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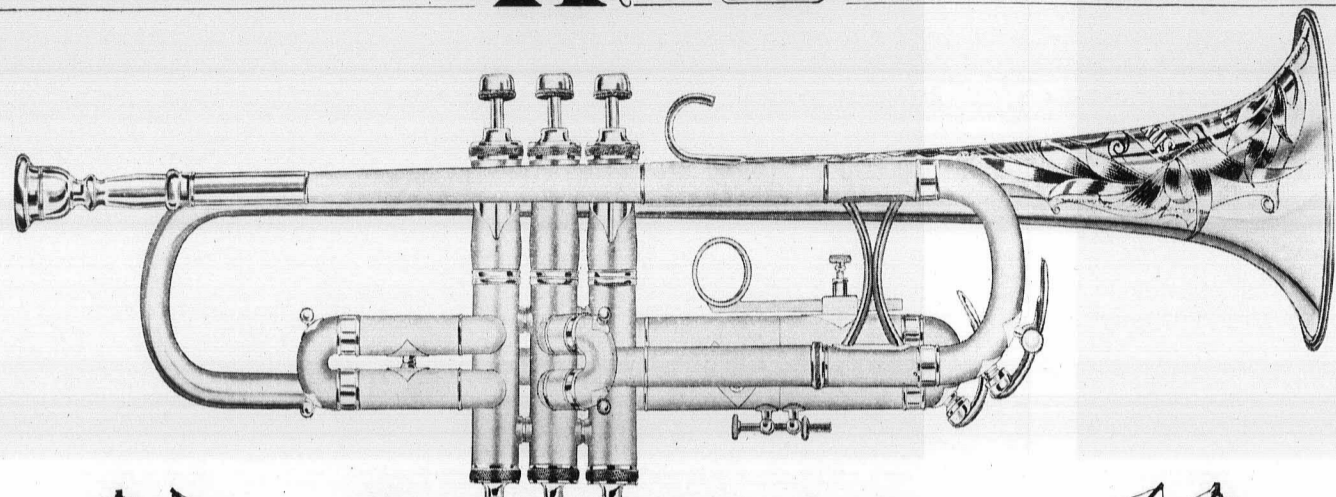
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Boston, Mass. — On March 9th The Curtis Orchestra, under Emil Mlynarski, played the following taxing program: *Prelude*, "Die Meistersinger", Wagner; *Double Concerto in A minor*, Brahms; *Don Juan*, Strauss; *Symphonic Variations*, Franck; and *The Bartered Bride Overture*, Smetana.

Of the performance, S. S. said in part in the Boston *Globe*:

"The Curtis Institute is a richly endowed school which admits only the most talented and best-prepared of the many who apply for admission. It was therefore to be expected that its student orchestra would render a good account of itself, under the guidance of a conductor of repute. But the brilliance and vigor with which these young players disposed of a long and exacting program must have astonished most of last night's large audience, which applauded with such enthusiasm as has rarely been surpassed in Symphony Hall."

It was the opinion of the same writer, however, in certain things, notably the *Meistersinger* prelude, *Don Juan*, and *The Bartered Bride*, that nuance was sacrificed to brilliancy. The soloists, Tibor de Machula, violoncello; Judith Poska, violin; and Tatiana de Sanzewitch, piano; received complimentary notices from the hands of this critic.

Ontario, Canada — The Tilsonbury Citizens' Band, under the direction of H. M. Watts, has a membership of twenty-seven. Mr. Watts, who has had twenty years' experience whipping amateur bands into shape, reports that he has at present a class of fourteen pupils who will soon be able to join-up with the Citizens' organization, thus swelling the total to forty-one.



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FROM PALESTRINA TO GRIEG, the eighth volume of Thomas Tapper's "The First Year Series of Text Books", published by The Arthur P. Schmidt Co., Boston, Mass., presents short biographies of the great figures in musical compositions, covering the period indicated by the title. These biographies present all essentials and are written in a clear, compact, and interesting style. In his preface, Mr. Tapper says: "If this volume be read in conjunction with its companion volume, *First Year Music History*, it will be found that the one adequately supplements the other. In the *History* the trend of schools, styles and the broader events of art have place.

"In this volume word portraits of the men as moulders and inventors are presented. At the conclusion of each biography, the companion chapter of *First Year Music History* is recorded, this permitting correlative reading and study."

Among the new octavo issues of The Arthur P. Schmidt Co. are to be found a unison arrangement, for schools and massed voices, of Edward MacDowell's *Hymn of the Pilgrims*, No. 23 in the Octavo Series (Unison Songs), and *Hymn to America* — 1930, by Mrs. M. H. Gulesian, No. 957 Octavo Series (Women's Voices). The latter carries a special verse for 1930 Tercentenary celebrations.

THE first paragraph of the "Introductory" to *Little Operascope*, issued by J. Fischer & Bro., 119 West 40th Street, New York City, is as follows: "Every now and then the music world becomes fatigued by the worthy but ponderous operas or the less worthy and jangling revues, and turns, naturally and wisely, to the *Operetta*. The present day proves to be one of these reactions to heavy and restless music. With the result that there have appeared a good number of operetta-revivals, specimens being selected from Gilbert-Sullivan days to the present. And amateur organizations are already preparing to follow the professionals and cater to the current musical tastes of the public."

It is the purpose of *Little Operascope* to present to the reader a comprehensive description of the J. Fischer & Bro. list of operettas, with a synopsis of plot to each work. It is said by the publishers that the production of these operettas does not entail any great difficulties in the matters of music and scenery, although nothing has been sacrificed from the viewpoint of musical interest and worth. Two of them have achieved such popularity that foreign translations have been made; in one instance, into Polish, and in the other, into French. A request mailed to J. Fischer & Bro. will bring *Little Operascope* to you.

THE *Community Orchestra Book*, published by C. C. Birchard & Co., 221 Columbus Ave., Boston, Mass., is a collection of one hundred and fifty of the world's best-loved melodies, the arrangements of which are all easy and afford a great variety of instrumental combinations. While the *Community Orchestra Book* can be used as a complete orchestral accompaniment for *Twice 55 Plus Community Songs* — *The New Brown Book*, it is scored for optional performance by orchestra alone.

WE ARE in receipt from The Cundy-Bettoney Co., Jamaica Plain, Boston, Mass., of *Method for Bassoon* (French and German systems), by Julius Weissenborn, revised by Fred Bettoney, of the Boston Symphony Orchestra. This book, one in the C-B. Co. Educational Series, will be reviewed in an early issue.

THE 1930 Yearbook of the State and National School Orchestra Contests, issued by the National Bureau for the Advancement of Music, 45 West 40th St., New York City, is at hand. As there are many changes in rules, this book should be carefully read by all those who intend entering the contests this year. The orchestra yearbook, as well as that devoted to bands, mentioned in a previous issue of the magazine, will be furnished to those writing the National Bureau, at the above given address, and requesting the same.

A RECENT catalog of The Cleveland Musical Instruments Co., Cleveland, Ohio, lists the *Cleveland Band Instruments* and *American Standard Band Instruments* manufactured by this house. Both lines are moderately priced (the "American Standard" being the lower of the two in this respect), and carry a guarantee as to accuracy of tone and freedom from defects. Players or organizations not in a position to afford expensive instruments will find this catalog of particular interest to them. The

Continued on page 5

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STATE CONTESTS

Names and addresses of chairmen with place and date of contest. Complete up to time of going to press.

Alabama — Montgomery, May 2-3. Mr. J. Jones Stewart, Director of Music, Murphy High School, Mobile, Ala.

Arizona — Flagstaff, April 26. Mr. C. B. King, Chmn, Northern Arizona Music Contest, Arizona State Teachers College, Flagstaff, Ariz.

Northern California — Sacramento, April 26. Band. Mr. T. H. Wills, President, Northern California Bandmasters' Assn., c/o P. O. Box 798, Sacramento, Calif.

Eastern Colorado — Denver, May 7-9. Mr. John C. Kendel, Director of Music Public Schools, Administration Building, 414 Fourteenth Street, Denver, Colo.

Western Colorado — Grand Junction, April 25-26. Band. Mr. W. N. Wood, Sec'y, Chamber of Commerce, Grand Junction, Colo.

Florida — Clearwater, April 4. Band. Mrs. Browne, Greaton Cole, Chmn, Public School Music, Fla. Federation of Music Clubs, 803 Tusawilla St., Ocala, Fla. Orchestra. Tampa, March 28-29. Mr. Oliver A. Seaver, Sec'y, Fla. High School Music Festival, Box 1052, Tampa, Fla.

Idaho — Boise, April 25-26. Mr. Donald E. Baum, Sec'y-Treas., Idaho State Musical Activities Assn., Box 511, Boise, Idaho.

Illinois — Urbana, March 21. Band. Mr. Paul E. Morrison, Pres., Ill. School Band Assn., Quincy High School, Quincy, Ill. Orchestra. Mr. Neil A. Kjos, Room 12, Band Building, University of Illinois, Urbana, Ill.

Indiana — Place as yet unannounced. May 2-3. Mr. Adam P. Lesinsky, Hammond High School, Hammond, Ind.

Iowa — Iowa City, May 1-3. Prof. E. H. Wilcox, Dept. of Music, State University of Iowa, Iowa City, Iowa.

Kansas — Emporia, May 1-2. Mr. Frank A. Beach, Director of Music, State Teachers College, Emporia, Kans.

Kentucky — Lexington, April 12. Mr. Louis Clifton, Asst. Director University Extension, Univ. of Kentucky, Lexington, Ky.

Michigan — Ann Arbor, May 2-3. Miss Ada Bicking, State Director of Music Education, Dept. of Public Instruction, Lansing, Mich.

Michigan Upper Peninsula — Iron Mountain, May 9-10. Mr. Arthur M. Reppe, Department of Music, High School, Iron Mountain, Mich.

Mississippi — Jackson, April 26. Band. Mr. G. H. Mackie, Chmn, School Band Contest Committee, Mississippi Education Assn., Raymond, Miss.

Missouri — Columbia, May 1-2. Mr. James T. Quarles, Dean, School of Fine Arts, University of Missouri, Columbia, Missouri.

Montana — Great Falls, April 23-26. Miss Thelma J. Heaton, Music Supervisor, Public Schools, Great Falls, Montana.

Nebraska — Hastings, May 2-3. Mrs. Carol M. Pitts, Director of Music, Central High School, Omaha, Nebraska.

New Jersey — New Brunswick, May 2-3. Mr. John H. Jaquish, Director of Instrumental Music, Public Schools, Atlantic City, N. J.

New Mexico — Las Vegas, April 4-5. Mr. L. Parker, Director, Dept. of Extension, New Mexico Normal University, Las Vegas, N. M.

New York — Syracuse, May 10. Mr. Harold L. Butler, Dean, College of Fine Arts, Syracuse University, Syracuse, N. Y.

North Carolina — Greensboro, April 24-25. Dr. Wade R. Brown, Dean, School of Music, N. C. College for Women, Greensboro, N. C.

North Dakota — Grand Forks, May 14-17. Mr. John E. Howard, Dir. of Univ. Band, University of North Dakota, Grand Forks, N. D.

Ohio — Oberlin, April 24-25. Band. Mr. P. F. McCormick, West Technical High School, Cleveland, O. Orchestra. Mr. Arthur L. Williams, Conservatory of Music, Oberlin College, Oberlin, Ohio.

Oklahoma — Stillwater, May 8-10. Mr. Boh. Makovsky, Head of Music Dept., Okla. Agricultural & Mechanical College, Stillwater, Okla.

Oregon — Corvallis, April 12. Capt. H. L. Beard, Director, R. O. T. C. Band, Oregon State College, Corvallis, Oregon.

Pennsylvania — Philadelphia, May 10. Mr. Will Earhart, Director of Music, Public Schools, Administration Bldg., Bellefield Ave. at Forbes, Pittsburgh, Pa.

South Carolina — Rock Hill, April 11-12. Mr. Walter

B. Roberts, Director of Music, Winthrop College, Rock Hill, S. C.

South Dakota — Vermillion, May 8-9. Mr. W. R. Colton, Dean, College of Music, University of South Dakota, Vermillion, S. D.

Eastern Texas — Port Arthur, May 12-13. Band. Mr. O. L. Lantz, Port Arthur, Texas.

Texas — Abilene, April 30-May 3. Orchestra. Mrs. Leila Johnson, Coleman, Texas.

Texas Panhandle — Amarillo, April 16-18. Mr. Oscar Wise, Senior High School, Amarillo, Texas.

Utah — Salt Lake City. Date as yet unannounced. Mr. J. M. Adamson, Extension Division, University of Utah, Salt Lake City, Utah.

Virginia — Contest tentative. Mr. G. Albert Johnson, Director of Music, Virginia Polytechnic Institute, Blacksburg, Va.

West Virginia — Date and place as yet unannounced. Mr. J. Henry Francis, Director of Music Education, Public Schools, Charleston, W. Va.

Western Washington — Kent, April 26. Mr. Louis G. Werson, Music Supervisor, Aberdeen High School, Aberdeen, Wash.

Wisconsin — Milwaukee, May 8-10. Mr. H. C. Wegner, Sec'y-Treas., Wisconsin School Band Assn., Wapun, Wis.

KEEPING POSTED

Continued from page 3

lines include trumpets, cornets, clarinets (both ebonite and metal), flutes and piccolos (metal with silver finish), trombones, saxophones, single French horns (piston valve type), altos, baritone, basses, and sousaphones.

THE Fillmore Music House, 528 Elm St., Cincinnati, O., recently issued *The Fillmore Beginners' Band Book and The Fillmore Transition Band Book*, the first by James M. Fulton, and the second by Leon V. Metcalf. These two extremely useful works will be reviewed elsewhere in the magazine in an early issue.

H. A. WEYMANN & SON, INC., Tenth Street at Filbert, Philadelphia, Pa., conduct an Educational Service Department devoted to school band and orchestra equipment. An interesting circular has been prepared, outlining their special propositions to school organizations, which they will be glad to mail to those interested.

THIS desk has recently been in receipt from the publisher, Albert Shutt, Topeka, Kans., of a new patriotic song, *Allegiance*, written by Mr. Shutt, himself. In addition to the vocal edition, a piano solo is on the market, and an arrangement, by C. M. Frangkiser, for full band has been made and will be released shortly. According to Mr. Shutt, the song is being very favorably received and numerous band leaders have signified their intention of using it when the band arrangement is out.

THE Duplex Manufacturing Company, 2815-17 Henrietta St., St. Louis, Mo., have issued a circular on their new duplex *Spirit of St. Louis Model* snare drum, in which is claimed for this instrument marked improvement in tone—this being "sharp, crisp, snappy"—a quick response, no overtones, and tremendous volume. The circular goes into detail as to how these things have been accomplished. The drum is an all metal, separate tension instrument. A post-card sent to The Duplex Manufacturing Company, requesting the circular referred to, will receive prompt attention.

JOE REINING, Chicago, Ill., has written and published a tenor banjo manual with the studies in both actual and universal notation. The author takes pains to point out that his book is not a self-instructor—but that when the student has finished the course under a competent teacher he should be in the position to function professionally, either as an orchestral banjoist or soloist. All chords are presented in three forms—as written for the piano, as written and fingered in banjo music (universal notation), and as fingered and played when taken from piano music, with the top note the melody note.

THE new catalog of Ludwig Banjos, issued by Ludwig & Ludwig, 1611-27 North Lincoln St., Chicago, Ill., carries the slogan, "When You Pick a Banjo, Pick a Ludwig", which is a rather smooth play on words, if you ask our opinion. However, Ludwig & Ludwig assure us that no matter how smooth their play on words, play on a Ludwig banjo is still smoother. Ha! We are patient, but there are limits, Oswald, there — are — limits! To retire with proper dignity from the field of persiflage, we mention the fact that the new Ludwig catalog is full of interesting things for prospective banjo purchasers, and recommend that such write to Ludwig & Ludwig, Dept. 59-B, at the above address, and have a look-see for themselves.

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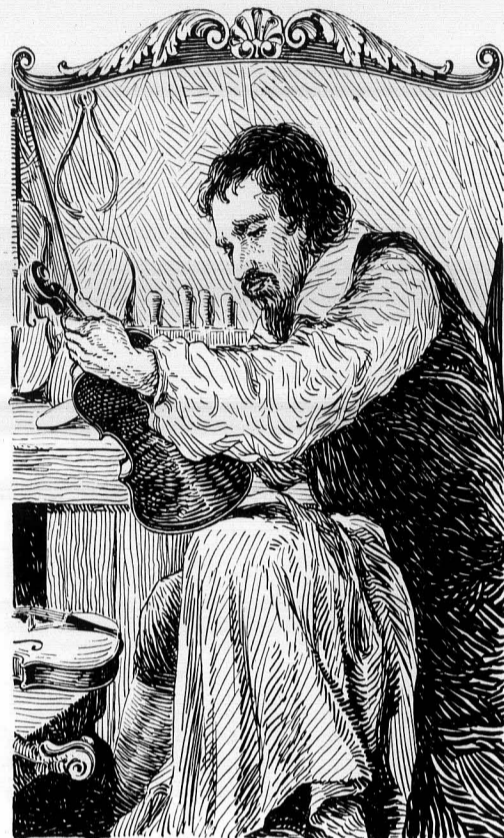
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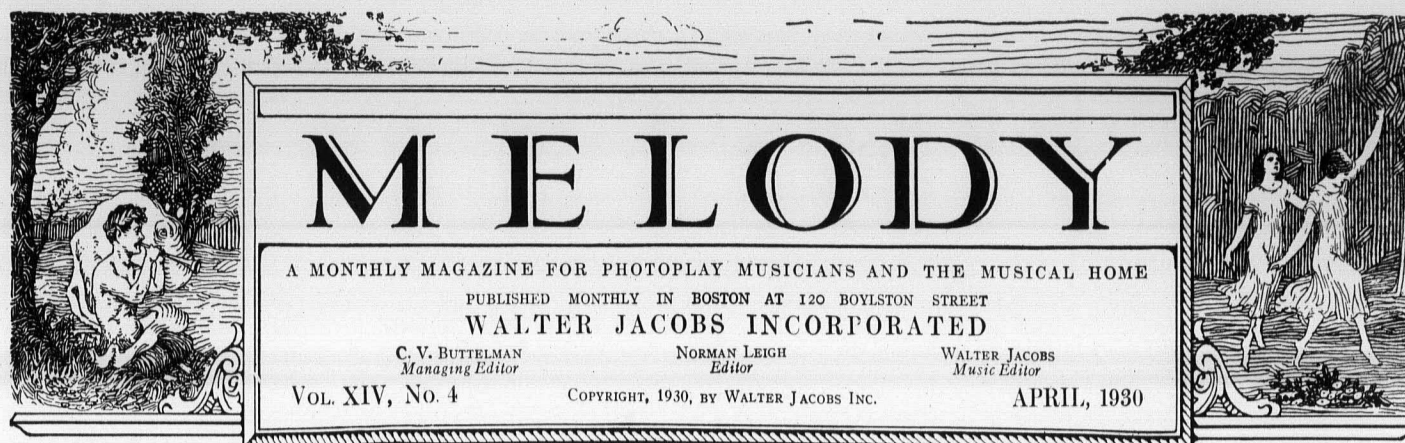
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Serioso Ma Poco Leggiermente

AND now we are told that opera is losing its hold on the public — not alone in this country where at no time was the grasp very secure, but in Italy itself, that spawning ground of tenori, soprani, baritoni, and bassi; that incubator of the operatic tradition, where opera for years has been the most important phase of the national theatre. Ah, well, we wipe the rheum from bleared and ancient optics and once more accept the stern fact that our palsied frame is tottering through an alien world. It is time we were gathered to our fathers — quite time.

