly as possible, in the muck, and some eliminated altogether by a refusal to grant renewals of license. The known subject except milk. In this article it is 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, static brings us to radio. Just as simple as because it leaves the matter resting on quantity, that. Any other excuse would have done as rather than quality. As a matter of fact, it is well. Radio, today, may almost be said to probable that stations who wish to lean heavily represent the Musician's White Hope. In these on their phonograph records would put on a much better program with them than with home-picked talent, in much the same way we can out of supplying their wants. Of the that the average recent sound picture in small three, radio offers the widest opportunity be- 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 I suppose most everyone nowadays knows as it can, because that is the only revenue it not figured as a general necessity, because the 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 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 fair enough. Since radio is still in the primi- chain station's schedule. But, for one reason tive state where two wave lengths couldn't or another, the local stations generally prefer program, or a slip in accuracy, is almost sure occupy the same stretch of ether at the same to fill in the majority of this local time themtime, it was quite obvious that there wasn't selves. It is here that local musicians and who should really have been a life member of going to be room enough for everybody, and other artists find their opportunity. The the Watch and Ward Society. Nevertheless, the Commission, therefore, had to find a station will sell as much time to local advertisers for every fan who writes letters to the station, method of discrimination that would seem fair as it can. These hours are then supplied by the there are a thousand who don't. Some ten to all concerned. Of course there was no such station's staff musicians or by professional way. The Commission had to use its own talent furnished by the advertising agency that judgment as to who should get the best waves, secures the client. So much, of course, the who should be allowed to keep their old waves, artists receive actual money for; stuff that can who should be moved on to poorer waves, and 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 ambition of every station manager to pay little

The net result is that, in the majority of 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 with the minor stations held more or less down 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

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 to bring a reproval from some lynx-eared fan 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.

Melody for March, 1930



liance 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.

ing Stacey, Director Boys' Vocational chool Band, Michigan—winners of first lace in Class B, National Tournament at

"The two York No. 2 Cornets recently

-- 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

This reduced pho tograph 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.

# Valve Troubles Banished -

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.

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

Oliver Ditson Co., York Distributors in New York and Boston

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—Melvin Bartlett in Public School Bulletin

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# BOSTON ~

situation in Boston made in this scoring." column a short time ago. Two ventures at opera at "popular prices" have failed, as sounds very well, but, unfortunately, to Bosfortnight, but would almost certainly not last through a twenty, or even ten weeks' the audience actually heard was Tschai-kowsky's 1812 Overture.

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 neckband 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), burntl 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 is that the papers give as much or more

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 people tell children) that girls just married what I'll do because there are three men I love just the same: Daddy, and Jesus, and Mr. Stokowski."

Chicago, Philadelphia, Boston, Rochester, Cleveland, St. Louis, Detroit, and points

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 Saporotchky Cos- Scythian Suite, played at the last Symphony

SO FAR, nothing has happened to discount the estimate of the operatic pressive with its vividity and picturesque

If read in St. Louis or Cleveland, this usual, to make the grade, but the two weeks' tonians the "vividity" of the account is season of the Chicago company, lately in somewhat weakened by the fact that Glière's full blast, attracted the enthusiasm and symphonic poem was taken off the program financial support that is forthcoming for a a day or two before the concert and what

Not that the matter is of great importance, A pleasing novelty this year was the opening of the run with Die Walkure, viewed from a program, and other critics instead of either of the shop-worn classics,
Aida or Gioconda, which would seem to have been much overworked in this capacity.

have been known to make similar slips. But even though a writer covering such a wide territory as this one could not possibly Next morning's newspapers carried the customary serious musical reviews of the preserve as far as possible the illusion of a description by an eye- or earwitness. The reader, you know, likes to believe that a reviewer is writing about what he actually heard; it gives the story, somehow, more

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 Saporotchky Cossacks, only to learn at the last minute that all that copy must be "killed" and that notes on an entirely different piece grand opera because the test of grand opera must be written or revamped. In fact, changes have been made so late in the week space to the names of the women in the that the programs were already on the press audience and what they wore as they do to and had to be supplied with slips showing the account of what happened on the stage. 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 Saporotchky Cossacks, 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 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 men to marry. Her mother told her (as member of the orchestra since 1915, and during the last season or two of Pops has the men they loved best, whereupon the conducted on certain occasions. Last little girl said, "Well, then I don't know summer, after the Pop season was over, he ful 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 One of our esteemed contemporaries in appear in this role. Here is some cheering New York runs a page that undertakes to evidence that the principle "No Americans give a brief account of musical events in 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!

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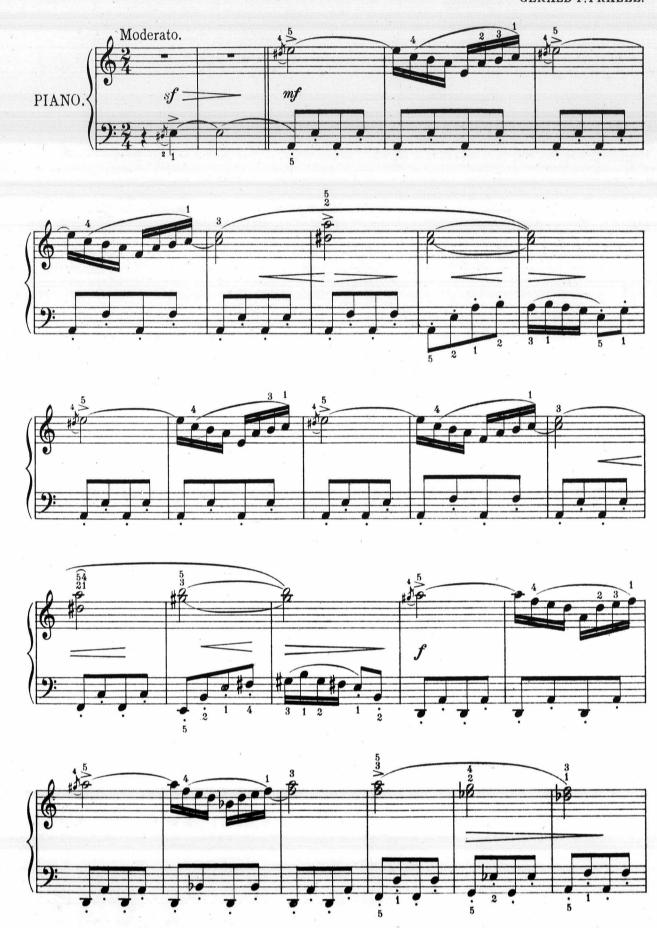
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Melody for March, 1930

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 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 re-sembled a London fog, and one felt that it would be wise to blow a horn, or ring a fogbell, 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 between puffs, in such a way that the lighted

selves 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 apart-

ment 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 fivecent cigars all over the place and nobody dares say a word. The smoker is the 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 charseparate ones, the air in both will be equally sons, for several letters have already been acters, and not being supposed to smoke, it smoky, and the non-smokers, whether men was obviously necessary to provide places for or women, will completely lose their franthem in hotels and conveyances. But now chise. Probably the only liberty for the larly to women with inflammable dresses, of that so many women smoke, either the non-smokers is to be found at home. 

and railroad cars, or if they happen to have dently annoyed more than one or two per-

written to the papers protesting at the bad air in the corridor and the danger, particu-

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## A Bumper Crop

Continued from page 13

went forward rapidly. Vocal music was introduced in the schools at the same time, and a competent vocal teacher in the person of Miss Muriel Thomas was engaged. This town now has both a vocal and an instrumental instructor in the schools, and both are busy every minute of their time. The cooperation of all connected with the school system has been unusual, and has contributed in no small measure to the band's success. Once the value of school music had been demonstrated, there was no question of its continuance. This year, everyone is more enthusiastic about it than ever. The principal, Mr. Carleton Fuller, is so well impressed with the worth of the musical activities that he has given us every possible aid and encouragement. The financial support of an undertaking of this sort is usually one of the greatest problems. Here, however, it has been generous and almost unsolicited. For instance, it took about a thousand dollars to send the band to the State and New England Contests last year, but Mr. Thurber Holt, the president of the Band Committee, had little difficulty in getting the amount almost overnight.

#### Constitutes Music Appreciation Course

The high school band worked all last year with unabated zeal, entering the State Band Contest at Lewiston, last May, from which they returned with first prize in Class D. The following week they went to Boston, and again won second prize in the New England Contest.

This year promises to provide some very important developments. In the high school band we plan on making the project not merely a case of getting out a band that can play pretty tunes and stirring marches, but one that will gives the members, and the whole school as well. a systematic course of music appreciation. The work as planned includes selections from one or more of the standard operas, at least one standard overture, and a number of semiclassical compositions from the works of the major composers. We have already played the Fillmore edition of a selection from Carmen, and are now working on the overture, Poet and Peasant, using the standard edition. We do not work on contest material at all until about the middle of March. While I insist on the band playing correctly and learning well what they undertake, yet I do not believe in dwelling too long on a few pieces. One of the main purposes of school music is to teach a love of good music, and it is only by being intimate with that class of music that such an ideal can

The high school band this year numbers twenty-six players, nearly all of them veterans Union, and bandmaster of the Old Guard Band, as well as from last year, and has the following instrumentation: 1 piccolo (doubles on flute), 1 Eb clarinet, 6 Bb clarinets, 3 saxophones (alto, tenor, and baritone), 5 trumpets, 3 anthem, it has never been given official status as such by French horns, 1 baritone, 2 trombones, 1 bass, and 3 drums (snare, bass, and cymbals). We shall probably include three or four of the best of the junior band members when we start work on the contest numbers, so as to bring the band up to about thirty pieces.

In the junior band is where the a-b-c's are learned, and hereafter I shall not be obliged to assimilate any raw material into the high school band. This not only serves to keep out

The musical interest in the town, once started, impediments to the band's progress, but enables me to plan effectively on replacements as well.

> No public school music system is complete without three components: band, orchestra, and vocal. Our orchestral work so far has taken second place to the band, since it was the idea of having a boys' band that started this movement. However, this year we are organizing the orchestra work on the same lines as that of the band, with a senior orchestra in the high school and a junior orchestra in the grades. Very fortunately, in this work I do not have to teach all of the instruments myself. Mrs. Whipple is a violinist and teacher, and she has been doing what, so far, has been a little recognized though nevertheless colossal share in building up a foundation for the string section of the orchestra. Orchestral work is, of course, just as important as band work, even if it does lack some of the spectacular features. The plans for the high school orchestra include the building up of a string ensemble apart from the orchestra proper. As most of the instruments other than strings can be recruited from the more advanced players of the band, it will not be necessary to carry on the orchestra work from quite so elementary a beginning as the

What one small town can do, another can, given equal determination and support, both financial and moral. The school is, of course, the proper place for this work, and the school authorities must be whole-heartedly in favor of the plans if success is to be attained. The real criterion of success should never be lost sight of. It does not consist in winning prizes or advertising the town, but in learning to play good music; learning to love and appreciate it. The prize contests are useful as a stimulant and encouragement to the work of the musical organizations, and the advertising value coming to the town from a successful band is a good talking point when soliciting funds, but the real value is to the school and the players themselves. Knowing good music is one of the essentials of a good education.

New York. — Five thousand musicians, members of the Musical Mutual Protective Union of New York, have endorsed the effort being made in Congress to have the Star Spangled Banner declared the official anthem of the United States. A resolution to that effect was passed by their board of directors and sent to Captain Walter I. Joyce, Director of the National Americanization Committee of the Veterans of Foreign Wars of the United States, who presented the petition of 5,000,000 signatures at the hearing before the Judiciary Committee of the

House on January 31st. According to Henri Conrad, president of the Protective for twenty years leader of the orchestra at the Newport Casino, the Union has been interested in the matter for more than twenty-five years. Although most people believe that the Star Spangled Banner is our national

A London chemist has been trying the effect of a new tonic on a mouse. He was more than satisfied, we understand, when the little creature put its tongue out at the cat.

An optimist is a young composer contemplating publication, and a pessimist is an old publisher contemplating publication. — The Music Master.

Melody for March, 1930

Crackers and Milk

with a fairly large percentage of the fan-mail received at radio stations, a great deal of which is so badly addressed that it is never delivered.

No broadcasting artist can fail to appreciate his fan-mail; and that includes everything from the post-card saying, "Please send me a picture of yourself", or, "I would like you to play Hearts and Flowers", to the anonymous slam with the implication that you had better go back to hoeing turnips. But while there are many intelligently written critical and appreciative letters from writers whose opinions one realizes are worthy of respect, there is also an appreciable percentage of illiterate mail that finds its entire motivation in the sender's vanity gratified, or the demand note honored.

All in all, it boils down to this: The radio has made it possible for the raw performer to get experience. It is true that this experience is before the microphone and not before an audience, and therefore lacking that rare quality, the opportunity of gauging audience reaction. But still, Roger, aren't we all? I mean to say, old fruit, doesn't it look as though the microphone might be the audience of the future to the majority of performers? Jolly well, old thing. Let's admit that the gifted amateur is more easily able to get his initiation than ever before. What then? Simply that the cream of the lot have it put squarely up to them that if they have the ambition and persistence they stand a fair chance of crashing the commercial gate.