However, if we are willing to surrender the spirit, quietly and without kicking off the bedclothes, there are persons cast in sterner mold, whom present conditions, while they depress, yet, on the other hand, excite to ululation and violent gesture. For instance there is Signor Pietro Mascagni! The fiery composer of *Cavalleria*, while admitting that opera is *in extremis*, and announcing that he is through with composing, does not take the matter calmly — far from it! And he gives as reasons for present conditions the *World War*: "The cataclysm of the World War turned the interest of the people toward new things. The popularity of the opera disappeared with the older generation, while the new cares only for light music" . . . *Impresarios*: "It is clear that a composer of real music cannot get ahead without good publicity and a good impresario. I, personally, am sure that if I could find a good impresario I could recover my creative energies much more easily. But the continuous battle with publishers, impresari, and other people who are not looking for art or artistic creations, but only for money, gives no inspiration to the composer and robs him of all faith in the future" . . . and *Jazz*: "But 'jazz' has now invaded the field of radio. Its terrible voice excites the listeners and kills what little love for real music may have survived. Perhaps 'jazz' will win out and opera will be cut out, but I hope that the public's taste will soon recover from its indisposition" . . .

On this pious note we end our potpourri of Mascagni utterances, injecting a touch of humor into an otherwise serious matter by drawing attention to the fact that, in common with the French *entrepreneur*, the Italian *impresario* carries the double meaning, "undertaker." But perhaps under the circumstances the jest is too grim to be palatable.

Guido M. Gatti, of Milan, writing for the *New York Times*, sets forth a far different reason than any of the above for the parlous state in which opera now finds itself:

We do not find this so very surprising after all; we even find it natural that there should be a crisis in an artistic form in which nothing has been renewed and for which there has arisen no genius capable of infusing new life into it. We note the fact, without entering into its merits, if what is happening is good or bad for art; certainly, if we draw up a rapid balance of the opera production of the last years, we cannot blame the public if they are not satisfied and if they forsake a place where business and boredom seem to have acquired the absolute mastery. We give no names, as it would be useless; but why deny what everyone knows and sees at each season? Which is the opera that in these last few years — in Italy or out of Italy — has indicated a "revival" of the opera cycle, such as to give hope of a new blossoming in the near future? If we read the musical reviews of every country, we see that conditions are much the same everywhere and that the essence of the crisis is intrinsic and not occasional or local.

Giulio Gatti-Casazza, general director of the Metropolitan Opera Company, opines on second, and it would appear from a strictly business viewpoint infinitely better thought (he had previously been quoted as saying that opera and operatic performances were both in "a state of decline"), that opera is not headed for the mortuary chamber, but

only suffering from a temporary indisposition from which it will recover with renewed and full bodily vigor.

We, ourselves, are under the impression that what is the matter with opera is only a reflection of what is the matter with many other activities of life today. Elsewhere on this page we draw attention to something that appears to us as a vicious influence entering literature. Here, also, we can turn the searchlight on books, and show once again that in this field matters are happening analogous to the overturn in opera. We wonder if our readers realize the fact that it is a difficult thing today to procure sets of the standard authors that ten years ago were as plentiful as co-respondent blondes? An occasional Dickens, yes. But Thackeray, Scott, Dumas, Balzac, et al — No! People have neither the space to store, nor the inclination to read them, according to one book-seller. We might add "time" to "inclination", but we don't believe that. People still have time for the things they want to do, regardless of all asseverations to the contrary. One thing, apparently, they do not want to do is to allow themselves to be bored, and it would appear that the standard operas and authors bore our moderns intensely.

Whether this is the fault of the moderns or the aforementioned authors and operatic works is a debatable point. We are inclined to advance, as our opinion, that the world is showing an increasing tendency to put less strain on its cerebrum during moments of relaxation, and to rely on the exercise of emotions to furnish it a kick in life. Unfortunately, these emotions have been subjected to such rude handling during the past decade or so, that it is necessary to apply the boot to them with increased violence and more frequent recurrence in order that a pleasantly continuous titillation be maintained. Opera (in its present form) and the standard authors are incapable of this trip-hammer action on the nerve centers of a blasé public; they are too dilute in their emotional appeal. Both need a sustained attention, and sustained attention calls for much more than mere wallowing in a sensory bath — the intellect is called into play. Our moderns, as above mentioned, dislike to exercise their "little grey cells" outside of business hours.

The truth of the matter is that we are becoming mentally lazy — so lazy in fact that the time may come when we will entirely cease to think, and confine ourselves to feeling. Unfortunately one cannot stop thinking without detriment to the sensory faculties. Consider the oyster! You ask, "What then?" Don't bother us with questions that by no flight of the imagination can be expected to hold the slightest personal interest for us. When your "then" arrives, we, ourselves, will have long since lost all feeling!

— N. L.

PROBABLY no one needs to be reminded of the vast work undertaken and accomplished by the National Bureau for the Advancement of Music, in conjunction with the Committee on Instrumental Affairs of the Music Supervisors National Conference, in the matter of school band and orchestra contests. And yet, at this time, we feel that some recognition should be given on this page to a splendid record of achievement.

It was in 1924 that the first state band contests were organized, with only five states participating. In 1929 the number had increased to thirty-eight, while this year is expected to witness the inclusion of nearly all the states of the Union. A remarkable growth for six years! As with the state contests, so it is with the national, the first of which was held at Postoria, Ohio, in 1926, with thirteen bands, from ten states, competing. In 1929, at Denver,

this total was swollen to twenty-six organizations from fourteen states (about 1700 players), the pick of some 650 bands that had taken part in preceding state contests.

It is within the states themselves, however, that the growth of the contest idea has been the most outstanding. For instance, Illinois had only seven entries in 1924, and ninety-five to her credit in 1929. In this latter year, to quote at random, Iowa had sixty-one entries; Northern California, fifty-nine; Wisconsin, fifty-one; and Indiana, forty-three.

The development in orchestra contests has been equally impressive. 1928 was the first year in which the Bureau cooperated in state school orchestra contests, and today this feature has been established in thirty states.

This work has been of the utmost significance in focussing public attention on the importance of music in the schools, and its value cannot be overestimated. It has brought home a realization that a school's music activities are of far more importance than they were formerly felt to be, and it is because of the publicity developed by contests that funds with which to carry on increasingly ambitious instrumental music programs in the schools have been forthcoming.

Since 1924 the National Bureau and Mr. C. M. Tremaine, hand in hand with the Committee on Instrumental Affairs of the Music Supervisors National Conference (of which Mr. Tremaine is chairman), have worked unceasingly in the furtherance of this matter. It is pleasant to acknowledge the debt owed by educational music to the gentlemen and organizations involved.

— N. L.

THERE is a curious analogy between the point brought out by Mr. Zahl in his article, *And Then Reproduce — What?*, which appears in this issue, and wherein is brought forward the pertinent thought that if the present situation involving musicians is brought to its logical issue as seen by sound enthusiasts, there will be no musical hams of prime quality to smoke, and the situation rearing its Medusa-like head in the book industry. We refer to the increasing number and influence of the clubs, associations, guilds, or whatnots, which, for a stipulated yearly sum, furnish to members handpicked titles selected by committees who are supposed to know better than the members themselves what the latter should read.

To say that these pool-halls of literary taste are a thorn in the flesh of book-sellers is so far understating the case that to do so makes one almost liable to the charge of levity. However, having troubles of our own, we leave the book-sellers to the full and undisturbed enjoyment of theirs. It is not the commercial aspect of the case that interests us, but rather the effect, similar in its operation to that feared by Mr. Zahl in the case of music, on the publication programs of book publishers, and the consequences of this on the matter of authorship, if table d'hôte book buying attain its ultimate and logical flowering.

Should the book reading of a nation eventually come under the control of comparatively few hands, and should everybody read each month the same half-dozen or so books (thus immeasurably limiting the number of titles issued), where is one going to find the authors to write these books? Because, parallel to the argument presented by Mr. Zahl, by the law of averages, out of thousands of perfectly vile writers raising callouses on their finger tips, a hundred capable craftsmen emerge, and from this hundred of uninspired technicians, possibly twenty-five of high talent, and from this twenty-five men of promise, one Joseph Conrad! But the thousands of little ink-grubbers

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Then Reproduce--What?

By WESLEY H. ZAHL

Both sides in the burning question of "Sound vs. Musicians" are given their innings below. Mr. Zahl presents it as his opinion that canned music holds the same position in the theatre that a chromo would in an art exhibit. His anonymous opponent holds that the minions of old Dame Science, of which he is one, have yet to show the best that's in 'em as regards this matter, and that when they do — oh, lord!

GUESS I'm a die-hard. And I guess when the editor sees the ms. of this article, he'll simply shoot it back to me with a gentle note of disillusionment politely stating that all swan songs concerning the inferiority of desiccated music to the real stuff have been sung, and that in view of the present status of things it might be well for me to put a permanent damper on this string, which, though it be among those of antiquity, I insist harping upon.

Well, gentle reader (roughnecks also, if there be those among you), I promise that this is my final groan on the subject, and if you will but be indulgent for the moment, I'll bother you with no further similar lucubrations. Yet, lest I offend some fully compromised soul to whom mechanical music has become an artistic staple of satisfactory and established quality, and concerning which any further discussion from my point of view would savor of moth-eaten polemics, I wish to remind you that it is your privilege (using the words that Chaucer wrote preliminary to his *Miller's Tale*, which those who have read it will agree is one of questionable moral rectitude) to "Turne over the leaf" and spend your reading time with more interesting contributions to this issue.

I Am Taken to Task

Last October, this magazine published an article, which I had the honor of composing, entitled "Talkies: or a Manager's Dream." My prognostications as given in that article have not since been consummately fulfilled; nor, on the other hand, has the side therein defended, as far as I can see, noticeably lost ground. However, the battle is being furiously fought between The American Federation of Musicians, who are advertising away and disseminating propaganda with pathetic appeals to the artistic sense of the nation, and any number of sound technicians who are feverishly engaged in acoustical research. To say the least, the situation is interesting.

My immediate reason for this article is a letter that I recently received in answer to my October article from a physicist doing research in one of our mid-western state universities. I have permission to quote his letter for publication, with my comments, so here it is in full:

MY DEAR MR. ZAHL:

Your article in the October issue of THE JACOBS MUSIC MAGAZINES was sadly misnamed. It should have been named "A Dream by the Author" rather than "Talkies: or a Manager's Dream." Why? I'll tell you.

Freud tells us that a dream often represents but a suppressed desire. To me your article is just that: a desire, suppressed to the extent that you will admit it only in innuendoes, for the return of a situation favorable to you musicians which now exists only in memories of "the good old days." You are simply playing Pollyanna in an attempt to humor a horde of players thrown out of work by the latest onslaught of science, the talking movie.

You claim that machine-made theatre music is but a novelty enjoying temporary popularity, that reproduction "à la talkies" is terrible, and that machines cannot compete

with men in producing art. I contest every one of those points.

In answer to the first I need but steal a little of your own dynamite. You cite the phonograph and radio as exhibit "A", claiming that with their respective advents the mediocre musician was supposedly doomed but really came back in each case stronger than ever. That is correct, Mr. Zahl, but you doubtless realize that though sufficient time has passed for the passing of all novelty connected with the aforementioned devices, no home is complete without them. Has the novelty worn off, I ask you? And will anything different happen in the case of talkies?

Now what about this terrible reproduction found in many theatres? Science, during the last decades, has assumed a new attitude towards sound as a special study. For many years that branch of physics known as acoustics was left, so to speak, quite alone. Physicists were content to let it go with the works of Helmholtz and Lord Rayleigh. However, with the present practical need for acoustical knowledge, progress in this field is rapidly gaining momentum. Scattered from coast to coast, hundreds of highly trained men are untiringly at work in intellectual sweatshops of research, striving to correct the faults that musical critics find with reproduction in its present stage of development. And this work is not going on without results. Even now I would dare say that most unfavorable opinions on sound pictures are based on hearings made in theatres where the managers are afraid to introduce the latest equipment lest the improvements of tomorrow render newly-purchased equipment obsolete. They are waiting for the finished product — which will never come. A Ford ten years ago was a good car then.

The physicist is working towards a definite goal. He can now photograph the violin music of Kreisler or even the more complex tone picture of a great symphony orchestra's playing. An elaborate Fourier analysis of these pictures makes the music a matter of mathematics, the problem thus being at present simply to obtain mathematically equivalent reproduction as a means to absolute perfection.

I prophesy that the time will come when the public will prefer without a scruple to take its music canned, as it were, on film or record. This you say will never happen because man-made art cannot be equaled by machines, to say nothing about being bettered. You speak of great paintings as a parallel instance, and state that prints of masterpieces are held in disdain by connoisseurs. But suppose that science should be able to reproduce those paintings so that the most astute critic could not tell the reproduction from the original masterpiece. In that case you can give no real reason for preferring one to the other.

Science has already succeeded in making the artificial indistinguishable from the real. For instance, the synthetic ruby. It is practically impossible to tell a synthetic ruby, carefully built up, from the real gem. The scientist may similarly construct diamonds. However, the laboratory product has not yet been built in sufficient size to make the process dangerous to the present diamond market. The artificial diamond might be said to be in the same stage of development as the talkie — both have a long way to go to perfection. That is something to be happy over though, for if the present talkie represents that mechanical device only in its infancy, what wonders may we yet expect!

When sound reproduction reaches a stage of perfection where there is no distinguishing between the original and the reproduction, the public will show no preference whatever to flesh and blood. Orchestra pits have for years been provided to conceal the persons and gesticulations of musicians — the public doesn't want to see them, they want music, and how they get it is immaterial.

While I am talking of the future, I might say that the scientist will not stop at perfect reproduction. Artificially reproduced, the music of a large orchestra has for its sound source not an entire stage front but rather just a point. For sounds coming from a single point, auditoriums can be designed well nigh acoustically perfect. In one of the acoustically perfect auditoriums of the future, suppose that auxiliary speakers should be arranged so as to maintain equal volume throughout the auditorium. Then let a

picture of an orchestra be projected from two synchronized machines, giving a three dimension illusion. Then the synchronized orchestra music may be heard in proper tonal blend in every seat in the house. The front rows will hear more of the ensemble than just the violin sections, and all seats will be equally desirable, at least as far as the music is concerned. No one will care whether Frederick Stock is there in person or in shadow. And not just those who have the best seats will hear the concert to advantage.

Science will even create the artist. (Please suppress your laughter and think how your grandfather would have guffawed you down, had you twenty years ago seriously prophesied the radio.) For instance, by means of electrical sound filters, to remove undesirable cacophony from the original, the champion hog caller of Nebraska, though his voice might uncannily suggest a fog horn on a harbor tug if heard first hand, might be made to equal Chaliapin as a vocal artist. I must stop this ranting somewhere, so I'll do it now before I get on the subject of what science will do to musical comedy. I might find it hard to convince anybody that dancing choruses should not remain as is, for, to many, if the little blonde on the end were but a shadow — well, I said I would stop here.

Let me say in closing, however, that we men of science, even though we may loom as the Nemesis of music and musicians, are not non-human nor insensible to your art. We love it next best, collectively, I believe, to you who make it, and you will find many of us to be amateurs of no mean degree of accomplishment. Music is a part of the soul of man, and its power, to which we are all susceptible, is that of a great river flowing to the sea. Its natural course may be temporarily dammed and its waters diverted, but those who are creating the havoc are simply redirecting the flood into channels of greater and wider usefulness to man. Science is in truth doing no damage to music. The talking film will bring out latent artistic possibilities heretofore unthought of. But you fellows will have to readjust to what can be called nothing less than progress.

Very sincerely yours,
J—E—

In Rebuttal

Laying all feeling for a cause aside, I can see nothing wrong with the general attitude expressed in the quoted letter. The scientist is doubtless honest in his professed altruistic motives, and we undoubtedly owe him a hearing when he speaks. The comforts of modern life are an immediate practical result of his research, and we are therefore under direct obligation to him for much, even though we may, in certain instances, resent his innovations. And though there are many who bemoan the artificiality of modern living, I do not doubt that there are few who would not pray for the return of their Fords, radios, and vacuum cleaners, should they be suddenly taken away.

Personally, I thank the gods for all the great gifts given to man through the eruditeness of Science's myrmidons, but I must restrain my pæans of gratitude when it comes to the matter of substitutes. I admire the scientist's originality in perfecting devices that are distinct contributions to the comfort of living. But when it comes to trying to pass off a mechanical imitation that is inferior to the real thing and that has a fair chance of remaining so, and when there is no decided advantage in the imitation, either in the matter of economy or intrinsic worth, I cannot, at times, help doubting the scientist's seriousness of purpose, nor wondering at the gullibility of a public who will

pay and pay for imitations when it may have the real thing for the same price. Why will not science devote its research energy, or at least that portion which it is, may I say, wasting on reproduction of an artistic commodity that in its present highly perfected form is a credit to civilization and as inexpensive a luxury as there is to be had, as far as the fine arts are concerned, to the development of devices which, when perfected, might be positive contributions to the physical comfort or the intellectual enlightenment of man?

I am casting no aspersions upon the radio. That device is not to be classed with those devices that reproduce sound for entertain-

ment in a theatre. The radio is not a substitute for anything. It is a highly original device that enables a performer to have an audience in which are included thousands who would otherwise be isolated from the world of art and affairs. But, may I repeat it, it is no substitute — I know of few people who would listen to a radio when it would be within their power to witness and hear the actual performance.

What I have said of the radio is also true of the phonograph. Neither of these two devices is a substitute. They simply are second choices to the real thing — that is, better than nothing. They are valuable machines, and we thank you boys of the laboratory for them.

But coming back to the case of the theatre, where musicians and real music are shown the gate, and phonograph records of what the ousted unfortunates alone can make are glorified as *progress*, I must confess that I am not among the enlightened. To me, there is no better taste shown in such substitution than would be displayed in refusing to eat butter when oleomargarine were obtainable, or in throwing away Persian rugs for the comforts of linoleum floor covering, or in selling to the junk collector originals of famous Dutch genres and purchasing snapshots of windmills and burghers printed on glossy paper.

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More About Old Fiddles

[A letter in answer, and supplementary, to Mr. Sprissler's "Fiddle Fads and Fiddle Fancies". By one well qualified to write on the subject.]

THE following letter has been received from one of the most prominent violin makers of Boston — Mr. John A. Gould. Mr. Gould was born in 1860 at Windermere, Westmoreland County, England, and as a young man entered the shop of W. F. Archer, where he learned his trade. Coming to Canada in 1883, he exhibited at the Hamilton (Ontario) Industrial Exposition (1884), receiving the first diploma ever awarded in Canada for violin making. He came to Boston in 1885 and four years later opened his shop where he is still to be found, with his three sons, two of whom are practical violin makers.

It is interesting to note that it was in New England the American violin saw birth, and it appears peculiarly fitting that this discussion, the outcome of Alfred Sprissler's article, *Fiddle Fads and Fiddle Fancies*, in the November and December issues of THE JACOBS MUSIC MAGAZINES, should have inaugurated in a New England publication. Mr. Gould's letter throws some interesting sidelights on the matter of old violins versus new.

TO THE EDITOR
JACOBS' MUSIC MAGAZINES

I was much interested in the article by Mr. Sprissler, *Fiddle Fads and Fiddle Fancies*, in the November and December issues of THE JACOBS MUSIC MAGAZINES. In most respects it is the best and truest setting forth of the subject that I ever read, and its perusal was a positive relief from the rapid nonsense that perennially is presented as information in many of the current journals devoted to the violin and kindred instruments. There are, notwithstanding, a few points that do not quite state the case as it appears to the great majority of the makers and repairers of the violin today.

Many of the old violins, as Mr. Sprissler states, are very poor instruments, and many more are "perfectly vile". Nearly all of them are without any regular graduation, a matter that in the violins of every good modern maker is an operation very carefully carried out, and unquestionably one of the important elements in the production of tone.

I have, during the fifty years or more that I have worked at violin making, had a number of authentic Strads come in for repair, not one of which was graduated like the others; in fact, it was hard to see that there was any particular system in use at all. The same can be said of the Amatis and specimens of the Guarnerius families. The outward appearance of these violins was beautiful, and their refinement would have prevented any workman of intelligence proposing to "put them in the fire"; but had they been left as their makers fashioned them, no violin player would be able to use them today. Whatever excellence of tone these old violins possess is due to the skillful arrangement of their parts by the modern violin repairer, who strengthens them by patching thin places and adding heavier bass bars of new wood, thereby providing the strength and resistance necessary for the production of power and brilliance of tone. Even under the best handling, at times it is not possible to produce desired results; but when it is, the old maker is given all the credit.

The points I desire to emphasize are that the intelligent modern violin repairer can, and does, many a time make good-toned instruments out of bad old violins, and that, moreover, a very large percentage of his work consists in doing this very thing. The resultant tone is not that of Stradivarius, or Amati, or Guarnerius, at all, but of the workman who did the repairing and building up, whose name might be "William Jones", which, for purposes of advertising, unfortunately, is not so stylish or foreign as "Antonius Stradivarius".

My strongest objection to Mr. Sprissler's article is centered on the fact that it seems to convey the impression



MR. JOHN A. GOULD
This portrait, by our staff photographer, was made in the shop of Mr. Gould, on his seventieth birthday.

that repairers are a lot of "dubs" whose work consists principally of unskillful tinkering, for which unreasonable prices are charged. But, in truth, it is not the repairer who is mainly responsible for the abuses in the old fiddle business, though, the Lord knows, some of them are bad enough, and he finds it difficult, sometimes, to get ordinary mechanics' wages out of his work. His world is no paradise, for most of the customers who come in think that they must look out for him. He has no obsequious clerk, and no black velvet pads on his showcases, and so far as going into ecstasy over some ancient gimcrack, more often than not his attitude is that of the old German to whom Mr. Sprissler makes reference: "Pud id in de fire."

A violin seldom shows anything much in its appearance for the amount of time that has to be spent upon it in repairing, and often, after it is done and paid for, hours are consumed in post shifting, bridge altering, etc., to perfectly satisfy the player, for all of which no charge is made. Give a man a heap of lumber, an axe, saw, and hammer, and he can make a big showing in a day, building a hen-house; but give a violin repairer a really fine specimen of a violin whose edges are gone or whose top is smashed, and consider that the replacements have to be matched in grain of wood, and so joined or shaped as to have the work be almost if not quite imperceptible, and one can realize that there is not a great deal to show for the hours spent, and that there

can be no comparison either in quality or quantity between the labor of the former and that of the latter.

I have never yet met a violin repairer who grew wealthy at his profession, but there is a certain type of dealer who never faces poverty. All the same, an intelligent violin maker knows more about the fundamentals of violins than most of these chaps ever can learn. It is not the violin repairer or the average dealer whom the buyer of old violins should greatly fear; it is the unscrupulous dealer who buys cheaply anything and everything old, and after extensive repairing and alteration (by skilled repairers who are unknown) sells the resultant product at immense prices.

Some fellow floats in from nobody knows where — somewhere foreign — with a lot of fiddles, and, as one lady told me, "a most charming manner." The fiddles bear the labels of almost every known, and some unknown, makers of Italy, and for some inexplicable reason the whole of the violin fraternity immediately rushes after him like the children at the call of the Pied Piper of Hamelin, and pay out their good United States currency for quite dubious wares — and the funny part of it is, they never question any statement made, or anything he tells them.

One of the sensational foreign advertisers came into our shop, one morning several years ago, with three violins. He said his trip to the States had been most successful, and that he had a few odds and ends he would like to unload before returning. He showed us the violins he had with him, the prices of which varied from one hundred to three hundred dollars. They were just such wrecks as Mr. Sprissler has described, and it would scarcely be possible to say what was their origin, though they were all duly labelled. Not one of them was worth more than twenty-five dollars. I looked them over and said that we could never sell such rubbish, whereupon the dealer remarked that there was a demand for old fiddles, and he could not see why we could not dispose of them as well as anybody. I said that the whole thing was too absurd for us to consider, both as to price and labels, and that I was sure he knew that nine-tenths of violins such as these were outside the scope of intelligent consideration between dealers. He then remarked that he "came in to sell violins, not to argue the academic side of the question", in which he was not interested. "Violin players demand old fiddles, and I am here to supply them", he said. Which would appear to cover the ground pretty well.

Some attention is due the matter of guarantees. A few years ago we had an experience in this respect worth relating. We had a violin left with us on sale that had been bought from a prominent French dealer. In its case were the original bills, and a certificate of guarantee, signed by this gentleman, specifying with great particularity each part of the instrument, and stating that it was made by Andreas Guarnerius of Cremona. It was bought by an old customer of ours, a professional violinist, who some years later arranged to study with Ysaye during the summer. He arrived in Paris somewhat in advance of his time. As the violin had been affected by the atmosphere, and as he wished to have it in the best condition, he naturally took it for adjustment to the place where it was bought. Upon his calling for the instrument, the dealer (or luthier) remarked that he should think, under the circumstances of the gentleman's intention to study with Ysaye, that he would like to have a creditable instrument. Our customer at once asked: "Don't you think this one creditable?" The expert began to find fault, saying that the scroll was not genuine, that it was patched up, that the varnish had been retouched, and that it was a doubtful specimen. The owner then said: "Your opinion of this violin seems to have altered a lot in twelve years!" "Why

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Ordering Your 1930 Chrysalis

By L. G. del CASTILLO

Mr. del Castillo is nothing if not an optimist, and this month he points out the various angles of blessedness presented by cabotinism, the moneyed aristocracy, and canned music. There will be many readers who will disagree with his statement that the rich have a deeper appreciation of the arts than the middle or poorer classes. However, that is his own look-out. We didn't say it!

LEOPOLD STOKOWSKI, the Philadelphia Pepper-Pot, continues to be the musical cut-up amongst orchestral conductors. It is always a little hard to say in just what proportions a successful concert artist must be a musician and a vaudeville performer. Certainly, there is nothing spectacular about Rachmaninoff, Hoffman, or Kreisler. Whether De Pachmann ever appreciably increased his audiences by fretting about the piano stool and mumbling causeries on his yesterday's taxi-cab mishap is problematical. Stokowski is a genius with the baton, and would be no less so if he quit telling his audiences when to breathe and his musicians what *dummkopfs* they were.

In Philadelphia they idolize him. I think it's in spite of the antics, not at all because of them. If the audience began to hear blue notes or ragged attacks, he could stand on his ear and conduct with his big toe, and he would still have to put his name in the "Situations Wanted" column of the *Ledger* for next season. His last official act in January before he left for a vacation and turned the orchestra over to Gabrielowitsch was to inform the audience that applause was a pretty poor way of expressing appreciation. So far as I know he didn't have any substitute to offer. Maybe he likes the vodvil gag of throwing pennies. The more one thinks it over, the more the whole thing sounds like a hint. Of course not with pennies—maybe with rubber checks. With Stokowski's salary bigger than the President's, the matter sounds a little fantastic, but then, so is Stokowski.

Right Here in Beantown—

Up here, way down East in Boston, we have a gentleman, an orchestra leader, by the name of Koussevitzky, who in time will come to be heard of outside his home town. He is a showman supreme, but it must also be noted that he is a darn good conductor. He puts together programs that stir people up one way or another, and then he manages to play them in a way that keeps them more or less at boiling point. He also plays the dog-house, though not while conducting, à la Ethel Leggins. Now the point is, if you haven't lost track entirely, that—doggone if I haven't forgotten what the point was going to be!

Well, we'll make another point. Without getting to the talking stage or fighting with the audience, he has his quiet little tricks too. Watching a Boston Symphony show makes it evident that the program is being played the way it was rehearsed, rather than the way it is conducted. Item: the trick of delaying the beat in slow broad passages. Item: the trick of not beating at all on occasional rhythmic passages. Item: the trick of indicating the phrase curve rather than the beat. The trick of growing very red in the face, while highly spectacular, can hardly be mentioned as an

item of affectation. And of course none of these tricks are at all illegitimate, and are more or less common to all so-called virtuoso conductors.

Incidentally, the phrase "virtuoso conductor" is in itself illuminating. If it means anything, it refers not so much to a conductor who turns out technically polished performances, as to one who produces dramatically arresting ones. In other words, the emphasis is as much on showmanship as it is on musicianship. Consider Walter Damrosch. It may seem treasonable to say it, now that the "Raddio" has made his name a household word, with a reputation almost as high as that of Amos and Andy, but Damrosch never was a great successful conductor in the sense that the fiery Dutchman Mengelberg is. Most of the great conductors have had striking platform personalities. The most damning thing musicians can say about a conductor is that he is a "time-beater", meaning, of course, that he is nothing more.

Del Sounds the "A" of Commerce

After all, to what degree can an average concert audience appreciate subtleties of interpretation? If audiences were limited to professional musicians, the pickings would be pretty slim. Looking at it from the business point of view, the absurdity of attempting to sell a product limited in its appeal to its makers is apparent. The best people to sell anything to are the ones who know the least about it, and if that is scrummy ethics, let's make the most of it. Salesmanship, of course, consists in dressing up an article so that it will look interesting, and what's more, if the whole truth must be told, so as to attract people enough to weaken their critical faculties.

Now this, consciously or unconsciously, is just what nine out of every ten public performers do. They let their hair grow long; they buy spats, cane, and slouch hat; they accumulate mannerisms and violent gestures; they violate the conservative conventions. As a matter of fact, these things are expected of artists, and the ones who are too honest, or too independent, to act as people want artists to act, are apt to be branded as an inferior or spurious product. And maybe they are. With the exception of a genius like Heifetz or Hayes, who through sheer wizardry of performance is able to ignore the lure of "artistic temperament", it may be that the less inspired performer is precisely as distinctive as his expressionism indicates. If he dresses and acts like a clerk, perhaps it is safe to say he will write or paint or play like a clerk.

Probably, in most cases, the assumed personality eventually is so firmly grafted on to the real, that no one, least of all the person himself, can tell where one leaves off and the other begins. I have watched this process of young musicians changing their characters, and, when the

caterpillar had finally turned to butterfly, I have been convinced that the original personality had become as obsolete as a cast-off chrysalis. A self-effacing musician has a little more chance than a self-effacing insurance agent, but not much. But if people nudge each other and say, "Look, isn't that queer-acting goof the great xylophone soloist, Slim Splinters?" why the chances are he always was a nut, or else that, with canny premeditation, he noisily got himself a nutty chrysalis to do his transformation scene in.

Rich Man, Poor Man—

It is probably a sheer waste of typewriter ribbon to demonstrate what is a self-evident fact. Everyone knows that all public performers thrive on publicity, and, obviously, the nuttier the performer, the better the chances of publicity. When this article was started on the first sheet, there was some thought of preaching musical idealism in the fair author's mind, but said mind seems to have descended to rank commercialism. However, it's a poor space writer who can't argue on either side, or both, and I purport to show, before I get through, that success lies in being true to one's ideals. Let's look, for the moment, at the possibilities for the music student.

Ever since music first became a profession, it has been heavily sponsored, subsidized, and patronized, by capital. This is good for the rich money-grubber, because it fosters his vanity, and at the same time cultivates his dormant esthetic sensibilities; and it is obviously good for the musician, because it nourishes his body, his pocket-book, and his ambition, all to onet. But it has its drawbacks. For one thing, it gives everybody toiling in the marts of trade, whether successful or not, a feeling of superiority over the poor artist who is in a business so precarious that he has to be helped by the money-grubbers. The fact that the obligation is by no means one-sided, that the artist is providing an element, the lack of which leaves a character incomplete, we need not go into here. The typical money-grubber, particularly the American specimen, won't believe it anyway. It is not mere chance, but a close association in meanings, that the noun, "patron", and the verb, "patronize", are similar.

However, all these donations to art help to bridge the gap between art and business. They interest the business man in art, and spread the gospel that it is essential to a well-rounded life. That is why the rich always have a deeper knowledge and appreciation of art than the middle classes, who in general do not realize that it should concern them at all. Throughout history, we always find the rich interesting themselves in art, and the middle- and lower-classes contenting themselves with cheap substitutes—cheap books, cheap pictures, and cheap music. And by "substitutes" I mean just that; the dime novel instead of the classic

literature, the limerick instead of the sonnet, the popular song instead of the sonata, the comic strip instead of the oil painting.

It is not until we approach the twentieth century that we find modern science and modern industry showing a way out with the inexpensive reproduction—the lithograph of the painting, the casting of the sculpture, and the recording of the greatest music. And, of course, finally the radio and talking screen presentations with their tremendous cultural possibilities, as yet only faintly realized. It is through industrial science and business enterprise that music bids fair to come into its own and pay its own way. How much this commercialization is going to hurt it as an art, no one can say. Certainly the greatest living composer, in my estimation at any rate, Richard Strauss, is no slouch of a business man.

The composer who starved to death in the garret is about to become a romantic hang-over of another day. The miraculous strides that

science is taking today in the electric recording and transmission of music make a promising future for the musician, not because it takes musicians to make it, but because this mechanical music is going to make the people as a whole music-conscious. Music-conscious of good music. Today, practically everyone who owns a radio set, well, let's say just "practically everyone," knows who Beethoven and Wagner are. I am not optimistic enough to say that they have yet reached the point where Beethoven's or Wagner's music means anything to them. It doesn't. They don't listen to radio programs. They just tune in on them. Nevertheless, the music is being gradually dinned into them by mere force of repetition, and before we get through we're a-gonna make 'em like it!

Musicians today prophesy screened operas in the future, and there seems to be no good reason why not. Although grand opera has always been a precarious gamble in this

country, generally needing substantial guarantors, there is a glamour about it that attracts most people who are musically-minded. With operatic stars, excerpts, and tabloids, on the radio, there is enough preliminary ballyhoo so that the pretentious productions of opera that only Hollywood could give should find a ready audience when the time comes.

But in any case, I hang to my main thesis that with music so literally in the air, a taste for it is being cultivated that cannot help having a universal effect. People will learn to like good music, and, being gregarious by nature, will dress up and go places to hear it. It is impossible to get onto this subject and ignore the wail that has gone up from the musicians whom canned music has put out of jobs. But it is just as impossible for me to ignore what I conceive to be the fact that in the long run this same canned music will prove to have been an ally for the musician, and not an enemy.

YOU CAN TAKE IT OR LEAVE IT

Our Own Publicity Corner

By Alfred Sprissler

Be Sure You're Right, and Then . . .

MR. ZEBULON FITTS has achieved an enviable reputation as a vocalist. He has gained many laurels in concert work, light opera, and bathtub singing, which latter has been his principal channel for interpreting his art. He has sung, with unexpected success, tenor and mixed-voice roles, occasionally doubling on the glockenspiel and the oboe di caccia, in all the favorite light operas and operettas. In the cast of the Allgemeine Arbeiterlieder-Kranz und Buchhandlungsdienerunterstützungsverein, the noted organization of Duck Hill, Miss., devoted to the perpetration and appreciation of the light operas of Herbert Spencer, Artemus Ward, and Jean Jacques Rousseau, he has gained enthusiastic although undeserved encomia, and has also appeared with other light opera companies in this city and others, notably Penns Neck, Titusville, Hopewell, and Mount Rose, in New Jersey, and in Bearoil, Wyoming, where his uncle is one of the leading borers in a peach orchard.

At the outset of his musical career, Mr. Fitts had no intention of becoming a musician. Candid critics aver he hasn't become one. His love of music, seconded only by his love of himself, led him into the musical career from which his friends can unhappily find no escape. Like many other vocalists who have achieved fame on the professional stage and in concert work, Mr. Fitts began his public singing in a church choir, which afforded him both practice and protection, owing to the sacred surroundings wherein he sang. This was before he began to study music seriously. His innate desire to express the music that was in him led him to accept the position of substitute tenor in a church choir. Mr. Fitts's progress in the musical world has followed in gradual steps, and not, as one might think, in fits and starts.

Zebulon Fitts's gradually awakened aspirations came with the development of his talent and the realization that he was a very good man. He began his studies by grounding himself thoroughly in piano, theory, and the Japanese wood-block, all by private tuition. He continued his studies at the Wargelburg College of Teratology at the University of Aquashicola, Pa., where he received his 100° in 1892 and his 212° in 1937. By this time Mr. Fitts was pretty hot, to use a vulgarism.

Then followed a season of concertizing in Abyssinia, and an extended tour with Old Doctor Howitt Tickle's Medicine Show through the New England States bordering the Gulf of Mexico. He next won a free scholarship upon the payment of 2478000 Brazilian to the famous school of transmigration at Diagonal, Iowa, where he studied under the great American vocalist and teacher, Madame Gras-Cochon. He then spent three years in Paris, Berlin, Stockholm, and Copenhagen. 'S' nough for one man.

Mr. Fitts has sung in eighty-four cities and towns in this country, and should he wish to continue his career it will be necessary to select eighty-four others.

The Critic Speaks to Music Lovers

AT last week's concert of the Titusville Symphony Orchestra, under the distinguished baton of Dr. Zigmunt von Schnaubelwopski, the large and extremely attentive

audience was treated to as fine an exhibition of viola playing as it has ever been my pleasure to hear, in a career of critic, musician, stage-hand, and chiropractor, of some fifty odd years. The exquisite interpretation of the viola part, always intricate and involved, in the overture to *Tannhäuser*, was admirably played by Selim Zaid ibn McArde, the famous Arabian violist from Belfast, who is one of the outstanding players of the instrument.

The viola at one time was the refuge of incapacitated violinists, and its place in the orchestra was the uninspiring and prosaic one of furnishing the "inside parts", or harmony. Sylvester Chulck, a Bohemian violist of the eighteenth century, whose real name was Radomir Drn, was the first man to attempt to play a solo upon it. Chulck was afterwards guillotined during the Reign of Terror.