This Mechanical Age, we have been told we live in, is a pig in a poke. We take what we are handed, and we no longer control our own destinies to the extent of determining whether we are going to play, on the parlor melodeon, Leybach's Fifth Nocturne, or Seeing Nellie Home. Today the choice is no longer between a Chickering or a Steinway; it is between a Mammoth Orthophonic or a Mastodon Deluxe Auditone that bring you your music by the twist of a wrist. And the end is not yet. Not by a long shot! It is going to be years before the public realizes that it has been duped into using its fingers and pocketbooks as a substitute for its brains. When that time does come, there will be a violent reaction, with the realization that it is more fun to do something yourself than to have it done better by someone else. In the meantime, that someone else may just as well be you, simply because it is more profitable to be on the receiving than on the giving end. Read Elbert Hubbard! Read Karl Marx! Read the Rollo books! Then wake up to the realization that the first time you can play a Chopin *Nocturne* with your own clumsy digits, you will have had more of a kick than you ever got listening to a symphony orchestra through the loud-speaker.

Atoka, Okla. — Atoka has three instrumental music organizations in the school system — a beginners' orchestra in the elementary grades, the high school orchestra, and the high school band — all under the directorship of Cecil M. Goodrich. Each of these, last year, made public appearances. Study credits are given for band and orchestra work, and great interest is shown in the organizations by parents and pupils alike.

New York - A new orchestra, the International Symphony, has amongst its patrons the Grand Duke Alexander of Russia. Organized by a group of musicians under the leadership of Dr. Wassily Savadsky, with Anton Witek as artistic adviser, the International Symphony will function, until its incorporation, under the auspices of the Societé Anonyme. The first concert to be given is to be an experiment to test the quality of the orchestra.



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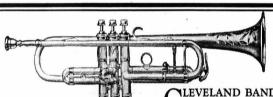
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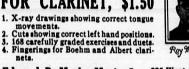
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Educational Music A Review Column Conducted by FRANCIS FINDLAY

Head of the Public School Music Department New England Conservatory of Music

GAMBLE'S CLASS METHOD FOR STRINGS, by Max Fischel and Alleen Bennett; violin, viola, cello, bass (Gamble Hinged Music Co., Chicago, Ill.)

The reviewer judges that this book was planned and written especially for class instruction of stringed instru-ments in any combination. It would seem to be particularly useful in cases where it is necessary to include in one class students beginning the study of viola, cello, and bass. The exercises are very cleverly put together. For instance, the first lesson is on open strings for all instruments. This involves, of course, the use of rests for violins and basses while cellos and violas play on the C string; conversely, rests for cellos and violas while violins and basses play on A strings. This actually turns what might seem a disadvantage to constructive use, in that it affords opportunity for the beginner to commence learning one of the routine tricks of the orchestral player, namely, to count rests.

While there does not seem to be an excessive amount of material, the reviewer assumes that the authors intend that as much time as is necessary to establish a sufficient foundation of bowing technic will be spent on the first lessons. The illustrations in this method are especially complete, showing clearly all important points of posture and of holding the instrument. One does not wish to be hypercritical, but it would seem that it would be an improvement on the present illustrations to have poses made by a younger player, since the books are obviously for young players.

On the whole, the method is laid out to provide for a consistent program. The ten lessons are divided into 124 exercises and pieces. In Ex. 11 is introduced the first stop note on the D string. First and second stop notes, in Ex. 13, etc. The first piano accompaniment is introduced in Lesson 23. In passing, it should be noted that piano accompaniments are included in the book for each instrument, making this valuable aid available for home

The use of signatures in the early exercises is wise in that it gives a guide to intonation to students who have had previous classroom experience in singing. The student, singing the intervals, is thus helped to securing a correct placement of his fingers in stopping the strings, starting

of course with do as the open string.

"Ensemble Studies" complete the book. These are playable by any combination of strings — four parts for each instrument, or a different instrument on each of the four parts. One finds a number of slips on the part of the proofreaders that may cause some small annoyance, but these have undoubtedly already been corrected. The work is to be commended, and particularly because of the practical means provided for encouraging study of the viola and bass. The emphasis placed on the vocalization of the exercises, the obvious provision for the more rapid progress of older pupils without destroying the effectiveness of the method for young pupils, the generous use of ensemble playing, the interspersing of instruction material at points where it is needed and not elsewhere - these are all points that appeal. The book should be very suc-

30 EASY DUETS FOR TWO CLARINETS, by L. Wiedeman, Books I and II (C-B Educational Series, Cundy-Bettoney Company, Jamaica Plain, Boston, Mass.)

As indicated by the title, the two volumes contain thirty pieces arranged in duet form for two clarinets. The contents of these volumes would appear to be useful as supplementary teaching pieces, as well as good pastime material for students and amateur players.

MELODIES FROM "MARTHA", F. Von Flotow, Arr. by R. E. Hildreth (Walter Jacobs, Inc., 120 Boylston St., Boston, Mass.)

This is No. 2 in the Delta Series, which provides band, orchestra, and choral arrangements in the same key. Each of the three arrangements is complete and primarily intended for performance separately, but all are so planned and cued that they may be used in any combination with each other. If desired, all three — band, orchestra, and chorus — may be used together.

No. 1 in the Delta Series (Folk Songs of America) was reviewed in this column in December. What was said of the "Folk Songs" arrangement applies with equal force to Melodies from "Martha", although the latter in many

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respects would appear to be even more generally useful in the combined form. An effective and singable three-part vocal arrangement with optional tenor part. The band and orchestra arrangements, as is usual with Mr. Hildreth's work, are practical, well done, full sounding, and effective

#### Serioso Ma Poco Leggiermente Continued from page 9

him a sense of bitterness, resentment, and antagonism that will injure whatever native ability he may have.

Among the basic elements of human nature are ambition and a sense of justice. These are the stuff of business efficiency and they are no less indispensable in the military service. All countries have adopted a system of military grades, thus giving to each officer an opportunity to rise to a position commensurate with his ability, age, and length of service. This is called "promotion" and "rank". Relative to the high positions of civil life, such rewards are small, but they are more precious to the soldier than an

Opponents of the present bill, among whom is to be numbered the War Department, should thoroughly digest General Summerall's observations. For us, they apply just as pertinently to bandleaders as to members of any of the other branches of the service. If the best is to be expected from these musicians, they should not be allowed to feel the sting of discrimination.