There were, in the early days of the orchestra, herculean attempts to get the viola from its ignominious position as orchestral drudge. A composer, whose name escapes us at the moment, used violas in place of violins in one of his operas, the name of which we are unable to recall. A well-known musician, who was listening to the work, is alleged to have cried out, "Un louis pour une chanterelle!" The meaning of this phrase becomes clear when one remembers that Louis XVI was reigning at the time, and *chanterelle* means a type of small umbrella, easily lost at football games.

Various experiments have been performed in regard to the size of violas. For a time there was a tendency to make them as large as possible, and one maker, by the name of Ritter, in 1877 made a viola so large that it was an imposition to expect anyone to hold it. Fortunately, Professor Otho Kaaavääneeli, of the Academy of Applied Pyrography at Helsingfors, solved the problem by suggesting the use of a medieval rack on which the prospective violist's arm was stretched eight inches longer. Two years later boarding houses came into general use, and the rack was discarded when it was discovered that the reach gained in stretching half across a table after an elusive slice of bread was adequate for the largest viola.

Viola literature is not large. Schumann, Kaliwoda, and Joachim, have contributed, and there are many arrangements of well-known violin solos to be had.

Tonally, the instrument is like an apricot: sweet and dry. Sufferers from indigestion invariably play it by the same token that those disappointed in love play the double bass. Its melancholy tone makes one think of suicide, prussic acid, and unmarked graves.

Move is on foot to standardize names of Russian composers and musicians, people balking at the wide divergence in transliteration. There are, it was pointed out, fifteen ways of spelling *Tchaikovsky*, six ways of spelling *Snegourotchka*, and a dozen forms of *Rimsky-Korsakoff*. Four newspapers, treating of *Boris Goudonov*, gave it in as many variants. In other words:

In spelling out Boris Goudnow
'Most any old way is good enough!

THERE is a story current anent a certain cornetist who was asked by a musical instrument dealer to "try out" a Bohemian cornet that had but recently made its entry into this country. The expert found the horn extremely hard to blow, and its tone was fuzzy and reedy, sounding for all the world like a comb covered with tissue paper, blown by a small boy with no front teeth. The cornetist promptly, profanely, and emphatically condemned the horn.

But on removing the mouthpiece from the shank a rolled-up bit of paper was found in the latter.

From this we may point out several things all musicians should do before beginning to play. Violinists, cellists, and viola players, should make sure their instruments are equipped with strings. Flutes should be examined lest they are plugged with mud wasps' nests. Trombone players ought always to ascertain that the slides are on the instruments. Pianists had best take note of the lid enclosing the keys; it may be locked, and the piano will not give maximum service. Clarinet players and saxophonists must remember that those instruments are practically useless without mouthpieces, while one joint of an oboe is not sufficient to play thereon.

And in conclusion, tuba players who store coal, laundry, and rejected manuscripts of one-act plays in the bells, should remember to remove such debris before commencing to fire.

A Worthless Offer

AMUSIC store salesman was recently complaining about his job. He averred that although he had no objection to flagrant mutilations of the titles of music wanted by customers, there were bounds to even his patience. He did not mind purchasers asking for the overture to *The Battered Bride*, by Smetana, nor *The Hired Girl's Dream*, by Labitzky, nor even the *Poet and Peasant* and Schubert's *Unfinished Symphony*. People asking for soprano arrangements of Mendelssohn's *Songs Without Words* likewise did not perturb him.

The crowning indignity was offered the other day, however, when a delectable young woman walked up to him and asked for *Just One Kiss*.

"The worst of it was," he said ambiguously, "that the store was full of people."

Things Not Worth Knowing

—Dr. Filbert Bertrand Skull, of Feather Falls, Butte County, California, after a series of experiments with Edward Bonekemper, famous pessimist, of Bluffton, Yell County, Arkansas, has discovered that the constant pressure of saxophone neck strap on the cervical vertebrae is the cause of all money being at its present rate.

—Marion Tweedle, famous feminine flute artist, and pupil of Achilles Tudor, states to newspapermen that flute playing prevents wrinkles and obviates the use of lipstick. Five flute growing ranches have announced that they have set out ten thousand young flutes in greenhouses.

EASY TO PLAY



"Pretty work, Jack. Think of a fellow who has been playing cornet no longer than you have, stepping out and winning himself a nice shiny medal in his very first contest."

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most of the improvements, originating new instruments, setting up new and higher standards of design and workmanship from year to year.

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Conn's new Band organizing plan makes it possible to start with beginners and have a playing band in 60 to 90 days. Factory organizers handle all details. Full information and book, "Band Organizing Made Easy" sent free on request.



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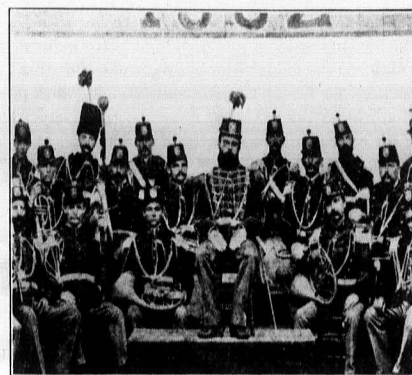
Facts and Fancies About Things and
People in the World of Music and
Musicians ♦ ♦ ♦ ♦ ♦

CONN



The Prince—Sousa's Pupil—Music
School Business—Our Error—Make
a Job for Yourself—The Sax Arrives

CHORDS



A memento of the "good old days" — Mr. Sousa as he appeared when leader of the U. S. Marine Band back in 1882.

A Pupil of Sousa

An interesting bit of what we suppose we may be privileged to term *Sousanna*, was recently printed in the *Dallas Morning News* and relayed to us by our good friends the D. L. Whittle Music Co., Conn dealers of Dallas, Texas. Here is the story as published in the *Morning News*:

"Walking down the street one day in a certain city he came upon a blind man grinding out the notes of "Manhattan Beach March" in a tempo more like that of a funeral march than the quick, pulsing rhythm that Sousa injects into all his marches. Taking the crank of the machine from the hands of the blind man, Sousa speeded up the tempo until it pleased his fancy.

"That's the way to play that march," he told the blind man.

"Who are you to tell me how to play my music?"

"John Philip Sousa — I wrote that march."

Some time later Sousa happened to return that way. The blind man was diligently grinding away on the same tempo, and suspended by a string about his neck there hung a placard that advertised to the world:

"MANHATTAN BEACH MARCH, BY SOUSA. PLAYED BY A PUPIL OF SOUSA."

Music School Business Good

Business for enterprising proprietors of private music schools seems to be holding up in good shape all over the country. We recently had a letter from our good friend James Sartoris of Rock Springs, Wyo. James conducts the Sartoris School of Music out there. He has four fine bands and the people of the community think highly of his services. A program of a concert given by one of his bands shows that the organization has some real musical talent in it, and that Mr. Sartoris really knows how to plan a good program.

100%

"Husk" O'Hare, the maestro in the main dining room of the Stevens Hotel, Chicago, has his band 100% Conn equipped. "Husk" and His Own Band have played an engagement at the Stevens which has now lasted for more than 38 weeks, and the boys are still going strong. We would, of course, not presume to take all the credit for the phenomenal success of Mr. O'Hare and his boys, but we do claim him as another proof of the fact that the sweet tones of Conn instruments have a lot to do with the number of weeks that an orchestra remains on any given job. Somehow or another Conn equipped orchestras do last longer and — well, where there is so much smoke there must be some fire. Don't you suppose so?

The famous Mr. O'Hare photographed in the flesh. We apologize for the fur coat, but when the picture was taken the weather was really not so hot, if you know what we mean.

How to Make a Good Job for Yourself

Would you like to have a good job instructing bands in your community or in some nearby place? If you would it is very probable that you can create such a job for yourself and you don't have to be a genius to do it either. Here is one good way of going about it.

Pick out some local school or organization that does not already have a band but appears to be a good prospect for one. Schools are usually the best places in which to place bands, but as the school year will soon be up, at this particular time it is probably best to work on other prospects and there are all kinds of them within easy reach of you, wherever you live. Boy Scout troops, Y. M. C. A.'s, police forces, firemen's groups, women's clubs, lodges, American Legion Posts, and industrial organizations; these are only a few of the organizations that are likely prospects for a band.

After you have picked out your prospect, try to find out a few things about the organization. Then, get in touch with the head of the organization and explain your proposition to him. Show him just what a band will mean to his organization in the way of keeping the members enthusiastic and also in the way of advertising, and in providing music for the various functions which every kind of group always has. In other words sell the prospect on the idea of having a band.

When you have your hot prospect all lined up get in touch with C. G. Conn, Ltd., tell us what you have done, and we'll be glad to send a band organizer to your town as soon as it is possible to do so. This band organizer will take all the work off your hands. He will take care of all the details connected with getting the band together and equipping it. Then, when the band is organized and ready for an instructor, the Conn band organizer will co-operate with you in every way possible in order to see that you get the job instructing this organization.

Many professional musicians have co-operated with us in this way and have been highly pleased with the results. Here is a big opportunity for you. Pick out your prospect and go to it.



Our Error

In the January issue of *Conn Chords*, we related the fact that a German factory is now employing jazz music to increase the efficiency of its workers. At that time we implied that this is an innovation entirely of German origin. We have since learned that this implication is incorrect and with characteristic patriotic fervor hasten to correct our mistake.

Kenneth S. Clark, in his recently published book, "Music in Industry", has this to say of the broadcasting of Victrola music to employees in the plant of the Westinghouse Electric Co. at Newark, N. J. "The scheme is that of the frequent presentation, throughout the day, of phonograph music reinforced through an amplifying system, with loud speakers in the various workrooms."

It is a real pleasure to acknowledge a mistake which further proves the activity of large industrial concerns in adopting music as an aid to their workers. The factory band, however, is the most valuable and tangible evidence of this movement. Factory bands are springing up all over the country. They offer good jobs for professional musicians.



These little tots are nearly all totally deaf, but they are being taught to "feel" music through the use of rhythm instruments.

Making the Deaf Hear

Interesting experiments with rhythm instruments are now being conducted at the Illinois School for the Deaf, Jacksonville, Ill. The class of deaf children shown above have been equipped with rhythm instruments of various kinds and are being taught to "feel" music since they cannot hear it. Eva Williams, instructor in charge of the class, writes, "The Rhythm Band work has become a great pleasure to these deaf children, and each week they look forward to a new selection. It is beautifully surprising how unconsciously these children respond to rhythm and how they express it in their playing."

This adaptation of music to the needs of the deaf is an innovation worthy the attention of every professional musician. It suggests that here may lie a broad new field open to the talents of him who knows music. It certainly is another indication of the fact that the successful musician of the future will be a teacher as well as a performer.

The Prince of Happiness

A recent issue of the *Miami, Fla., Daily News* contains a nice write-up of our old friend, Don Tranger, who is universally known in danceland as "The Prince of Happiness." Don and his band have enjoyed a nice winter run at the supper club atop the Alcazar Hotel in Miami. He and his boys are soon to leave the sunny South for New York. Don is a really phenomenal saxophonist and he has a great dance band that is always a drawing card wherever it goes. "The Prince of Happiness" and his band are strong boosters for Conn instruments.

A New Day for the Saxophone

Every indication points to the fact that the saxophone is going to become more and more important in the symphonic bands and orchestras of the future. Carl Busch, whose picture we present, is only one of the prominent American composers who are now experimenting with the sax in order to further develop the possibilities of this remarkable instrument. Mr. Busch has been playing a Conn alto saxophone for nearly a year now, and there is little doubt that future compositions of his will allot an increasingly important rôle to the saxophone.

Even more concrete evidence of the growing importance of this instrument, is the recent arrangement of "Poet and Peasant" for saxophone which has been made by Mayhew Lake. This arrangement makes use of a complete choir of saxophones, and such prominent directors as Sousa, Prior, and Edouarde, have pronounced it a great improvement over the ordinary arrangement for symphonic bands and orchestras.

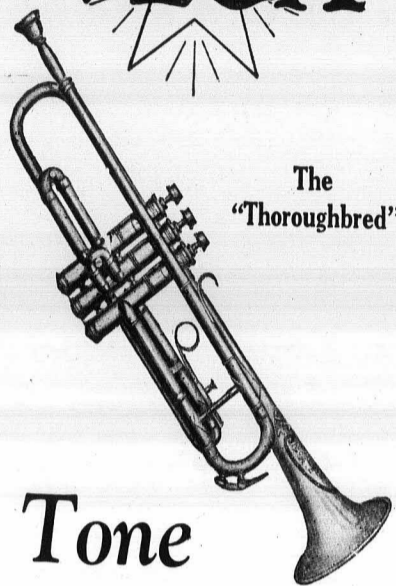
The brilliance of the brass and the sweetness of the woodwinds meet in the saxophone, and particularly in musical organizations without strings it is destined to play a more and more important part. The saxophone has suffered, somewhat, in the eyes of composers because of its close association with jazz. But this seeming stigma is unjustified and is about to be overcome.



Mr. Carl Busch, prominent American composer and arranger, pictured with his Conn saxophone.

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The Quaker Critic

By ALFRED SPRISLER

ON SEVERAL occasions we have made sundry comments touching the Philadelphia Music Bureau, a municipal office whose activities, propensities, and proclivities, seemed vague and difficult to ascertain. In fact, we were not the only citizen of this fair city who feebly wondered what Hizzoner Mayor Mackey was about when he instituted it.

But on February 26th, in the Metropolitan Opera House, an edifice not unfamiliar to our steady customers, there took place an event, under the auspices of the revered although invisible and intangible Music Bureau, that threw this writer into a condition of approval, bordering precariously on enthusiasm. Inasmuch as we attended the brawl in professional capacity, that was bad.

In short, on that night the National High School Orchestra, directed by Joseph E. Maddy, played before a packed house (estimated, by a gum-chewing usher, at 3,000). It had been a heavy day for the orchestra; it had played at the convention of the National Education Association at Atlantic City in the afternoon, under the baton of none other than Walter Damrosch, and had arrived in Philadelphia barely in time to unpack, wheel in the ferry bell, the forest of double-basses, and the flotilla of harps, ere Mr. Maddy mounted the podium and began the festivities. That word *podium* was used in another paper by a brother newspaperman, and we unblushingly filch it. It is a good word, whoever discovered it, and we believe it heightens the tone of this column materially.

The orchestra played a most difficult program, Liszt's *Les Preludes*; Tchaikowsky's *Sixth Symphony* (the "Pathetique"); and the Ernest Bloch rhapsody, *America*. Critics, including the dean of them all, waxed enthusiastic concerning the performance, although the dean did interject some dour remarks concerning the selection of the program, averring it was too difficult. We, on the other hand did verily use many adjectives describing how well that difficulty was overcome. We mentally commented that we have heard professional orchestras whose performances were far, far below that of the aggregation from Interlochen.

The musicians plainly showed that they, in addition to being extremely well trained, liked to play. They tore into intricate polyphonic passages with much gusto and struck every note as if a solemn duty devolved upon them. Since we are a cellist, our interest in the section devoted to the lugubrious instrument was keen. We had observed the abandon and verve with which the fair first cellist plowed into situations of great technical difficulty and reduced them to utter subjection. After the concert we romped backstage, saw Mr. Maddy trying to inveigle Ossip Gabrilowitsch, who was in a private box, to come down on the stage to address the combatants, saw the young musicians at first hand, and spoke words with the fair solo cellist herself. The conversation substantiated our observation that the solo cellist knew the part to the Tchaikowsky work from memory, something that elicited our admiration, for it was only with the greatest of effort that we could memorize our repertoire, Haendel's *Bourée* and Pergolesi's *Nina*.

During the intermission Hizzoner Mayor Mackey aided and abetted by Dr. George L. Lindsay, the superintendent of school music, awarded an Interlochen scholarship to one George Kohm, a double-bass player from Frankford High School. Since eons and eons ago we studied irregularly and briefly at that institution of learning, and even played casual cello and indifferent oboe in the orchestra there, we were interested. All of which made two times we were interested in one evening, which was bad.

The foregoing is worth a remark touching school music in this city. When we played oboe, not well but extremely loud, in the Frankford High School Orchestra, student-musicians were looked upon as pariahs, outcasts, and in a very bad way indeed. As an oboist we were the recipient of greater opprobrium than was even our portion when we played the cello. We had changed instruments because of transportation difficulties, a cello being considered the legitimate prey of street car riders with ambitions towards soccer playing.

In those days, we practised after school hours, subjected to the sneers and taunts of hecklers, and received no credits for so doing. The leader was any teacher who could wear a full-dress-coat and swing a baton, although for six months we had the instructions of a nomadic viola player. Our personnel was out of balance, poorly arranged, and of indifferent talent. There was a preponderance of strings without, however, violas or double-basses. French horns we had none, ditto bassoons, but one, lone,

Meyer-system flute chirped away in the funereal company of two, dolorous 13-key Albert-system clarinets. Harps were unthinkable, and as for tympani, contra-bassoons, and English horns—our leader would not have known how to dispose of them even if he had had them.

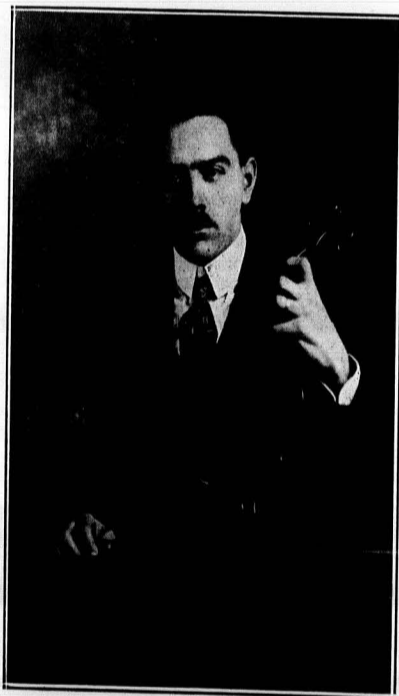
Our school music training was received while bawling out the hymns at morning assembly, although it was rumored the girls did have one sight-singing lesson a week. One year, oddly enough, there were too few bass voices, and our sagacious leader drafted the senior girls to *sing bass*!

But the faint spark of music, in spite of the outcries of a glee club and the mild tinkles of a mandolin club, was kept burning by our Friday morning musicals, at which prominent artists performed for our delectation, five bucks, and, were the artists ladies, a bouquet of flowers.

We understand all is now changed. The orchestra members are adequately credited and practise during certain hours. There are ensemble classes for beginners, and the orchestra is large and well-manned. Last season, and perhaps this one too, there was an organ class under the direction of Forest Newmeyer, a faculty member. Other schools have more or less elaborate systems, all under adequate supervision. Even the lowly mouth-organ has a place in the Philadelphia Harmonica Band, under the direction of Albert Hoxie. This is a municipally sponsored group, and is being metamorphosed into a legitimate concert band. There is also a municipal orchestra for young musicians.

And now they are sending students to Interlochen. Ehen, fugaces labuntur anni, and also turn backward, turn backward, O time, in thy flight!