The following taken from a letter written by a correspond ent puts the matter quite neatly:

Various high ranking officers have, several times, expressed their belief that maximum efficiency cannot be expected of the officers without fair treatment. Still, the bandleaders are expected to give their maximum efficiency and actually do so without receiving just compensation and fair treatment, notwithstanding that the bandleaders ask but for one-third of that which the War Department authorizes for the lowest professional rank; namely, the veterinarians. Military schools and indeed the War Department itself also believe that maximum efficiency cannot be reached in a military service without content ment. Is a band leader contented? Or doesn't the War Department care to have him contented? Shouldn't a man receive fair play and equal opportunity in the service merely because he chooses to take up the study of music, the most beautiful of all arts, as his career? And is this inconsistent and undemocratic discrimination ever to be

The matter of the bill, itself, appears to be progressing satisfactorily — that is as far as indorsements go — although friends of the measure would do well to remember that only intensive and continual work counts in such things. The bandleaders have to depend on their well-wishers in the matter. It was impossible for these men to institute the fight themselves, because of the fact that they are prohibited by Army regulations from taking part in any such activity. As the thing now stands, it rests almost entirely on the amount of public sentiment that can be engaged on the side of the bill, manifesting itself through letters and telegrams to Senators and Representatives. If any of our readers believing in this measure have not yet communicated their feelings concerning the matter to their representatives in Congress, we earnestly urge them to do so immediately.

 ${\it Easton}, {\it Pa.} - {\rm Lafayette~College~finds~that~music~relieves}$ the strain of studying for examinations. Recently a series of concerts, directed by Professor Thomas E. Yerger, college organist, was arranged for "exam" week, with the students assisting in half-hour programs of vocal and instrumental music.

Northfield, Minn. — The Carleton Symphony Band from Carleton College, under the conductorship of James Robert Gillette, recently completed its seventh annual tour during the course of which it visited twenty-seven cities in the United States Northwest, Canada, and British Columbia. Dorothea Helenius, soprano, and Dorothea Ruth Smith, harpist, were carried as soloists. Those with a leaning towards statistics will be interested to know, according to advices received, that on this tour the band played over sixty concerts; used instruments valued at approximately \$20,000; travelled the entire trip, which covered 5,078 miles, in its own special pullman; furnished the opportunity to 2,206,055 people to hear it; and supplied the local auspices with over one and one-half tons of programs. The personnel of the band this year numbered fifty-one, and represented fourteen states. In most of the cities visited, the schools closed early to allow pupils to attend the afternoon concert. This organization claims to be the first and only symphony band in the Northwest, and the first college symphony band in the country. Each number played on the various programs was especially scored for the band by its conductor, Mr. Gillette.



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# 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

ORRECT 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 breather 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., Douglass, 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 burm several times and by dropping the "r" you will finally get into Boem, or Boehm.

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

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\(^{\pm}\) as marked. Hold all fingers down as for G\(^{\pm}\), and raise the third finger of left hand to sound C\(^{\pm}\). At "b", you will have to use the regular fingering, but keep all fingers down except the first of the left hand when sounding G\(^{\pm}\). At "c", you must raise the thumb from both the hole and key, and also raise the

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middle finger as marked. Keep key 6 down. If you have the Articulated G# 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.

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\(\text{h}\), 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 practised 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 Just Try a Pedler

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[SEE OPPOSITE PAGE]

## $SNIP! \downarrow SNIP! \downarrow SNIP!$

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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

> 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 quarter-notes, 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.

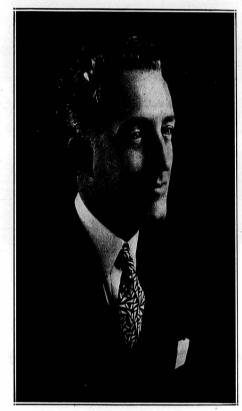
Melody for March, 1930

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

 $R^{\,\mathrm{ECENTLY}}$  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 Introducing the First Finger The Swing Introducing the Second Finger Merry-Go-Round Introducing the Third Finger Chatterbox The Scooter Folk Dance \*The Princess 18. 19. Arrival of the Prince . †The Peacock \*Founded on the scale of D Major; † G Major; ‡ A Major

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# The Man and The Stick

T IS probably true that there are more batons in use

today than ever before in the history of music. We have no statistics before us, but we daresay that the

production of batons at the present time is considerably ahead of the production of baton technicians. Indeed, if the law makers in their enthusiasm to make use of government print shops should pass laws restricting the use of batons to people who have properly qualified to wield them, it is quite likely that there would be an upheaval in the music field, and many a conductor would be surprised to find himself unable to secure a baton operator's license because of inability to pass the necessary examination.

Professional players who have occasion to sit under the direction of even the best of musicians are often made aware of the truth imbedded in our somewhat facetious approach to this matter. Judges in contests of amateur musicians appreciate, perhaps more than anyone else, the seriousness of the fact, and in the final percentages of many competing bands, orchestras, and choruses, may be read the regrettable results attaining from lack of proper attention to the training, in the science of directing, of otherwise excellent musicians and teachers. In such instances the young players themselves are the chief sufferers, through no fault of their own. On the average, the potential ability of one band is equal to that of another. Children, in miscellaneous lots of fifty to seventy, measure about the same; opportunities and advantages afforded them as groups in school bands and orchestras are by no means equal. Hence the difference in contest scores. And of the widely differing scales of opportunities and advantages, the ability of the conductor — or the lack of it — is often

#### Ability to Instruct Important, and Yet-

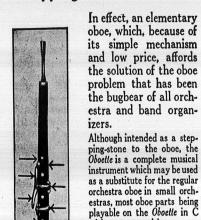
This is not said in a spirit of harsh criticism. It is well known that, due to the tremendous expansion of the musical activities of schools, a great many musicians have been pressed into service to meet the increasing needs for instructors and directors, and these people have been engaged, mainly, because they qualified as instructors. Many of these, perhaps hundreds, because of the drastic changes in the music field, have been taken out of the branch of the profession for which they had prepared themselves, and which did not include in its requirements any experience or special training in the art and technic of the various matters peculiar to the baton and the conductor's stand. It would be foolish to find fault at this point, for it is readily granted that, for the work in our schools, a good musician and instructor who is not a trained conductor is better than a first-class conductor who is a poor instructor. By and large, one would have more faith in the ability of the good instructor to develop his capacity to the point where it included a reasonable degree of directing knack and technic, than in the probability of the person who has only interpreted music and directed others in its performance developing an aptitude for teaching.

We do find fault, however, with the individual who, without training or authentic basis for the responsibility entailed, tackles the highly technical job of conducting, and makes no effort to supply what is lacking in his equipment. Some of these persons, in truth, do not appear to be aware that there is anything lacking, and certain of them have been known to cause considerable rumpus because the organizations they conducted came out far from the top in competitive events.

#### Comment from Competent Authority

Said a man who has judged a large number of school and amateur contests, "It is pitiful to see the earnest efforts of some of the young players working under the handicap of one of these professional musicians who is an amateur conductor. The players never seem to know what to expect next, and I feel sure that oftentimes the conductor doesn't know what he is going to do next. I have seen conductors, so called, who apparently knew what they wanted the players to do; who showed a reasonable knowledge of proper interpretation, correct tempos, and the like, but who seemed utterly inarticulate with the stick. At times it has seemed to me that these conductors actually believed they were securing the musical effects that they were endeavoring to project to their players. Conductors of this type who have dealt only with professional musicians (and these can generally go it pretty well for themselves, in spite of the conductor) are confounded and dumbfounded by what happens when they attempt to direct a group of young players forced by their lack of routine experience to lean heavily upon the director. Books and schooling will not make a conductor, but a precise technic of the baton and a careful study of other subjects associated with its use will enable a director to lead his players to such

## The Oboette A Stepping Stone to the Oboe



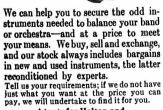
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#### Melody for March, 1930

heights (and such heights only, let it be understood) of cianship permits."

There are various means available to the person who seeks to improve his status as a conductor. If he has not already done so, he can at least, without any great effort develop a baton vocabulary that can be explained to, and understood by, his players. Of the various books that go into this subject in great detail, a recent volume by Fred E. Waters (The Music Conductor's Manual) devotes nearly a hundred pages to an exhaustive treatise on baton technic, with numerous diagrams and illustrations. This book it is, in fact, that inspired the foregoing diatribe, causing us to wonder that there should be any question about the definiteness of the baton language used by any conductor, with such a book available at a moderate sum

Whether or not the experienced conductor is in full agreement with every item or method advanced by the author of the book, none will gainsay that the director who thus far possesses no clearly defined technic on baton movements, and the like, can well profit by careful study of such a book, from which study, perhaps, he may develop an individual technic founded on fundamentals that are

#### Baton Technic Not All

There are matters other than technic of the baton that must be delved into by the conductor who would make a complete success of his job. Interpretation, instrumentation, the art of building programs, the psychology of handling musicians—these are subjects to be treated in a good text book, and Mr. Waters touches on them all. This reviewer would have been better pleased had the subject of program notes been handled more completely and perhaps from a different standpoint. Our indorsement of the book does not extend to this section thereof, chiefly because the author apparently limited himself at this point to consideration of the requirements of a somewhat restricted field.

We can, however, commend especially his chapter on the psychology of handling musicians. Let us quote the following sentences: "If a conductor makes an error in rehearsal, he should stop and explain that the error is his, and start again; by so doing he gains the respect of his musicians. . . . . When he points out their errors they will accept his corrections in better spirit. . . . . " "Do not confuse sternness with temper; be sure of your points, then sternly insist on them . . . don't scold." ". . . . if a performer plays well, tell him so — if a group or section plays well, pass a compliment to them: this inspires greater efforts. At the close of the program thank the entire organization . . . it costs the director nothing, but the returns are more than worthwhile."

Quite evidently, Mr. Waters has profited by his twentythree years' experience in conducting musical organizations and in getting along with musicians. Verily, when all is said and done, there are several strings besides mere technic attached to the conductor's bow - pardon us, we should say "baton"!

Connecticut. — Instrumental classes have been organized in all the large schools of New Haven. The total number of pupils engaged in the study of various orchestra and band instruments is 927. In addition, there are 158 pupils engaged in the study of the violin. In the two senior high schools there is a total of 175 orchestra players, divided into five groups, and three bands with an aggregate membership of about 100. In the four junior high schools there are also orchestras and bands, with around forty and twenty-five members, respectively, to each organization. Every year, just before Easter vacation, an oratorio or opera concert is given with a high school chorus of 500 voices or more. This year, Haydn's Creation is to be presented with local soloists and the orchestra accompaniment furnished by the combined high school orchestras. These activities are all under William E. Brown, Director of the Department of Music of The Board of Education in New Haven. Associated with him as Assistant Supervisors are: Ethel L. Higgins, Agnes M. Whitcomb, and Grace Kennedy. Harry L. Molette is Supervisor of Bands and Orchestras.

Salem, W. Va. — A symphonic band of players ranging in age from ten to twenty years, and sponsored by the Salem Music Club, is being organized in this town. It is expected that shortly full instrumentation will have been enrolled. According to an announcement, business men of the community will donate money to purchase instruments for a number of talented pupils. It is claimed that these instruments will be furnished at cost by one of the large manufacturers. Herschel H. Fox and W. Herbert Fox, manager and director, respectively, of The Community Brass Band, are actively interested.

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JOHN H. STORRS

E 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 ters from Stanley Mandel, bassoonist with the National H. S. Orchestra Camp Orchestra; Mary Haddison, 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. 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

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

# VOUR YOUNGER SET V

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 Bennuet (Mich.), Frederick Kyle (Me.), Masha Herman (Mass.), Kathryne MacCrae (Ohio), Earl Wallace (Texas).

I enjoyed meeting the young musicians last year, and marvel at the excellent character of the orchestra. In mon 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 Piller, 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. Piller 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: -



ROBERT A. SAN SOUCI

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 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.

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 life, music. ROBERT A. SAN SOUCI, 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!



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.

# The Second Number in the



BAND

Melody for March, 1930

ORCHESTRA

CHORUS

# Melodies from Martha FLOTOW-HILDRETH

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

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

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

#### Melodies from Martha—Flotow-Hildreth

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Full Orchestra and Piano	2.15
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EXTRA PARTS	-
Piano (Conductor)	.35
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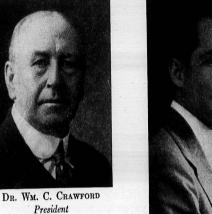
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## Massachusetts Bay Tercentenary March

Order it for your band or orchestra—be prepared for your part in the nation-wide observation of the Tercentenary celebration. (See page 41 for prices.)

# New England School Music Festivals

Official Bulletin of the New England Music Festival Association.