IN THE fall of 1924, fifteen musicians who for the five previous years had been meeting weekly in the studio of Julius Woessner, a young violin teacher of Lowell, Mass., for the purpose of playing things from the classical repertoire, conceived the idea of enlarging their group and forming a symphony orchestra. At that time there was no orchestral society of any description in Lowell. To Mr. Woessner was given the task of organizing the orchestra. In January 1925 the first rehearsal was called with forty players present, and subsequent rehearsals saw the membership rise to over forty. It was decided to call this organization *Lowell Philharmonic Society*.



JULIUS WOESSNER
Conductor, Lowell Philharmonic Society

The first concert was given in the April of 1925 with Schubert's *Unfinished Symphony* as the most important work. The success of this initial concert greatly encouraged the members to continue the orchestra. Since that time an honorary membership has been secured that has helped the Society in meeting concert expenses.

From the time of its organization to the present day, the orchestra has given two concerts each year and held weekly rehearsals each Sunday afternoon, at which the

average has been a 90% attendance. The latest concert, given in January, included Beethoven's *Fifth* and Saint-Saëns's *Prelude* to "The Deluge."

Mr. George Brayley, the well-known violin teacher and magazine contributor, says of Mr. Woessner, conductor of the orchestra: "His interpretations of the works played betoken an insight into the plan and purpose of the composer. His beat is decisive and the players follow and are in sympathy with him. He is a young man of unusual ability and the people of Lowell recognize in him a great asset to the musical life of the city."

The Annotator of a Phonograph Record Album Goes Berserker

By P. A. RESIS

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NOLO, a cellist. Sr. Boloni, falsetto.
POLO, a philosopher. Sr. Ostinato, bass.
DREKFINK, a landlord. Sr. Frascati, guest?
MALODORO, a rich parvenu. Sr. Kalli, soprano.
ROSETTA, his girl friend. Sra. Notti-Notti, baritone.
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Gendarmes, nurses, hawkers, stable-boys, high-boys, and the chorus.

ACT I. The Studio.

The curtain rises halfway through Record 0010A and we see Hugo and Rollo in the sordid attic chamber the four friends call their home. It is winter in Paris. Rollo is frozen fast to his incomplete statue, "Birth of Eve", while Hugo is seated on the stove, and moans. Life is like that on Record 0010A. The room is in great disorder. The trousers draped over the cello are Nolo's reserve pair. Rollo predicts the winter is going to be hard on Record 0010B, and Hugo is about to brain him when in founce Nolo and Polo garnished with icicles. To the amazement of his friends, Polo produces a four-course dinner and a ton of coal that he explains in a convulsing solo, "I Picked It Up On the Way". A merry feast is planned, beginning with Record 0011A, when the landlord bursts in. To prove his affection for the boys, he sits down and immediately begins drinking the wine. An amusing scene now ensues as the landlord gets beautifully jingled on Record 0011B. Meanwhile, realizing that soon all will freeze to death, Polo starts breaking up Nolo's cello for firewood. Hugo restrains him and beseeches all to remain silent. The resulting silence is very effectively recorded. Hugo recites his latest and most passionate poem. He grows feverish, and the fever spreads. Soon it becomes stifling hot. There is a general scramble to open the window, but it won't open. The four friends sing that famous quartet, "It Won't Open", which is very reminiscent of Verdi's earlier work, although not so very much so when you come right down to it. This does not succeed in opening the window, so nothing remains but to break the pane, which is accomplished by heaving Hugo through it. The friends depart, leaving the landlord peacefully sleeping on Record 0012B. Hugo, however, returns for his rubbers, and while he is looking for them, Babette sidles in, stepping gingerly on Record 0012B to avoid tripping over the landlord. The poor dear needs someone to help hook her dress. The landlord is out of the question; besides he is a family man. So we have Hugo springing to her assistance on Record 0013A, and that is the beginning of a beautiful friendship.

ACT II. At the "Blue Cow."

It is a week later, a perfect spring day at the beginning of Record 0013B. Nolo and Hugo are seated before a table at the "Cafe de la Paix", watching the whole world go by. Nolo pleads with Hugo and Hugo pleads nolo. This business of hooking up dresses—dresses without end—has got to stop. Babette should be reasonable. A gay and boisterous crowd pass by. In their midst appear Babette and Rosetta, supporting between them Malodoro, who is quite dizzy from riding on the merry-go-round. So muzzy is Malodoro, that, mistaking Hugo and Nolo for business associates, he declares a directors' meeting, and orders for all hands around Record 0015A. Nolo promptly steals away with Rosetta to a shooting-gallery. Babette recognizes Hugo in the fog and starts upbraiding him for failing to do his "little chore". Hugo suspects the landlord and in a jealous rage threatens to chastise her on the reverse side of Record 0015B.

Continued on page 44



Charles Pierce, Los Angeles, California, featured banjolist with Leo Forbstein's Marvelous Musical Unit at Warner Brothers Theatre in Hollywood.

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IN BOSTON

By CHARLES REPPER

THE Boston Symphony Orchestra has recently given the concert in the regular series that it appears customary to devote to music for orchestra and chorus. The program contained but two works, both by Debussy: *The Blessed Damozel* and *The Martyrdom of Saint Sebastian*. The choral parts in the former were sung by the Raddiffe Choral Society, and those in the latter by the Cecilia Society.

This program brings up one or two questions. Is it advisable to devote an entire evening of the orchestra's limited series to two works of this kind? Debussy wrote some very beautiful music in interpretation of Rossetti's famous poem, and there are fine pages in *Saint Sebastian*, though the consensus of opinion seemed to be that it was much the less interesting of the two compositions. But to make a whole program of this music is going a bit strong.

The Symphony series is supposed to be primarily, if not exclusively, twenty-four concerts of orchestral music. Soloists are occasionally admitted, but they are much less frequent than in years past, since the idea has gained ground that pure orchestral music is the art's finest achievement, and that the introduction of pieces that seek to display the technic of individuals detracts from the artistic quality of the programs.

Pieces for orchestra and chorus would seem to be also in a class somewhat distinct from pure orchestra works. They may not expressly attract attention to individuals as concertos do—although most choral works in large form have soloists who must come on the stage by themselves and receive recognition for their personal performances—but the chorus adds to the orchestra a large volume of tone that is not quite homogeneous; and, compared to the marvellous flexibility of the modern orchestra, even the best of large choruses seem rather unwieldy. I am aware that a chorus of moderate size, and unaccompanied, can be trained to sing with remarkable inflection, but that type of singing is not often heard in the large works for chorus with orchestra, where a mass of vocal sound of varying dynamics is about all one is clearly conscious of.

Works of chorus and orchestra should be heard, of course, if people want to hear them, and evidently some people do, because a good-sized audience assembles on occasion to hear even *The Messiah*. But would it not be better to give such works in separate concerts, outside of the regular series? It seems that, in Boston at least, straight orchestra concerts are more popular than those that combine orchestra with chorus, so when people have subscribed to a series of orchestra concerts, is it fair to wish on them every year a whole program of choral music?

If you think nobody feels this way about it but I, just try to sell your Symphony ticket the week that they put on the choral numbers. I have, and I have never yet found anyone willing to pay a nickel for it. If I don't want to go to the concert myself, I can only give away the ticket, and often I have to ask several persons before I can find anyone who is willing to go. Usually, while I am trying to dispose of my ticket, a number of my friends call up and offer me theirs.

My acquaintance may not be a fair sample of the attitude of the whole Symphony public, but if it is even a slight index of it, I wonder why they continue each year to have these orchestra and chorus programs, when so many of the subscribers clearly don't want them.

Harry Horlick, director of the widely-known and liked A. & P. Gypsies, is quoted as saying that the trend is all away from "short-lived popular compositions," that

"jazz is unquestionably dying out," and that he firmly believes that "in two years at most, popular compositions will comprise a very small percentage of all music broadcasting programs."

Well, possibly, maybe, and perhaps. For the last ten years we have been hearing that jazz was dying out, and that the waltz was coming back; but I still find the average dance orchestra playing about one waltz an evening, and jazz still sounds pretty healthy. Whatever the malady is that is to cause its sudden demise, it must be one of those mysterious illnesses that strike quickly. Jazz is certainly more musical and less barbaric than it was ten years ago (collegiate jazz bands notwithstanding), but I don't see why a little refinement need be fatal; unless you are one of the persons who believe that when jazz ceases to be jinglesque it ceases to be jazz. That's a matter of definition. Good jazz by any other name would sound as sweet to the many who enjoy it.

Music as an art seems to be obsessed with the idea of immortality; the meanest thing you can say of a piece of new music is that it surely won't last. Mr. Horlick accordingly damns popular compositions when he refers to them as "short-lived." But what of it? Look at the stories we read and the plays and movies we see that are short-lived, but from which we nevertheless get genuine pleasure at the time. Why isn't it enough if you can enjoy something for a time, even if later on something else supplants it? If you are only going to listen to music that lasts, and you apply that principle to other fields, you can almost never go to the movies, very seldom to a play, and only rarely spend an hour with a magazine. And, of course, you must never kiss a girl for fear that you might not want to do it ten years from now.

But if popular compositions are short-lived, and even admitting for the sake of argument that that is a reproach, is it altogether their fault, and does it necessarily mean that they are worthless? Of course when you consider the thousands of popular songs put on the market, and the rapidity with which they appear, it is sufficiently obvious that the majority will be mediocre or worse; but on the other hand there will also be some of genuine merit. That is equally true in the domain of serious composition. Along with the masterpieces of Schubert, Schumann, and Brahms, songs were undoubtedly being written by hundreds of other composers in similar style but lower in quality. Some of those lesser songs probably gave pleasure at the time to some people.

To come back to my thesis, however, which is that popular songs are not always to blame for the brevity of their vogue. I think that even the good popular songs, those that deserve to live longer than they do, are the victims of modern commercial methods of marketing.

The radio, for example, is a remarkable medium for advertising new songs and making them popular, but as at present conducted the work is often decidedly overdone. There are hundreds of orchestras and singers, also organists, violinists, and other musicians, giving programs over the air, but there is little or no coordination of programs, with the unfortunate result, both for the music and the audience, that too many orchestras and performers give the same pieces.

For example, there is a song called *Crying for the Carolines*—have you heard it? If you haven't, you must be deaf. The "talkie" in which it appeared introduced it simultaneously to millions of theatre patrons; orchestras and singers all over the country almost immediately acquired the music. What happened? *Crying for*

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PIANO

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MELODY

fz *fz*
tranzillo
p *fz*
fz *fz* *f*
mf *mf* *fz* *f*
fz *fz* *fz*
fz *fz* *ffz*

MELODY

26

Continued on page 39

Some Day When Dreams Come True

Words and Music
by PHIL STAATS

Andante Moderato

PIANO

f
rit.
mf a tempo

Last night when all had gone to rest And lost in sleep I lay, — I
 But morn-ing came, a - las too soon, I woke a - gain to know — That
 had a dream of you, dear heart, That turned night in - to day; — You
 dreams are all that's left to me Of that sweet long a - go. — Al -

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27

MELODY

came and stood be - side my couch, Your eyes with love a - glow, — You
 tho' I'm far a - way from you My heart is ev - er true, — I

stooped and kissed me as you did In days of long a - go. —
 would that I might nev - er wake But al - ways dream of you. —

rall.

CHORUS
 Valse Lento

Some day when dreams come true, Some day in the

p-ff

fu - ture years, — I'll come to you, dear

MELODY

28

Continued on page 37

ZEONA

Waltzes

INTRO

W^m ARNOLD

Andante

PIANO

mf

rit.

u tempo

dim.

Tempo di Valse

1

p

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29

MELODY

First system of musical notation on page 30, featuring a treble and bass staff with a key signature of two flats and a common time signature.

Second system of musical notation on page 30, continuing the piece with treble and bass staves.

Third system of musical notation on page 30, continuing the piece with treble and bass staves.

Fourth system of musical notation on page 30, including a *ff* dynamic marking.

Fifth system of musical notation on page 30, including *mf* and *ff* dynamic markings.

Sixth system of musical notation on page 30, including first and second endings and a *rit.* marking.

MELODY

30

First system of musical notation on page 31, starting with an *a tempo* marking and a *p* dynamic marking.

Second system of musical notation on page 31.

Third system of musical notation on page 31.

Fourth system of musical notation on page 31.

Fifth system of musical notation on page 31, including a *Con Espress.* marking and a *p* dynamic marking.

Sixth system of musical notation on page 31.

31

MELODY

pp

f

ff

D.C. al

3 ff

1 2

MELODY

p

cresc. poco a poco -

ff p

1 2

CODA mf

p rall.

MELODY

a tempo

p

rit.

ff a tempo

accel.

p

ff

MELODY

34

In Melody Land

First Pieces for the Young Violinist

7. The Swing

ROBERT W. GIBB

Tempo di Valse

VIOLIN

PIANO

p

8. Lullaby

Moderato

VIOLIN

PIANO

p

35

MELODY

cresc.

mf *rit* *p a tempo*

dim.

love, Smiles shin - ing through my tears; Then

will my emp - ty heart Beat with a rap - ture

new; Some day, Some day,

Some day when dreams come true. true.

In Melody Land

First Pieces for the Young Violinist

3. On the Lake

ROBERT W. GIBB

Moderato

VIOLIN

PIANO

4. Drummer Girl

Marcia

VIOLIN

PIANO

MELODY

38

TRIO

39

MELODY

The musical score is presented in piano format, consisting of six systems of music. Each system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various dynamic markings such as *f*, *mf*, *ff*, and *crusc.* (crescendo). There are also repeat signs and first/second endings indicated by the number '8'.

MELODY

40

the Carolines can be seen on half a dozen programs a day, not to mention the unlisted performances. I have heard it four times, from different sources, within a couple of hours. I turned to my radio a few minutes ago to see what was on, and the announcer was just telling us that somebody was about to play *Crying for the Carolines*.

Now I submit that no music, good, bad, or indifferent, can survive this everlasting repetition. Carl Van Vechten says that if the test of good music is that you don't get tired of it, then the *Fifth Symphony* is not good music. I heartily agree with him. I do not believe that there is any music that you can't tire of if you hear it incessantly. What saves classical music for most people is that they do not hear any one composition with unbearable frequency. But ask any music critic who has to listen day in and day out to certain pieces in the standard classical repertoire whether he is tired of them.

What music could stand the test of daily and hourly repetition? Even husbands and wives who are fond of each other need a vacation occasionally, and we certainly need vacations from particular pieces of music. I should just as soon begin with a vacation from *Crying for the Carolines*, but the other day I bought a phonograph record of some other piece, and had to take C. for the C. on the back!

Good popular compositions are "killed with kindness", which is a pity, because some of them have truly individual and charming melodies as well as intriguing rhythmic and harmonic flavor.

And so if these popular compositions are banished as a whole, and "comprise a very small percentage of all musical broadcasting programs", I shall be sorry (though I shall save a lot of money on tubes and current), because I should get just as tired of the continual repetition of classics, in fact a bit more tired, because the popular songs are mostly gay and help distract my attention from my troubles. I enjoy the fine classics, but I distinctly don't want to hear them morning, noon, and night, and in any and all moods; whereas a cheery dance tune is acceptable almost any time.

This banishing to outer darkness of all popular music is the Serious (capital S, please, Mr. Composer) musician's idea of the millennium, but it doesn't sound attractive to me; it sounds terribly dull. However, I'm not worrying very much, because I still see plenty of people all around me who like the popular dance music, and I can't imagine that they will change so radically in "two years at most" as to desire none of it. I do think, though, that it would be a good idea for program directors, performers, and others concerned, to get together and in some way limit the number of times that any one tune can be played in the course of twenty-four hours, and this whether the number repeated is *Crying for the Carolines*, or *Mighty Lak' a Rose*, or the *Egyptian Ballet* of Luigini, or the *Fifth Symphony*.

But though I hope that Mr. Horlick is wrong in forecasting the speedy doom of jazz and popular music (meaning, of course, that which is good of its kind; the poor stuff can't go too quickly), I hope that he and his fine orchestra will continue to broadcast, for at the times when I do feel like hearing more serious music, I know of no more agreeable feature on which to tune in.

Righto!

A LETTER received from Louis J. Mathieu, News Assistant to the General Manager, Boston Elevated Railway, in comment on the plaintive wail sent out by Mr. Repper in the February issue concerning the, to him, exasperating conditions holding on the Huntington Avenue line (which, on Friday afternoons and Saturday nights, lugs down-towners to Symphony Hall), encloses a communication from the general manager of the road to the Boston

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The advertisement features a decorative border and a central map of Massachusetts. The map is labeled 'Maffachusetts Bay Tercentenary MARCH' and 'INTRODUCING "OLD HUNDRED" A FAVORITE PSALM TUNE OF THE EARLY SETTLERS OF THE BAY COLONY'. The composer's name, 'Gerald F. Frazee', is prominently displayed. A small box on the map contains the text 'Maffachusetts Bay 1630 1930 Tercentenary in New England'. At the bottom of the map, it says 'WALTER JACOBS, Inc. BOSTON, MASS.' and 'PUBLISHED ALSO FOR BAND AND ORCHESTRA'. A compass rose and the text 'Made in U.S.A.' are also present.

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Herald on this very matter. According to the *g. m.*, the villain of the piece is the cross automobile traffic encountered by vainly sweating motormen, whose sole intent during their hours of labor, it would appear, is to carry with safety and dispatch

the grumbling citizens of Boston, east and west, along this line.

C'est juste! These conditions can be summed up satisfactorily only by one word, and that in its more common and inelegant usage — *awful* — N. L.

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More About Old Fiddles

Continued from page 9

do you say that?" asked the expert. For answer, the owner took out the all too inclusive certificate, signed by the expert himself!

So far as *absolute* guarantees are concerned, it is impossible to honestly give such. In the majority of cases they represent only the more or less dependable opinion of the expert, which amounts to a shrewd guess at best. An opinion is another matter, and may be worth something or nothing. I once knew a man in London, who, I believe, was thoroughly honest, and was considered a capable and expert judge of old violins. This man gave a written opinion that a certain violin was a genuine Stradivarius. It was proven to be a copy, and the expert offered \$500 to get his opinion back! I could, if necessary, furnish a volume of just such incidents.

I think that in the selling of old violins, the giving of any positive guarantee, unless accompanied by documentary evidence legally vouched for, should be prohibited. As it is now, endless trouble is caused by the bringing in of the most untrustworthy evidence that can be found. There are many experts, few of which are *expert*, and fewer still disinterested.

I recall an instance of a reputed Stradivarius violin, bought from one of the foreign dealers. It came in for adjustment, which, by the way, does not mean a setting up of the bridge alone. When we looked it over with much interest, I had a rather positive impression that it was a fine French copy, and said so. Some time later it came in again, and the top had to be taken off, and inside the back, about two inches below the upper block, was the small stamp of Vuillaume, which, as it was indistinct, had been overlooked and not obliterated.

It is impossible to describe to an amateur, the points about an old violin that influence one's judgment to the extent of saying whether a violin is or is not of a certain make or type, or whether it might be passed as such. Men experienced in such matters are frequently at odds in their findings, as with paintings and other things of the sort. One of the world's greatest violin players told me of an experience, many years ago, in the shop of a well-known foreign dealer. Several persons, all of them of such standing as to be accepted as judges, were examining a violin, and all of them disagreed. The owner of the shop gave his opinion, and the others argued against him and each other, both in regard to origin and value. Finally the dealer said: "It's no use trying to settle it here, but I can tell you what can be done. Put it in the auction room, and let all the wise men who will be there bid on it, and then you will find out whether they think it a Bergonzi, and what they think it worth." So much for the values of "guarantees" and "opinions."

As to the tone of violins being characteristic of their various makers, it is a delusion. No one can tell who made a violin by listening to its tone. I have heard two Strads, both in good condition, as different in quality as flute and piccolo. I read a recent advertising article describing a number of instruments claimed to be Gaglianos, in which it was said that some of them did not possess so much "profundity" as the Strads. I can, in fancy, see the smirk on the writer's face as he penned the word. Some of the large-sized, thin-wooded, old violins of Brescia, or other places for that matter, did have a hollow, melancholy tone, but I have seen some of the smaller ones that were as high-pitched as any. A violin of small size and interior capacity can provide only a thin and high-pitched tone, while one of large size will give a tone of deep and low pitch, like a viola, no matter who makes it.

Mr. Sprissler mentions the fact that appearance has much to do with the psychology of violin buying: "Any indication of newness is the signal for much uncoiled scorn and contumely. Synthetic age marks, 'age' cracks, and cobwebs, are raved over and admired with cooings of delight. The 'factory fiddle', no matter how clear and robust its tone, nor how easy its playing qualities, is the butt of much harsh criticism. And thereby hangs the tale of a 'factory fiddle' that, after a life of scorn and insult, was taken to a clever repair man, who, with the aid of varnish remover and broken glass, deleted the spar varnish from the decks of the fiddle, and applied some fine old Italian varnish imported directly from Germany. The result was that people who had raised supercilious and disdainful noses at the tone and appearance of the 'factory fiddle', now, thinking it was a real thing, began hymns of praise and the usual adulation. As a matter of fact, except

that the fiddle was a bit easier on the eyes, it was the identical fiddle it had always been."

I should like to comment on that story, as follows: The average "factory fiddle" as it comes into the channels of trade, cannot possess tone to commend itself to a player even of moderate capacity who has a sense of quality, because it is not graduated (adjusted, if you like) properly. In addition, the bass bar is usually of wrong proportions and in the wrong place, and this, also, makes a lot of difference.

Now I admire the skill of the German and Bohemian workmen of Markneukirchen, Mittenwald, and Schönbach, and am often amazed at the amount they give for so little money. I think that by all the rules of mine and thine they ought to be paid more, but when one of their number, as, for instance, Reichers, who was no humbug, steps out of the factory line and makes individual violins that have tone and real style, he has to charge a vastly larger sum for them. Oleographical reproductions of fine paintings can be bought for a song, but they who paint the originals cannot compete in price. A fine violin cannot be made for an unreasonably low sum. I might add that scraping with broken glass, and taking off the varnish with paint remover, never can take out the earmarks of the trade fiddle, any more than plucking a crow will make of it a Thanksgiving turkey. And, anyway, broken glass is never used in any fiddle shop that I was ever in. That is the backwards method.

In spite of all the above, I disagree with Mr. Sprissler's statement that "there is only one gauge to use in buying a violin," i. e., that of tone. I agree that tone is the first requirement, no matter what the price may be, but appearance, which can only be the result of accurate and painstaking skill, is to my idea another gauge. For instance, it might be said that it is not vitally necessary, to fit or improve our shape, for our clothes be made of broadcloth; that burlap, or any rough and cheap material would keep us warm, and that if the garments didn't fit well, this was only an unimportant detail. I repeat, this *might* be said, but I doubt if it would be received anywhere as a reasonable statement.

No, I certainly do believe in having things as beautiful as it is possible for brains to conceive and hands to make. I think a violin ought to be powerful and brilliant, yet smooth and free in tone, and that its style of finish, its varnish and set-up, cannot be too good; in fact, ought to be commensurate and fitting in every way to its tone; to compare favorably and harmonize with the most beautiful music that may be played upon it.

Mr. Sprissler has much to say about labels. As to these, the average violin purchaser will turn down an instrument that is unlabelled. The first thing he does is to peer through the *F* holes to find a label, and usually he has no difficulty in discovering what he is after, for practically all the violins that come here from Europe are labelled, correctly or incorrectly. It is impossible that

the pedigree of these instruments be hunted up, and, therefore, in most instances they are sold as received, though when it is certain that the name attributed is unquestionably absurd or wrong, it is usually removed.

Although it is to be admitted that there are pitfalls for the purchaser, the dealer is not without troubles of his own. The superstitious worship of age, and particularly of Italian-aged fiddles, has been unremittingly fostered over the world by certain agencies, not alone in this country, but in the capital cities of Europe. Though it is not openly published, there exists a clique whose object it is to control and handle all or most of the high-priced violins that are sold. Its members pose as the elect, and assume to be the Supreme Court of the violin realm, and any dealer outside the charmed circle is, as the saying goes, "out of luck". Should he sell an instrument in the best of faith, and his customer send or take it to one of these experts, the resulting opinion is almost always certain that the violin is spurious, and therefore of small value, and though it is but a prejudiced opinion, there is no appeal from it. It would be just as sensible to submit the fate of a caged rat to a jury of Scotch terriers.

Another affliction the dealer suffers is due to loose and irresponsible opinions expressed by persons totally uninformed as to the individuality or quality of any old violin. For instance, a pupil of some young player takes out a violin on selection, and at once asks the teacher for his opinion. The latter being ignorant regarding values, and understanding little except the tone or color or shape of any violin but his own, expresses an adverse verdict, and the violin is returned as unsatisfactory. Any person who may pose as an authority can do the same, from mercenary or personal motive, with equal injurious result to the repairer or small dealer.

As to "luthier", Mr. Sprissler's repugnance for the word and other like affectations is not greater than my own, but it takes with the crowd, and the appellation was put into general circulation by several of the fashionable dealers and experts a number of years ago, and still persists. In line with "luthier" is the dubbing of the clerk in charge of a collection of violins a "curator".

It may seem incongruous, but it is my opinion that in the old days, when fiddle shops were more dusty and dull, there was more honest dealing and veracity, and a lot more likelihood of getting a veritable instrument by any required old maker, than is the case now. Nevertheless, it should be remembered that there are still some violin makers who can turn out instruments comparable in tone with any of the older ones, and of which no question of genuineness can arise, and this is not said by way of disparagement, for I yield to no one in any proper appreciation of old masters and their efforts and difficulties.

I agree absolutely with Mr. Sprissler when he says that if anyone has a *genuine* old master, it is worth the cost of preservation, but it should be taken to a capable and reasonable repairer. I know of one instance where a violin was taken abroad for repairs, and the bill rendered was for the amount of six hundred dollars. The same job has been done in our workshop many a time, in no instance at a greater cost than seventy-five dollars. The ones who made the price were not they who did the work. The latter are the "flowers that blush unseen."

I would like to see the doubtful practices complained of in *Fiddle Fads and Fiddle Fancies* cease, and all the rotten wrecks put into the fire, or, if notable enough, into museums, for then there would be a much greater incentive for the modern, skilled craftsmen to do their best. It is much pleasanter to work on a clean, new violin than on some of the smelly, sticky old sandwiches of glue and decayed wood that so often drift in.

I feel sure that Mr. Sprissler's worthy and energetic efforts, as exemplified in his article, will be appreciated by every earnest, competent, and reputable violin repairer, though not, of course, by those who have made most of their money by the methods he so vividly has portrayed.

— JOHN A. GOULD.

Paris, France — M. Schetzel and his wife, both restaurant employees, have received a four-month suspended sentence and a fifty-franc fine for having replaced a Betts label in a violoncello with that of Stradivarius, and advertising the instrument in foreign countries.

Ohio — May 2nd is the date set for the music festival of the Ottawa County schools, under the direction of Lynn W. Thayer, County Music Director. A chorus of 300 school children and an instrumental group of over 100 pieces are expected to participate. The choirs and choruses of the towns have been invited to take part. If they accept, an additional chorus of 200 will be present, and, on two numbers, the combined choruses of 500 voices will sing with an accompaniment of twenty picked players. A section will be given over to community singing. The auditorium seats three thousand people, and it is expected that it will be filled to overflowing.

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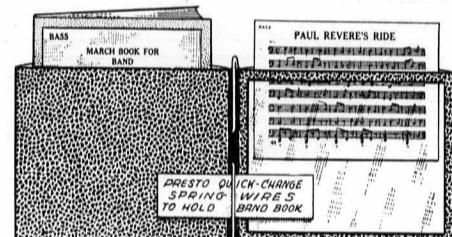
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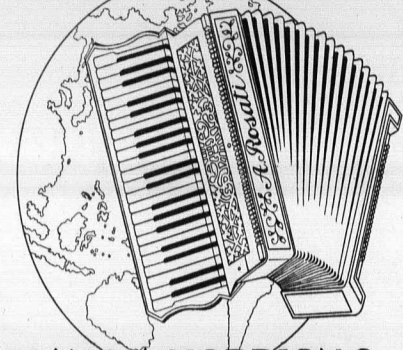


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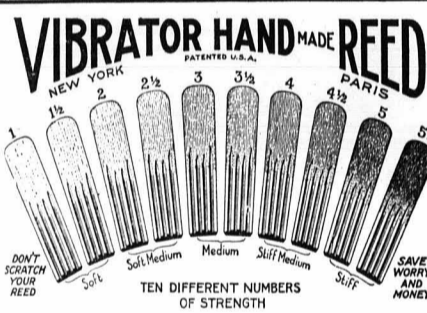
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More Buzzing About the Drummer's Roll

By GEORGE LAWRENCE STONE

SINCE my article on the Buzz Roll, which was published in the September 1929 issue, I have received letters of comment from some three hundred drummers and drum instructors from various parts of this country and Canada, who have expressed their hearty approval of my analysis of the drummer's roll, and the several methods by which it may be produced. I want to express my appreciation through this column to all those who have written in. It is one of the failings of mankind to enjoy an occasional pat on the back. I am afraid that I am no exception.

An interesting letter was received from two of the leading drum instructors in Pittsburgh, Pa., who conduct a drum school and salesroom under the name of "Hammond & Gerlach." These gentlemen are both professional drummers and teachers, and by the way, "Heinie" Gerlach is the drummer who was awarded first prize for individual rudimental drumming at the 11th National Convention of the American Legion, which was held last September in Louisville, Kentucky.

The letter is as follows:—

Since reading your article on the roll we have watched with interest the "Golden Dump", as you call it, for the Buzz Roll. We find that it is used practically all the time. Whether the performers are conscious of the fact that by closing the roll they are using a buzz we do not know, but nevertheless they do, just the same. And drummers who swear by the rudiments, too. Naturally, the roll is opened when one does other than orchestra work. Of course, some of the boys go to the extreme and close it too much, then it becomes a "scratch".

Another letter deserving of comment (they all do for that matter, but lack of space forbids their publication) comes from J. Worth Allen of the Allen School of Music, Oskaloosa, Iowa. I find to my surprise that this gentleman uses in his school a three-page treatise (a copy of which was sent to me) on the drum roll, in which the relative merits of the two-stroke and the buzz are comprehensively taken up. Mr. Simon Sternburg, a member of the Boston Symphony Orchestra, and a department conductor in a contemporary musical magazine, writes:

I read your article on the Buzz Roll through very carefully and think it is the most intelligent article I have ever read about drumming. It should be incorporated in every book on drumming. It is too bad that we cannot have more such articles along the same lines, getting down to facts instead of bunk.

William Bitner, a nationally-known drummer who has played with *The Cleelanders*, *Phil Spitalny* and his *Victor Recording Orchestra*, *Earl Carroll's Vanities*, and who at present is doing vitaphone work in New York, most accurately presents the reaction of the modern drummer when he writes:

I found your article on the buzz roll very interesting. Any drummer who does not modernize his playing, whether an old-timer or beginner, might find it pretty tough these days. I have been playing twenty-four years, and I have had to change styles and practice even up to the present day, for competition is very keen.

Harold Beach, a drum instructor of the Sherwood Music School, Fine Arts Building, Chicago, Illinois, writes:

I have read with great pleasure your fine article on the "Buzz Roll". It is one of the most sensible and valuable articles I have ever read. Hurrah for you! I would like some copies of this article for my pupils. Am still with the "Little Symphony Orchestra" of Chicago; also have a large class, having recently taken over Edward B. Straight's class. Mr. Straight is leaving for California and sends you his best regards.

Vincent L. Mott, the Paterson, New Jersey, instructor, who, in addition to taking care of a large class of private pupils, teaches drumming in the public schools of Paterson, writes:

Have read your recent article and I agree with you 100%. My hat goes off to you.

One more opinion, and this is especially gratifying, for it comes in the form of an editorial in the January 1930 issue of *Drum Topics*, which paper is published by the Leedy Manufacturing Company of Indianapolis, Ind., and sent to every drummer on its mailing list. This article was written by George Way, the Leedy sales manager, and is as follows:

MAY WE SUGGEST?

that every Drummer read the two-page story by George L. Stone in the September, 1929, issue of *JACOBS' ORCHESTRA MONTHLY*, entitled "The Buzz Roll". Boys, it's a *wow* and one of the finest educational articles relative to drumming that has ever appeared in print. You are missing twenty-five dollars—yes, more—worth of drum lessons by one of the country's leading drum authorities

if you pass it up. We wish we could devote the space to reprinting it here. He sure tells you the difference between the "buzz" and the "scratch" roll. If you want to become a better Drummer, read it at once.

Preceding this editorial comment came a personal letter from Way, in which he wrote:

I read your article on the Buzz Roll very carefully. Briefly, I agree with you 100%, down to every comma, dash, and semi-colon. The present-day status of the roll could not have been written up in anywhere near as good form by any one else in the drum business. It took you to let us all know the difference between the "buzz" and the "scratch" roll. Right here is where all the confusion has gathered to clog the minds of many professionals, myself included. I have been in the habit of thinking of the "buzz" and the "scratch" as the same thing, but, believe me, you opened my eyes plenty, and now I feel that I can discuss the question more intelligently.

I am going to ask if I may insert a paragraph in *Drum Topics*, bringing this article to the drummers' attention, asking them to read it for their own good, of course, mentioning the author and J. O. M., with the date of publication. Would this be in order?

There are, however, exceptions to this avalanche of commendation, constituting to date the only adverse opinions to come to my attention. These take the form of articles published in a contemporary magazine, and the author, the same person whose former criticism inspired the writing of my article on the Buzz Roll, endeavors to answer back. Unfortunately, he seems to have lost sight of the matter under discussion and has diverted his pen to the production of personalities. This, I feel, is rather too bad, and from his viewpoint, the poorest of poor arguments. The policy of "The Drummer" column in this magazine (which I have conducted for some twelve years, and which for some eight years before that was under the direction of my father), as well as the policy of this magazine itself, does not permit the indulgence in recrimination of a personal nature, even were I so inclined, which most emphatically I am not! And while it is true that in my capacity of department conductor I must hold myself ready to answer any questions or arguments on the art of drumming, presented in good faith, I must be offered facts or logic, not personalities. For this reason I am unable to take recognition of the articles in question, although the discussion of the Buzz Roll may be reopened at any time upon receipt, from a correspondent, of a logical reason or argument that will justify such procedure.

As for the Buzz Roll, itself, so far as I can see, it is here to stay, contrary reports regarded. It has been with us for many years, certainly more than twenty-six years, the length of time that I have been in the drum business. Thus, while I freely confess "affiliation" with the Buzz Roll, I cannot concede myself its author or founder, as was claimed for me in high indignation by the writer above mentioned. Furthermore, until some good logical argument is presented against the Buzz Roll, I am afraid it will continue to be part and parcel of drummer's stock in trade.

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The Faculty Council

A Problem in District Contests

By L. W. MOODY

Supervisor, Instrumental Music
Scottsbluff Schools, Scottsbluff, Nebraska

THE writer of this article is a constant reader of *THE JACOBS MUSIC MAGAZINES*. Some time back the powers in charge of this publication instituted a page called "The Faculty Council", and with it made the announcement that it was to be for the various music supervisors throughout the land in which to air their views. They requested contributions, and also made the request that comments be sent in even on articles that had been published. In my opinion here is a valuable asset to the profession and we should all capitalize on it.

At this time of year we are all giving more or less thought to the contests that will soon be taking place in every state. We have a problem in our district that I am going to lay before you, and I do so because it is a common problem in this section of the country, where not all schools have bands and orchestras, and where the population is not so thick as in the eastern states.

Our state contest, as a whole, is like most state contests, being divided into six districts. It is a requirement that to be eligible to compete in the state contest all entries (except large group events) must compete in the district and take a place there. In the state, we have the schools divided into three classes, A, B, and C, to be classified according to the size of the school. For the group numbers, we have required pieces of various degrees of difficulty for the three classes, which is as it should be, but—

In the district, it is customary to conform to the rules of the state contest as near as possible, and here is where the difficulty lies. If we divide the schools into three classes (which we have done), then we split up the competition to where there is no one for the large school to compete with. If we do not divide into three classes, then the larger schools naturally have an advantage over the smaller schools.

Here is the way we have decided to handle it, as a trial, this year: We are taking the same material as the state had assigned, and are allowing each class to play these assigned compositions the same as they would have to do in the state, but they are all competing against one another. The "Class A" group will naturally possess an advantage over "Class C", but if the judges eliminate the fact that a more difficult number gets more credit, then it seems to me that all have an equal chance, as it is the duty of the judges to award the places to the best performance, not considering the material presented. Naturally, the committee who worked out this plan have been criticized somewhat, but all other plans received their share of criticism, and this one was elected as the most feasible.

To me, this article will have been without value unless it brings forth some comment, either for or against the plan as outlined, and I should like to learn the opinions of others.

All music is what awakes from you when you are reminded by the instruments.
—WHITMAN.

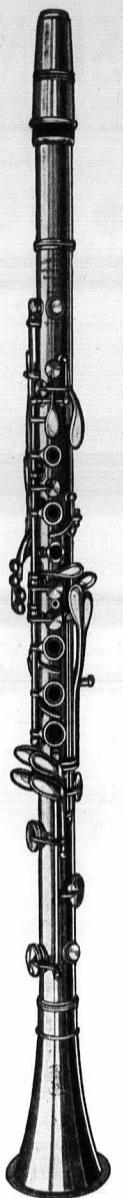
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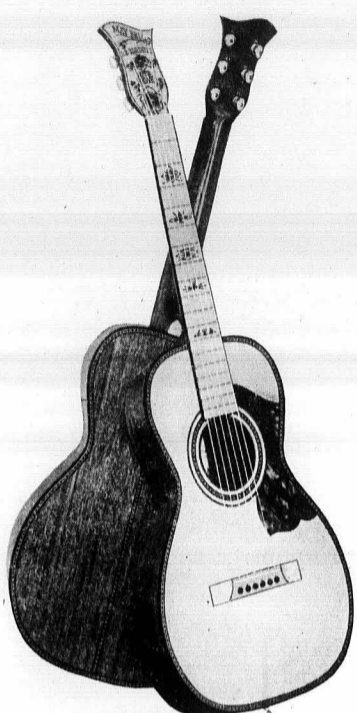
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Correct Breathing versus Correct Phrasing By RUDOLPH TOLL Clarinet Virtuoso and Teacher

1. Will you kindly give me some advice on playing the
enclosed example? The low notes marked with a cross have a
tendency to squeak. I also have difficulty in slurring from
the middle register to the lower.