Manager N. E. H. S. Festival

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

TEW 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,

N. E. Music Festival

The program will include the following music (numbers

are not listed in order	
D1.	Air from D Major Suite (strings)
Beethoven	Eighth Symphony, "Allegretto"
Rimsky-Korsakoff.	um V Prince and the Princess"

Rimsky-Roisandy,	- 1 . 1 TO 1 . 11
Scheherezade, "The	Young Prince and the Princess"
Handa Variations	on the Austrian Hymn (strings)
Dolano	Menuet (strings)
Carlo	ntermezzo from Ein Marchen
Lacomba	Aubade Frintaniere
Tanhailteaneles	repak (Nutcracker Suite) Up. 71
Sometha .	The Irish Washerwoman
Somerhu	
Tachaileanela	Marche Slave
Massenet	gelus from "Scènes Pittoresques
Sihelius	Finlandia
Diocition	Two Waltree from On 39

......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 — attend concert of Boston Symphony Orchestra, Serge Koussevitzky and Richard Burgin, conductors. 7:00 — rehearsal. April 26 - 9:00 A. M. - dress rehearsal at Symphony Hall. 3:00 P. M. - Third Annual Concert. 7:00 P. M. reception for Orchestra members.

Benefit Concert. The Boston Civic Symphony Orchestra, Joseph Wagner, Conductor, will give a concert at Jordan Hall, Boston, Sunday afternoon, March 16, 1930, for the benefit of the Festival Orchestra fund of the Association. The concert will be sponsored by the In-andabout-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

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. Wiggin, 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 Eb (Mozart); Attila 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 Hamsphire 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 (Lacombe); Told at Twilight (Huerter); Pomp and Circumstance (Elgar); Hunting Song (Bucalossi); Marche Slave (Tschaikowsky); Blue Danube Waltz (Strauss); American Patrol (Meacham); Flirtation Valse, for strings

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 Supervisors Association is sponsoring the 1930 event, with for the band and orchestra contests. The entire event is approximately thirty bands and orchestras entered in the being sponsored by Concord Chamber of Commerce (J. M.

Melody for March, 1930

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

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 -Paul E. Wiggin, Chairman. ... and when are YOU going to try a New Aristocrat?

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# THE QUAKER CRITIC

WERE this present scribe inclined to give you a full and detailed account of the and detailed account of the numerous subsidiary musical ensembles extant in this city of brotherly love, and thanks be we are not, our allotted space would be filled with nothing more than a mere catalog of names. All of which is bad. We, of course, refer to the little bands of true artists who present the really worth while in music to sophisticated souls whose vibrations are in tune with the infinite. Of these fungoid musical growths we wish to discuss one that is outstandingly meritorious in spite of one or two things we could not mention in cold type when we "did" the organization for our own dear paper.

The Philadelphia Chamber String Simfonietta (just think of that!) is in its fourth, and as far as we know, successful season. The Simfonietta is directed by one Fabien Sevitzki, and consists of eighteen string-instrument players, most of whom are members of the revered Philadelphia Orchestra, of which we Philadelphians always speak with bated breath. M. Sevitzki is a double bass player in that noble organization, and once a year gives, in conjunction with his spouse, who is a brilliant soprano in one of our home town opr'y comp'nies, by cracky, a joint recital in the foyer of the Academy of Music. M. Sevitzki plays the double bass, usually in a sonata by Eccles, and Mme. Koussevitzki, the difference of spelling being unexplained in a satisfactory manner, warbles Russian songs with much artistry and to great applause. Their annual concert is in the offing. We see it coming, and behold, we are sore affrighted! In all probability we shall receive a pair of Annie Oaklies and be sent to write up the concert. Oh, the pity of it!

At the first concert of this season, on November 20th of last year, of course the Simfonietta played the Haydn Symphony in F Major for strings, and played it wonderfully. There was marvelous precision, finely graduated tone quality, and all the other adjectives music critics have been using for the past hundred and fifty years. And then the Simfonietta turned around and spoiled our evening by playing some variations by Arensky, a prelude by Pogojeff, and a biliary thing by someone by the name of Streicher.

Recently, we'll be a naughty word if they didn't make practically the same mistake, commencing with the monumental Bach Suite in B Minor, No. 2, for flute and strings, with Señor William Kincaid, the first flutist of the revered Phila Orch, doing the honors in a fashion that made the audience, mostly in evening dress, by gosh, applaud until the ballroom of the Bellevue-Stratford Hotel did verily echo and re-echo. Then followed the Prelude in D and the Prelude and Fugue in G, and by the bye. Mr. Sevitzki arranges most of the selections for the Simfonietta. Very musicianly arrangements they are, too.

But, as we said in our dear paper the following morning, "after the hiatus of the intermission the Simfonietta proceeded to give the more conservative members of the audience a distinct shock." The worst offering amid the general cacophony was Paul Kletzki's Sinfonietta (note the lie given the Simfonietta in regard to spelling) in E Minor, Opus 7, which was in three movements. Mr. Samuel L. Laciar, the dean of music critics in our settlement, wrote the program notes and effervesced about this Kletzki thing. For us, it merely increased our slavish worship of Bach.

But the Simfonietta is unique. It proves that a band of extremely talented musicians can drag out an audience of five or six hundred people by subscription to hear music played by living musicians. Here is, we have often thought, the answer to the movietone problem. If the musicians out of employment should start organizations of similar nature and give concerts, it is not without the bounds of probability that they could make a living thereby, or at least buy ammunition to slay the well-known wolf. Of course, the personnel of the Simfonietta consists of men now employed otherwheres, but we think our idea very good, principally because we thought of it.

We note with something like a pang, and perhaps two pangs, that the old Grand Opera House at Broad and Montgomery Avenues, after many months of darkness, has burst out in new paint and regalia under the gonfalon of the R-K-O combine. Its career has been variegated beginning from its genesis in the eighties, when that section of this trading post was 'way out in the hinterland, as an open-air Biergarten (Jardin de la Bière), appended to a brewery. There was a band, and sometimes an orchestra. The respectable burghers and their wives used to sit at tables, quaffing ---? and absorbing sandwiches, and listening to music and seeing indifferent vaudeville on the stage. Later some bright boy put a roof on the place and gave opera therein, and very good opera it was, at prices that did not leave one gasping.

Came more changes, and the drama took possession. Then the musical stage came into its own with what was euphemistically called an "extravaganza". This was, if our collapsible memory does not fail us, The Yankee Circus on Mars. Here it was we saw the inimitable Montgomery and Stone in The Wizard of Oz and, later, Mrs. Wiggs of the Cabbage Patch. Eheu fugaces . . . labuntur anni!

But changes were taking place. Vaudeville returned to the Opera House. We heard, for the first time in our young life, a man play a viola solo, with the instrument held on a special stand. In addition there was a magician, with a luminous skull (not his own), also on a stand, that scared us out of a year's growth and caused us to flee we knew not where.