2. Please give me some idea of mouthpiece facings. Is
the French facing of one length, or are there different lengths?
I have read of short, medium, and open facings or lays, but
always thought the French was just one lay. I thank you
for your answers.

1. Your difficulty might come from a number of things:
(1) You may not get all of your fingers down accurately—
that is to say, with the required precision that is so essential
in stopping any possible leakage of air caused by one finger
not covering the hole or pressing the key sufficiently. (2)
By breathing before the low notes. Ordinarily, one might
take a breath at the places marked by a cross, but the time
allowable for this is apparently very short; you would have
to be very quick and clever to breathe between these
thirty-second-notes and get your lips set perfectly for the
entrance or attack on the low E-G. Therefore I suggest
that you breathe between the two sixteenth-notes, as I
have indicated by the comma; this breathing is not only
easier, but more correct, and by keeping your lips in place
between the intervals, high C to low E, middle D to low G,
you are not so likely to make a squeak. (3) You want to be
sure that your tongue is not at fault when attacking these
low notes. If your tongue is too slow in leaving the reed,
or if you attack under the reed, you are likely to squeak.
Slurring from the middle register B to the lower E is very
difficult, in fact, almost impossible. At any rate, it is very
uncertain in response, although it can be done quite
smoothly by clever manipulation of the lips and a very
slight attack of the tongue. As is the case with many
intervals, so much depends upon the reed.

2. The French facing is rather short and wide as com-
pared with the German facing, which is rather long and
narrow. However, in either one of these, French or Ger-
man, one can have a facing close, medium, or open, accord-
ing to the particular needs of the individual. A close lay
has the least space of the three between the reed and mouth-
piece; the medium lay has a little more space; and the
open lay, still more. You might ask, which is the best lay?
My answer here is that this must be left to the discretion of
the player. But if I should be privileged to hear the player
I could give a definite answer. The reason for the different
lays is that some players have a rather weak lip, and in
such cases the close lay would probably be more suitable;
others have a stronger lip and therefore a more open lay
would be preferable. The open lay requires more lip-
pressure, and anyone with a weak lip, that is to say one with
the lip-muscles less strong, would tire more quickly than if
playing on a medium or on a close lay. As a general rule,
the medium French lay is the most satisfactory. For some
reason or other, the long, narrow German facing has never
been popular in this country. Perhaps one reason is that
the French have been generally accepted as the best
clarinetists in the world. Be that as it may, the Germans
have produced equally great clarinetists. The French
are the greatest reed makers in the world, and are highly
expert as makers of clarinets, especially Boehm system.
This system, together with the wide mouthpiece and wide
reed, has taken the world by storm, so to speak. Hence,
the popularity of the French in clarinet matters.

I enjoy your articles in THE JACOBS MUSIC MAGAZINES,
and since you asked for correspondence, I am writing you.
I was rather afraid to bother you because I am a rank amateur
on the clarinet. Your article on tone production was fine.
I was interested to note that I have played the way you rec-
ommend ever since I started, twenty-five years ago. I make

reference to the point about blowing as though one were blowing
soap-bubbles; not forcing the tone or making it sound
breathily.

Some years ago, when I was studying the clarinet, I wrote a
letter to Alexandre Selmer, in which I asked questions about
the correct manner of blowing the clarinet, and I received a
very fine one from him in return, telling me to play in the
manner that you have described. I took his advice and now
produce a beautiful, velvety, full tone. I do not intend to
brag about myself because I realize that I have some faults also.
However, it surely breaks my heart to have to sit in the third
chair of the clarinet section, producing a fine tone, and to hear
others bludge the oboes with a harsh tone and poor intona-
tion; a tone that is all FFF, with not a single PP in the
whole selection.

I am stating things this way in order to get the facts in my
case before you. My drawback is technique, especially on the
high notes going up to high G, etc. Will you advise me what
studies to practise that will help me to overcome my difficulty
and also help me to read at sight, and fast?

About ten years ago I did one thing that I have regretted
ever since. A symphony orchestra played in my town, and I
talked to the first clarinet player about my difficulty. This man,
in kindness to me, offered to let me come to his room in the
hotel and for the sum of \$3.00 receive some instruction. I,
like a fool, turned him down because I thought I was being
held up. If he happens to read this article, perhaps he will
remember the golden opportunity that I so foolishly let pass.
Of course, everyone makes mistakes, but I very much regret
this one in particular.

If, through your department, you can help me, I shall be
very grateful.
—H. F., Fairfield, Iowa.

The contents of your letter have been carefully noted.
You surely made a mistake when you refused that man's
offer to help you at the cost of \$3.00. People in small
towns are not apt to realize the price good teachers charge
for instruction. There are many who think seventy-five
cents is plenty for a lesson; they do not consider the
teacher's worth. Cheer up! There are multitudes today
who are making the same mistake. However, to come to
the point, you have played for twenty-five years, and you
state that you play according to the manner that I de-
scribed in my recent article. From this I should say that if
you practise the scales and arpeggios in Baermann's
Book No. 3, you should overcome your difficulty and be
able to play the high notes. Incidentally, your technique
and sight reading should improve. Reading new music
every day, and reading it slowly, is the best way to im-
prove fast reading. This may not be to your way of
thinking, but nevertheless it works out that way. I know
only too well that most players and pupils want to play
fast before they are able, and the result is that they stumble
every few notes and make a hash of the whole thing. The
fingers won't work fast enough because the eyes and mind
do not work with the desired speed. The eyes are trying to
take in more than they are able, and things become blurred;
that is why so many mistakes are made. A good under-
standing of the scales, arpeggios, and so forth, is of para-
mount importance. I don't mean merely to practise these
things until you can execute them perfectly, but to under-
stand the theory of them. One should know chord pro-
gression so that one can hear a change of harmony before
one gets to it; this applies to notes and passages too.
Please let me know how you are progressing.

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Piano Accordion Technic

Questions Answered by
CHARLES EDGAR HARPER
Nationally Known Authority

I read in The Piano Accordionist department in JACOBS'
ORCHESTRA MONTHLY that you are interested in getting some
information as to the origin of the instrument. I am sending
some biographical material on Pietro Deiro, with whom you
are of course familiar, having some bearing on this matter
and which may be of interest to you.

Mr. Deiro was born in 1888 at Salto, Italy, coming to
America in 1906. At fifteen years of age he was already an
accomplished accordionist. After arriving in this country
he perseveringly studied both the piano and the accordion
under the best teachers procurable.

To him is due the credit for helping to bring the accordion
to its present state of efficiency, as it was at his suggestion
that the instrument was fitted with a piano keyboard of the
modern type, which led him to call the instrument the piano
accordion. The first instrument of this kind was made
especially for him, in accordance with his own design, and
it was first presented to the public by him at the Washington
Square Theatre, San Francisco, in the year 1909.

—LEE F. HYATT, Kansas City, Mo.

Thank you, Mr. Hyatt, for your interesting contribution
on the history of the piano accordion. I am sure that our
readers will find it interesting. Your cooperation is greatly
appreciated.

Mr. Deiro is an acknowledged master of the piano accor-
dion, and the present popularity of the instrument, as well
as the state of perfection to which it has now advanced,
is without doubt due in no small degree to his efforts.
His compositions for the instrument are widely used.

Recently I received a newspaper clipping: "Scotland
and Belgium are the two European countries where the
accordion, which celebrates its centenary this year, is most
popular."

If the number of accordionists heard over the radio,
from local programs to nation-wide broadcasts, may be
used as an indication of the popularity of the accordion, we
are not doing so badly on this side of the ocean.

H. L. H. has just joined the ranks of accordionists. He
writes that while he spends a lot of time practicing, he cannot
seem to get the results he desires, and finds the most difficulty
in playing both hands together, adding that he always prac-
tices with both hands.

There is the trouble, H. L. H. If you will play each
hand separately until you are sure that the notes, time,
and fingering, are correct, you should have but little
difficulty in putting the two parts together. It is rather
hard to do two things successfully at the same time if you
are not sure of either. I am mighty glad to have you with
us, and will be pleased to learn of your progress. If I can
be of any further help to you, please do not hesitate to write.

H. S. J. writes that although he can play the correct basses
to popular music, and has no trouble in adapting the treble of
the piano part to the accordion, there doesn't seem to be any
"pep" to his playing. Sounds rather sluggish.

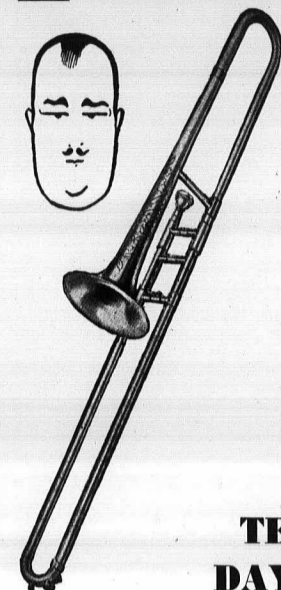
There can be several causes for this condition, but I
should say it is probably due to lack of proper accent. If
you will play both hands rather staccato, and in playing a
fox trot place the accent on the 2nd and 4th beats of the
measure, there should be an improvement. If that doesn't
help, won't you write me more in detail? I will be very
glad to help you further.

Cincinnati, Ohio—This city is to have a civic orchestra
under the directorship of Arthur Zaek, cellist of the Cin-
cinnati Symphony Orchestra. The purpose of the new
organization is to provide training and experience in
symphony orchestra work to students, business people, and
semi-professionals, both men and women. It is planned to
give such of the musicians as show unusual talent an
opportunity to join the Cincinnati Symphony when they
are ready for such a step. Mr. Zaek studied conducting
under Albert Wolff, former conductor of the Metropolitan
Opera House Orchestra and now conductor at the Opera
Comique, Paris, and cello with André Hekking, of Paris,
and Jacques Gaillard, of Brussels.

ERRATUM IN ERRATUM. On page 6 of the March
issue appeared the following notice: "Erratum: On Page
44 (Educational Music Review Column) the eleventh line
should read '... basses play on E strings.'" This notice
was not written by our sporting editor, all evidence to
the contrary notwithstanding. Of course, the offending
term to which we refer should be replaced by "basses".
We shamefacedly apologize to everybody, including the
office cat.

Note To Composer:—Will you please see that no bulls
get into the above? This thing has gone far enough!

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B ₃ Soprano Saxophone	Drums
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E ₃ Baritone Saxophone	2d Violin Acc.
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2d & 3d Cornets in B ₃	3d Violin Acc.
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WITHOUT THE BOSS TELLING HER

By EDWIN A. SABIN

WITHOUT having been all over the world during the fall season, I nevertheless inform friends on returning from Woodstock, Vermont, about the middle of October, that the autumn foliage throughout the Green Mountains, and especially in the surroundings of Woodstock, is the most beautifully varied in color of any country. This pronouncement may be considered emphatic enough, and perhaps not an exaggeration in praise of Vermont foliage, except possibly to those who have been all over the world during fall seasons.

But the beauty of foliage must in time give place to the symmetrical beauty of bare trees. The process of change is so gradual, however, and the interval so considerably long, that the symmetry of ever clearer outlines of limbs and branches seems to lessen regrets that we must part with all these lovely colors. Well, on a fine breezy afternoon early in October, as I approached the house on Linden Hill where I had lodged for several fall seasons, I came upon two little girls, whom I knew, busily raking and sweeping fallen leaves. I complimented them upon the good work they were doing, and then said, "Which one of you is the boss?" Virginia, who had the rake, promptly answered, "I am," and Christine, a year or two younger, with the admiration a five-year old child is likely to have for a playmate a year or two older, admitted the business relationship. "Yes," she said, "Virginia is boss." Just as I stepped on the piazza to enter the "front door," Christine sprang forward and skillfully swept away two or three leaves that were in my path. I said, "You were pretty quick about that Christine." "I know it," she said, "I like to do some things without the boss telling me."

A Text on Which to Hang a Sermon

This remark from a five-year old child made an impression. It would do to support a biblical text that might occur to a resourceful clergyman, and give him a workable and pleasing idea for a sermon. Its application in the J. O. M. violin department is obvious, and need not be treated extensively. Let girls and boys whose mothers find it necessary to say to them times without number, "You have not done your practicing yet," remember the words of little Christine, five years old: "I like to do some things without the boss telling me." But you boys and girls being older than Christine should change what she said to fit your more advanced years. You should say, "I like to do the things I ought to do without the boss telling me."

Leaving Virginia and Christine to continue in the good way of taking the initiative (they probably shoveled snow all winter), let us consider for a moment the matter of voluntary practice among young violin pupils. It is really difficult to establish and continue a system of regular practice among children in American families. We have written about this before, and have done so, we believe, without giving the impression that we think the matter hopeless. Parents want their children to have music, and they realize that the children must practise. They may think that music will be of more importance to them after school years than some other perhaps compulsory studies that take time from their music and prevent regular practice. Home work takes up what might be used for practice periods. Further activities, outside of school and of music, that are considered necessary, still more reduce the possibilities of regular practice in many, not all cases, we thankfully acknowledge.

It seems that in these many instances where only irregular practice may be looked for, the parents, teacher, and pupils, must reconcile themselves to slow progress — which is possible. If, for good reasons, very little work can be done, it is nevertheless best to continue lessons, especially with pupils in the early or middle grades. A wise, experienced teacher with suitable material — scales, duets, and pieces, not too difficult — can do much in the lessons themselves. Careful attention to intonation would be worth while, even if that were about all, outside of position, and bowing, that could be worked on.

Let us sketch what might be done in lessons, preferably at least two a week, with little or no practice by the pupil. In the first place, be sure that the pupil's violin and your own are perfectly in tune. Then play together or let the pupil play alone, from each open string, the first five tones of its major scale, with a full stroke of the bow for every tone, giving attention to position (the left elbow well under the right side of the violin), and seeing that the fingers stop the strings with instant firmness. Attend to the bow arm, try for relaxation and more skill in guiding the bow. Be sure the bow is held lightly in the fingers. Listen to the tone, try to improve its quality, which is the real object of tone practice. Even for advanced players, such a simple

exercise as the one suggested is a better means of improvement than complicated passages that seem never to be under control. Most teachers have had pupils who practise regularly and enough, but who do not improve their playing. In fact, teachers may recall some period in their own study when they could not get ahead.

Considering improvement on its technical side, this means, in the first place, a new conception and a corresponding determination to produce better tones; better in tune and in quality. It is clear that more and more skill will be required to accomplish this. In the studies and pieces that have remained in the same unsatisfactory condition for a long time in spite of practicing, we have evidence of lack of both care and skill. The pupil is practicing badly. He does not improve, and he may be getting worse from this constant inartistic playing. Our old German master used to say to some of his pupils, "When do you intend to play better? You Americans want to do everything by steam; in violin playing this will not do."

A pupil whose mind will not function musically and whose playing, therefore, is stagnating, would do well to stop practicing until he finds a teacher who can understand his case and know how to help him. Such a teacher is likely to prescribe, for a time, music easily assimilated and, with the necessary instruction, easily and skillfully played.

We have observed that students who are very much in earnest, deeply theoretical and painfully conscientious about every move they make in playing, are those who most often hold themselves back. The teacher should recognize this and do something to help. He must assist the pupil to change his mental attitude. We have consistently tried to do this, succeeding in several instances. We have not always been so fortunate, however. We have reason to believe that we have had pupils who must have considered our counsel as lacking in seriousness and profundity, showing that we did not understand their deep-seated troubles. Anyhow, two or three such individuals removed themselves without warning from our sphere of influence. I am sure there are many parents with children having violin, cello, or piano lessons, who either do not fully comprehend that progress depends on the pupil's cooperation with the teacher, or in their own active interest. Parents can do much to give their children an incentive by playing with them or arranging for others to join in the family music. There are possibilities in this line.

While teaching in a Steiner Building studio one Saturday morning last June, I was interrupted by a vigorous knock at the door. A lady was there who assured me that I did not know her, but that she knew me and had a favor to ask. She was embarrassed by the non-arrival of one of the judges for the solo and ensemble school contests at that moment beginning below in Steiner Hall. Would it be possible to suspend teaching for an hour or so and become a judge? My pupils were invited. The matter was quickly arranged and I soon found myself listening to the *Acolay Concerto* being well played by a promising youth who was followed by a girl of about his age, fifteen or sixteen, I guessed. Their playing was creditable, but then came a third with the same concerto, of course, and I was astonished. I had not expected such violin playing. This young Italian played the *Acolay*, which is a student concerto, with such ease that I knew he must play much bigger things. A few seats in front of me I saw a fellow judge whom I knew and I approached him to learn more about this talented boy. Before I could speak, however, I was plucked on the sleeve by the lady who had made me a judge and was informed that judges were not to communicate with each other. They were to check up the contestants without a suspicion of having reconciled even slightly varying views. So I sat down and listened to a class or two in elementary ensemble playing, conducted by an enthusiastic woman teacher.

Communication with others being denied me, I was left to the checking up, and to my thoughts. Little Christine, of Woodstock, came pleasantly to mind, and I concluded, because of the excellence of their playing, that many of the pupils I had heard within the hour, like her, had done much of their work "without the boss telling" them to.

New York — Philip Santoro, of Warren, is one of the most active organizers of amateur and school orchestras in this section, teaching and directing five of these organizations as well as instructing in eight schools. Two of the most recent orchestras organized by Mr. Santoro are those of Russell and Ludlow. In the latter town, the expense of the director is stood by a local philanthropist, who, in addition, pays Mr. Santoro for the eight private lessons given to violin members of the orchestra. Mr. Santoro is an old subscriber to Jacobs' Music Magazines, having first become one in 1913.

Then Reproduce--What?

Continued from page 9

But then, if we can find nothing in canned theatre music over which to wax enthusiastically, we may take hope in the promises that assure us of future marvels in reproduction, for it is said that one of these days it will be impossible for the keenest critic to tell the imitation from the original. May I here go on record as having said that when that time comes I shall be among the convinced and enthusiastic? I would not be so foolish as to attempt a choice where I could not distinguish.

In fact, speaking of substitutes in general, I doubt that farmers would so much as wrinkle their brows into a single disapproving frown if synthetic hay should suddenly be declared a commercial product indistinguishable from traditional pasture-grown fodder, providing it should really be indistinguishable from said commodity of the grange, and not downright fatal to the digestions of the equine and bovine inhabitants of their stables. No scruple on any imitation, be it synthetic hay or canned music, is in order when the imitator becomes so clever as modern acousticians wish us to believe they will one day be. In the case of hay, however, such imitation would simply be the last straw. (Ouch!)

Yet (if you will take me seriously after that last unpardonable crack) my pessimism can, with the limited clairvoyant powers of a human mind holding only the most humble pretensions to prophetic ability, see only débâcle and artistic deterioration in the wake of promised improvements in reproduction, should they ever come. The finer reproduction becomes, the thinner will become the ranks of those artists whose work is worth reproducing. Out of a million musicians (not by actual count) there is one Wagner; out of another million, one Stravinsky. Put all but a hundred or so of the million out of business (for no more than that will be necessary in the golden age of reproduction), and, by the law of chance, your Wagner or Stravinsky will be among the eliminated 999,900 — and your art will be dead. Then reproduce — what?