Came the moon pitchers, first alone, and then with vaudeville. And meanwhile the dancing academy on the second floor held constant sway. Then vaudeville was summarily ejected, leaving the movies in undisputed possession. Last summer the theatre closed, with a placard announcing its opening in September. It was a lie! It reopened a week or so ago, in spite of the fact that, some two months before, fire had played havoc with the dome. Its situation is ideal, with Temple University, a drug store, a bowling alley, a Universalist church, a synagogue, a gasoline station, and a quick lunch palace, in the immediate vicinage. Meanwhile, the dance hall above stairs is again functioning with two (2) orchestras.

A few months ago this department noted that Mr. E. T. Stotesbury, local Croesus, had announced his intention of providing the band at the Eastern Penitentiary with



BROCKTON HIGH SCHOOL ORCHESTRA, GEORGE SAWYER DUNHAM, DIRECTOR New England Class A Champions of the 1928 and 1929 contests

instruments, for which he would furnish money (\$50,000 or maybe \$5,000). The instruments, bought, 'tis alleged, at the recommendation and approval of none other than John Philip Sousa himself, came in for picture-page stuff the other day. Herr Stotesbury led the band through a few dreamy numbers, and then retired to the snare drum, on which instrument he performed when a lad, but not in the Eastern Pen.

Melody for March, 1930

#### Take It or Leave It Continued from page 15

The same school of thought, in the proceedings of its society for the year 1892, said that the harness method prevented the lamentable condition of having the boy quit suddenly, dropping the drum, and jumping the nearest fence. But the society, in spite of their faith in the harness method, nevertheless petitioned drum manufacturers to produce what they naively called a "one man drum," which would dispense with the fickle services of a juvenile aide. One suggestion was made that the bass drum be made the main wheel of a high wheel bicycle, whereon the drummer could ride in state while beating the drum. This suggestion was never acted upon.

It has been noted that the majority of youthful drum toters were freckled, while another equally large group were red-haired. Warts were in abundance, and, although the orders issued to the boys stated emphatically that they were to be shod, we have on unimpeachable evidence that stubbed toes were not infrequent. All this merely goes to show that the cartoonists' conception of a boy drum toter was not far from correct.

The later histories of these young men have been various. Edward Tither, who held the drum toting record in Balch Arkansas, for many years, claiming that he had lugged the giant noise maker of the Balch Marine Band, which later combined with the Ash Flat Naval Band, a total of 34,000 miles. He is now a piccolo player. Fayette Yingst Hollowbush, whose performances on the Bohemian zither have nightly charmed throngs in some of Gotham's swankiest night clubs, has ascribed his phenomenal success to his early training as drum carrier in the Dash Point, Wash.. Silver Cornet Band. This department will continue to conduct the survey, for the findings have filled a column on this page when we couldn't think of anything else to 4

#### Men and Methods

ABITUAL players of the sousaphone will rejoice to learn that from the atelier of Ferdinand McDough, the world famous usurer of Blue Nose, California, has issued a brochure describing the latest masterpiece from the fertile brain of Mr. McDough. Designed to facilitate making up the front page of the Bairoil, Wyoming, Despatch-Herald-Times-Register on market days when the printer is playing quoits at the courthouse, this device has been termed the greatest boon to sousaphone players since the invention of the invisible neckstrap in pastel shades for saxophonists with large ears.

The device is a big ball of lamb's wool suspended before the bell of the horn by an intricate system of rods and guy wires. Two pedals are within easy reach of the player's feet, the left one actuating the various rods and wires to cause the woollen ball to be thrust violently and completely inside the bell of the instrument, thus muting it completely, while the other, when alternately pressed and released, causes the ball to expand and contract rapidly, yielding a perfect wa-wa. At a slight additional charge, it is alleged, an extension is made to connect with the leader's desk, so that, should the sousaphone become too noisy in the midst of a number, the leader may choke it off without signalling the player. The entire device comes neatly packed in a holly box suitable for Christmas pres-

#### Things Not Worth Knowing

A recent news despatch states that a man was killed by a piano falling upon him. Although this is the first time on record that a piano has killed a man, there have been many cases of men murdering pianos.

As a result of a survey in colleges and schools, it has been ascertained that the leader of the band is, by his own estimate, somewhere between the president and the football coach in the matter of comparative importance to the institution.

The French horn has made its entry into dance work. Anonymous saxophonist in Charles G. Zug's dance orchestra at the dance hall, Jackson's Mills, N. J., who doubles on oboe, bassoon, octavin, harpsichord, Bohemian zither, and the usual strings, filled a French horn with a quart of mercury, yielding a novel effect.

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6	CASTLE CHIMES. Gavotte	Fred Strube
	HERE THEY COME! March (4/4)	
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10	EL DORADO. Tango Fox-Trot	
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12	FLOWER QUEEN. Waltz	A. J. Weid
13	THE LINE-UP. March (6/8)	Frank R. Bertran
14	WHISPERING LEAVES. Reverie	A. J. Weid
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# - Keeping Posted -

 $F^{\rm RANKLIN}$  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 81/2 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. have 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

THE Ithaca Military Band School, formerly the Conway 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. al Symphony Orchestra, trombone and 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 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.

DROGRESSIVE 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."

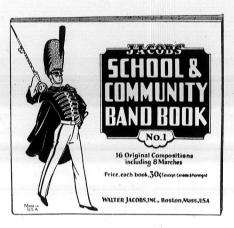
This quotation is taken from a leaflet describing the K. M. B. Modern Music Folders, Folios, and Loose Leaf Devices, for choirs, bands, and orchestras, manufactured by the Kayser Music Binding Co., 509 South Wabash Avenue, Chicago, Ill. It has been the purpose of this concern to supply equipment that 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 medley 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 working for a Bachelor of Music degree, are planning to augment their course and vacation at the same time, at Jamaica Plain, Boston, Mass., and the literature above mentioned will be promptly sent you.

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See page 57 for Contents, Instrumentation and Prices

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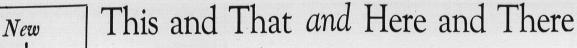
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Pennsylvania. — Here is three years' record of musical accomplishment in a little town of less than one thousand population that shows what can be done if the proper spirit is engaged. Three years ago the American Legion Community Band of Vanderbilt 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, Earnest, 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 bandstand in Vanderbilt Borough that, it is said, would be a credit to any community.

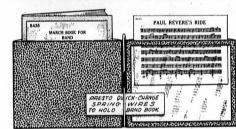
Florida. — The junior band organized by Professor Frank Sturchio is making excellent progress. Early in January the third set of study books was distributed and since then a proportionately equal advancement has been made. This band is sponsored by Mr. Richmond Dean, vice president of the Pullman Car Company, and is financed by Mr. Dean and the Womans 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

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 com-

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 Armco 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 Creatore, 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 Estrings."

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S WE write this, Willem Mengelberg has just con-A cluded his portion of the season as conductor of the Philharmonic. Bernardino Molinari is now in charge and will remain until the return of Toscanini, who will finish the season and take the band on its proposed

European tour this spring.
So insistent was the public demand for a second showing of Norma with Rosa Ponselle in the title role, that an extra performance was given at the Metropolitan. Only one performance had thus far been heard at this house, and the extra one was squeezed in to accommodate the many admirers of this gifted singer in what is probably her greatest role, as it has been the greatest of many singers of the past. After a return to the opera in several performances this season, Amelita Galli-Curci said her farewell in The Barber of Seville. Like Ponselle's Norma, the role of "Rosina" is one of this diva's best, and the acclamation accorded at her farewell was a tribute to her art. In the future she will devote her time entirely to concert work. An additional revival of the season was Beethoven's Fidelio, and a first performance of Rimsky-Korsakoff's colorful Sadko was given also.

José Iturbi, probably the most brilliant of the season's debut artists, gave an interesting recital consisting only of Beethoven's Appassionata Sonata and the Twelve Transcendental Etudes of Liszt. This is a remarkable feat of virtuosity seldom attempted by most pianists. The "Twelve Etudes" are among the most taxing works in the literature of the instrument. Another interesting recital consisting entirely of the compositions of Debussy was offered at the Wanamaker Auditorium by Denyse Molie.

One of the most interesting of the many excellent lecture recitals of chamber music offered by Dr. Henry Fleck at Hunter College was the recent one on The Clarinet in Chamber Music. The seldom heard Brahms Trio for Clarinet, Cello, and Piano, and the Mozart Clarinet Concerto, were heard. At the Chamber Music Guild program some interesting old music with unusual combinations that included clarinet, harpsichord, and viola, was given.

Lorraine Foster, a descendant of Stephen Collins Foster, was heard in a program of Foster songs on the sixty-sixth anniversary of the composer's death.

A distinct novelty on the program of Beatrice Harrison, cellist, was a rhapsody, Youthful Rapture, by Percy Grainger, for cello, harmonium, piano, and strings, with the genial Australian pianist, at the harmonium, in a new role. This instrument, used but little in the United States, is beloved of the British musician, and is found in England in chamber music combinations, and in many important concert works.

So successful was The Royal Box, the first German talkie at the 5th Ave. Playhouse, that a number of other talking films in German dialogue have been ordered for showing at this and other houses. Films of this sort are expected to meet with a welcome reception in communities such as Newark, Hoboken, Germantown, Milwaukee, and many cities throughout Pennsylvania and the Middle West, where the German population is large. From Italy comes news that the Italians are specializing in recording Italian operas, employing the services of some of the famous artists and orchestras from the great opera houses of Italy. A recent note in Variety informs us of an interesting situation in Japan with regard to American talkies. It has been the custom to have an elocutionist stand at the side of the screen during silent pictures and explain the story to the audience, sometimes inserting dialogue. So popular have these people become, and so powerful, that even the talkies have not been able to oust them, and whenever sound pictures are shown in Japanese theatres, the machine is faded down to a whisper while the artist continues to explain the film. The installation of sound and talking apparatus, by the way, is rapidly taking place in other distant lands; India has several wired houses, and Egypt, Scandinavia, Russia, and Czecho-Slovakia, are following.

Oscar Straus, who is now in this country to compose score for a new musical film, conducted several of his attractive compositions in the Atwater Kent Hour over WEAF. The growth in popularity of the musical comedy picture has led many composers into the field. Herbert Stothart turned out a really fine job in the Devil May Care score, and we may expect good things of Straus, who has already done one bit of this work in the recent Married in Hollywood. Incidentally, some of the old silent versions of musical comedies might well be re-issued with sound and singing, either actually recorded or re-recorded from Victor records, which has been done in many cases of late. In this connection, two earlier versions of Straus's works, The Last Waltz and The Waltz Dream, as well as the silent version of Friml's Rose Marie, come to mind as possibilities.

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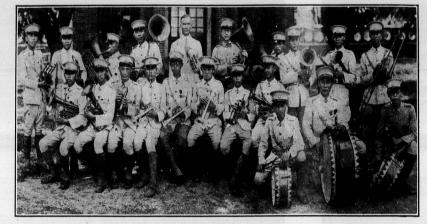
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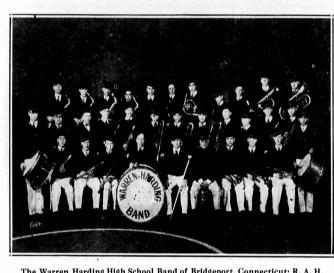
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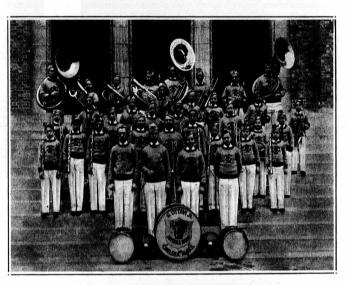


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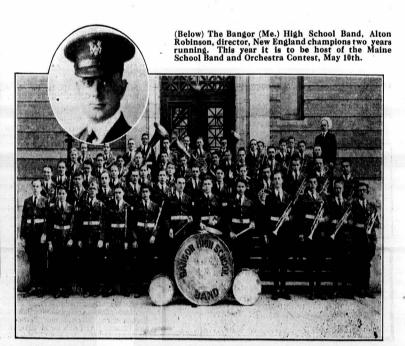
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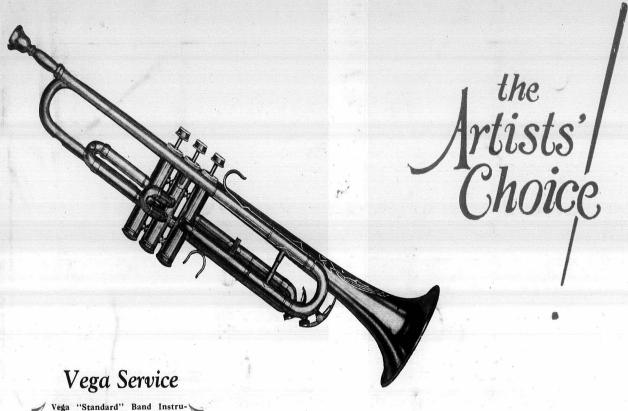
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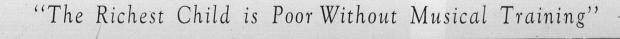
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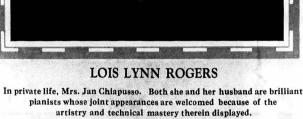
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