News Notes

Cleveland, O. — In the recent performance of Werner Janssen's *New Year's Eve in New York*, by the Cleveland Orchestra, under Nikolai Sokoloff, the piano part was played by Louis Horst, that of the banjo by Dominick Maffei, while Samuel Feinsmith, Louis Martin, and Maurice Pierce, manned the saxophones.

Vermont — On March 13, the Bennington High School Band and Orchestra, totalling sixty members in combination, gave a successful concert, under the direction of Stanley P. Trusselle, at the State Armory. The soloists of the evening were Douglas Hawks, trumpet; Virginia Sargent, trombone; and Margaret Kane, vocal.

Lancaster, Pa. — On the program of a recent concert at the Shreiner Auditorium, Y. W. C. A., given by the woodwind and reed ensemble of Amandus Stetler, were to be found as soloists the names of Mary Billow and William Amer. A clarinet duet by Clarence Bowers and Melvin Peters, a flute and clarinet duet by Norma and Amandus Stetler, and a flute quartet by Norma Stetler, Helen Miller, Mary Billow, and Francis Graybill, were also presented. The piano accompanists were Norma and Stanley Stetler.

Washington, D. C. — The second concert of the National Symphony Orchestra was given on Friday afternoon, March 14th, with Hans Kindler and Gustav Strube as guest conductors. Along with the *Overture* to "Der Freischütz", Bach's *Passacaglia in C minor*, three compositions by Gustav Strube, and the *Suite No. 1* from "Peer Gynt", we find on the program — what? That battle scarred veteran of one thousand and one radio performances, *Cortège du Sador*, by Ippolitov-Ivanov!



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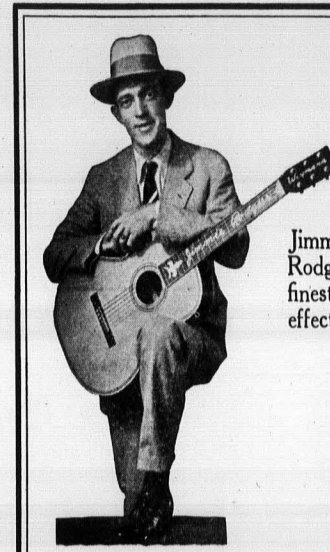
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- 11 HOME TOWN BAND. March (4/4).....A. J. Weidt
- 12 FLOWER QUEEN. Waltz.....A. J. Weidt
- 13 THE LINE-UP. March (6/8).....Frank R. Bertram
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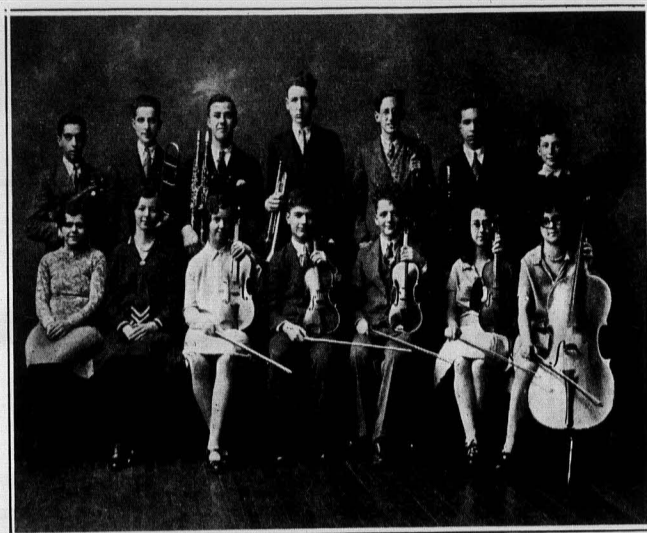
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A Select Group

Dear Younger Set:

Our Chapel Orchestra is made up of selected players from the regular high school orchestra. There are fourteen members in the Chapel unit: five violins, one viola, one violoncellist, two clarinets, one cornet, one trombone, one drummer, one piano, and the librarian.

This orchestra is organized to play for the Chapel exercises that are held twice a week in our school. The orchestra also plays annually for the City Forum, Hospital Donation Day, Rotary Club dinners, inauguration of the City Officials, and various other city and school affairs.

Mr. Herbert W. W. Downes is our musical supervisor, and it is through his earnest and sincere cooperation with those taking part in musical activities of the school that this department has been of so much interest and value to the students.

FRANK CORSARO, Student Leader of Chapel Orchestra,
Haverhill, Mass.

Hello, How are ya!

Dear Younger Set:

I have for the first time noticed the department called the "Younger Set," and I should like to tell you about our musical development. I am writing from the far-off Hawaiian Islands, located, as you know, in the Pacific Ocean and belonging to the United States.

I belonged to the Hilo High School Orchestra last year, and there I learned to play my present instrument, the cornet. This orchestra was the first of its kind on the island of Hawaii, not saying about Honolulu, and Mr. Leicht was our conductor and instructor. He took the boys and girls who never had played orchestra instruments, except harmonicas, or ukuleles, and trained the orchestra class until they were able to play on Commencement Night a few pieces, one of which was *Waltz-Dearest*.

As soon as school was over I attended the regular rehearsal of the local County Band, which is claimed to be the best band in the Territory of Hawaii, including Honolulu. Mr. Frank Vierra is the conductor.

After about two months of regular attendance at their rehearsals, I was included in the third cornet section and still hold that position. There I met many of the boys that belonged to our high school orchestra, and I found that it had been a very good stepping stone to greater possibilities in music.

I have learned too many things in this large organization to list in a letter, and certainly I feel that my high school days were not wasted.

HARUWO YAMAMOTO, Hilo, Hawaii.

Generous City Support

Dear Younger Set:

I wish to tell about the Junior High School Orchestra of the City School System of Petersburg, Virginia.

This year we have seventy in the organization who are doing excellent work. The instruments are furnished by the School Board to all pupils who care to study music. Our Superintendent Henry G. Ellis is very proud of the school orchestras, for he believes that music is a builder of character and citizenship. To Lieutenant Melvin Maccoul, our director, is due much credit for the splendid work accomplished during the past eleven years.

MARY D. HADDISON, Violinist, Petersburg, Va.

Our YOUNGER SET

REMEMBER!

When answering letters of Younger Set members, send yours to the Younger Set page in care of this magazine, 120 Boylston St., Boston, Mass. We do not give a writer's entire address, only the city or town being indicated, and of course in most cases your letter cannot be delivered without the complete address.

Each month gold-and-enamel pins are sent to Younger Set contributors whose letters are published. Pins for April were mailed to Robert San Souci (Mass.), and Zillah Martin (Texas). John H. Storrs, whose letter was also published, had already received a pin for a previous letter.—A. F. B.

Another Compliment for Interlochen

Dear Younger Set:

Being one of the lucky 232, I had the extreme good fortune of attending the National Orchestra Camp at Interlochen last summer. I received a half scholarship at the meeting of the Ohio All-State Orchestra. In my estimation, a scholarship to the National Orchestra Camp is the goal for the youthful musician to strive for. The knowledge and experience gained during the eight weeks there, which pass entirely too fast, are more than could be gotten in a year from other sources.

It is not often that one has the privilege of associating with so large a group of boys and girls who are all sincerely interested in music, and a large per cent of whom expect to carry on music as their life work. It was the spirit of sincerity in the advancement of music that helped to make the National Orchestra Camp a success.



STANLEY MANDEL, Cleveland, Ohio

The members of the orchestra of our school, Glenville High School, had this spirit when they entered the Ohio State Orchestra contest last spring, and it proved to be an important factor in the orchestra's acquiring first place.

STANLEY MANDEL, Cleveland, Ohio.

A Vivid Tale of Broadcasting

Dear Younger Set:

Perhaps the readers of this most interesting department would like to hear about the recent radio program of the Barnstable High School Band, of Hyannis, Cape Cod, Massachusetts, which went on the air from the studio of station WNBH, New Bedford Hotel, New Bedford, Mass., in February. All of us considered it a great honor to be

given the opportunity to broadcast, and the majority of the band members will never forget the experience.

Our supervisor of music, Mr. Samuel Griffiths, former orchestral supervisor in New Bedford, told us at rehearsal late in 1929 that this offer was made through the courtesy of his friend, Mr. Irving Vermilya, manager of the station. The invitation was accepted by a unanimous vote, and a marked improvement in rehearsal attendance was noted. Early in February we were given a definite time for the broadcast, and Mr. Griffiths selected the pieces to be played. I think it would be well to say now that it was due to his untiring efforts that this program was successful.

We left our high school at 5:30 P. M., and after a long ride in the pouring rain we parked our cars and entered the spacious lobby of the New Bedford Hotel. We were slightly damp on the exterior, but in no wise dampened in spirit. We were taken into a long, narrow room and told to make as much noise as we wished, and we proceeded to do so. Some of us gazed curiously at the microphone at one end of the room, while others arranged seats and tuned up. The announcer warned us that we were to have an audience; everything gave the impression of a private rehearsal.

Soon everyone was settled in his place. The announcer, by means of a telephone arrangement, was listening to the last of a program in an adjoining studio. When this was finished, an assistant plucked the microphone, and the announcer introduced us over the air. To our satisfaction, we played the first selection, *The Grenadiers March*, in a really professional style. The silence between numbers was religiously kept, although we were afraid that at any moment a drumstick would fall, or someone would cough. Our only regret was that our friends on the Cape were unable to receive the program to any satisfactory degree because of static, due, I suppose, to the storm.

As our superintendent of schools, Mr. Jerome P. Fogwell, who was to introduce us over the air, was unable to be present, the duty fell to the lot of Mr. Griffiths, who rose to the occasion with a delightful little talk in which he presented the greetings from the Town of Barnstable to our invisible listeners.

During one of the numbers, a pad on my clarinet fell out of its socket, leaving me minus several important notes. Because of this I was forced to play an octave higher or lower than the score, while a studio employee rushed all over the hotel in search of a bottle of glue. Upon his return, I picked the pad from the rug, where it had fallen, and inserted it in its proper place, feeling relieved that television has not yet been perfected. But worse was to befall me. Immediately after the playing of my composition, a march entitled *The Spirit of Barnstable High*, I was introduced over the air for a short speech! Absolutely unprepared, I managed to say something or other, although to this day I cannot remember what I said. My only hope is that I did not make a blunder.

We closed our program with the spirited battle song of Wisconsin State University, *America*, and *The Star Spangled Banner*, and then gave vent to a deep sigh of relief. We were glad that the event was over, and that we had nothing more to worry about until our annual joint concert with the Falmouth High School Orchestra, later in the year.

I should greatly enjoy hearing from any who may have listened in on our program, or from any music lovers who have had patience enough to read this letter through, and I hope that all of you may sometime enjoy the thrills of broadcasting.

W. GRANT DUNHAM, Barnstable, Mass.

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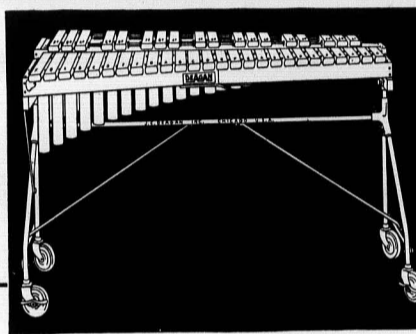
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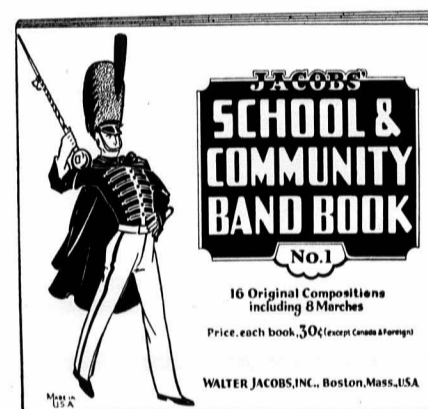
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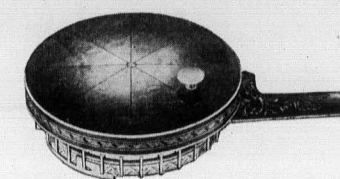
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Educational Music

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FRANCIS FINDLAY

Head of the Public School Music Department
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THE TRIO CLUB, pieces for violin, cello and piano (Theodore Presser Company, Philadelphia, Pa.)

A very good money's worth in a popular collection. Attractive salon music; not difficult, somewhat diversified in character, including a number of pieces that have not been heard quite so often as some of the others. List of composers is dignified by such names as Tschaiikowsky, Gounod, and Mendelssohn. All in all, a better value in both quality and quantity than one usually finds.

FIRST 40 LESSONS FOR VIOLIN OR FIDDLE-ETTE CLASSES, by Edwin H. Bergh (Gamble Hinged Music Company, Chicago, Ill.)

A good routine book with ample material for full year's work. Five exercises on the first finger and three exercises on the second finger bring the pupil to Lesson 4, which introduces all three fingers. All of the work is on the A string at first, the E string being first used in Lesson 5. A noteworthy point is that the student is required to use only the half-step between the second and third fingers during the first six lessons. In the 10th and 13th lessons, the D and G strings, respectively, come under the bow of the beginner, and not until Lesson 18 is the student required to negotiate the somewhat difficult half-step between the open string and the first finger, which is followed by the half-step between the third and fourth fingers.

A worthy feature of the book is the simplified graph used with the various lessons, illustrating the fingering required for each step.

Among the final lessons are a number of duets and one four-part study that can be used for double-stop practice, if desired.

Unfortunately, the reviewer does not have before him a copy of either the organization manual or the piano accompaniment book. It is altogether likely, therefore, that this reviewer may miss certain salient points that have to do with the application of Mr. Bergh's methods to class teaching, for which the work is especially written. The reviewer understands that the book is used with success in middle-western schools, for classes equipped with the practice instruments known as "Fiddl-ettes".

"La Blondine"

Continued from page 15

ACT III. Back at the Studio

The cheerless room is a bit more cheerless. There has been a slight rearrangement, for Nolo has donned the reserve pantaloons, having nobly sacrificed his others to patch the broken pane where they keep out most of the light and none of the cold. In the room are Nolo, Polo, Rosetta, and Babette, some of whom are standing while the others are sitting on Record 0016A. Babette does not feel so well, indeed she is getting sicker every minute. This is beautifully done on Record 0016B. She has not slept for a week since Hugo left in despair, a failure at hooking dresses because he was all thumbs. The record closes with the lovely aria, "He Was All Thumbs". The landlord, to make things worse for poor little Babette, has developed astigmatism. No wonder she has insomnia. Rosetta suggests sleeping powders, but as usual there's not a sou in the crowd. Polo jumps up in the middle of Record 0017A and exclaims he will pawn his green fedora. Enter gendarmes, children, senators, sailors, and "grissettes", who sing, "Will He Pawn His Green Fedora"? (This is really funny because Willy is Polo's first name.) Willy Polo rushes out.

Now a clamor is heard, beginning on record 0017B and still heard on Record 0018A. It's a lovely clamor and a loud needle should be used to get the maximum effect. Hugo has arrived. He rushes in, grasps the situation at a glance, and, fearing lest his friends are again freezing to death, in a fine burst of frenzy, declaims his latest poems. The Muse has smiled, if not laughed at him outright. Caught in his own dithyrambic barrage, he continues, oblivious that everyone is making a hasty retreat—women and children first, the captain last, sir! 'Tis the law of the sea. When Polo arrives minus the hat on Record 0019A, but with the sleeping powders, he finds all have gone except Hugo, who is still going strong, and Babette, who has been put to sleep before she could make a getaway. Polo gets

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good and mad and makes a gesture of censure that is well brought out on Record 0019B. Life is so futile after all. As Hugo is still unmindful, Polo crashes Nolo's cello over Hugo's head, himself taking the full dose of sleeping powders. The curtain comes down with Hugo, Babette and Polo, snoring contentedly on Record 0020A.

Here and There in New York

By ALANSON WELLER

THREE interesting and unusual events this month were the recitals of Hans Barth, the New York Chamber Music Society, and the Cleveland Orchestra. Mr. Barth played the harpsichord, modern piano, and new quarter-tone piano. On the older instrument he offered a group of classic numbers, while his own *Second Sonata* and *Paraphrase on a Waltz Theme* were offered on the modern instrument. The quarter-tone instrument was demonstrated with three short pieces of his own, and a *Largo* by Charles Ives, who is remembered for his *Concord Sonata*. The new instrument was interesting but is as yet hardly important as a musical development. The Chamber Music group played the seldom heard *Horn Trio* of Brahms, and André Caplet's *Conte Fantastique*, suggested by Poe's "Masque of the Red Death". The Cleveland band, as is their custom, accompanied a group of dancers in some rhythmic interpretations of standard compositions. The ballet work at these concerts is seldom out of the ordinary, but the playing of the orchestra is always excellent.

Idebrando Pizzetti, noted contemporary Italian composer, arrived for a short lecture and concert tour. He was also present at the first performance of his *Rondo Veneziano*, by the Philharmonic, under Toscanini. It is hoped that his tour will be as enjoyable to himself and the American public as that of another Italian composer of the present day, Respighi, who visited us last year.

The Orient came to New York with a bang in the almost simultaneous arrival of Mei Lan-Fang, noted Chinese actor, and the Tsumi troupe of Japanese actors, dancers, and swordsmen. The Chinese artist gave a number of plays in his native tongue, to the intense interest of New Yorkers to whom this was a distinct novelty. The Japanese troupe were also much enjoyed. Especially interesting was the native music used by both troupes. During the Chinese dramas, the orchestra accompanied almost continuously with gongs, cymbals, and native instruments.

The other evening we heard for the first time Charles Wakefield Cadman's *Oriental Suite*, suggested by portions of the "Rubaiyat" of Omar Khayyam.

The Barre Little Symphony Orchestra, which for several seasons past has given so much pleasure to concert-goers and radio-listeners, resumed its activities for the season with three concerts in March, including some extremely ancient, and very modern music. This group was absent from the concert-halls last season, so their return was doubly welcome this year. Mr. Barre, possibly the world's finest flute virtuoso, has been twenty-five years in America. Mme. Denyse Molie, a pupil of Mme. Debussy, and a specialist in the music of Debussy, himself, gave an intimate lecture recital on the latter's works, using the master's own piano.

John McCormack made his screen debut in *Song Of My Heart*, in which his famous voice was heard to advantage. Other musical-film fare included *Song of the West*, adapted from the Vincent Youmans musical comedy of a few seasons back, "Rainbow". Lawrence Tibbett is reported working on a screen version of *Rose Marie*, and a number of other musical comedies, including *Song of the Flame*, are in production.

Serioso Ma Poco Leggiermente

Continued from page 7

constitute the base of the pyramid. Rest assured of that! And it is so in all the arts. Withdraw encouragement to initiative by numerical restrictions within the field and you have struck at the root of the plant—whether it be music, literature, or painting.

There are people, no doubt, who will pool-pool as hysterics both Mr. Zahl and the present writer. They will say that in neither of the instances presented will such horrendous happenings come to pass. Speaking for ourselves, we are open to conviction, although we have arrived at the point where nothing appears too fantastic for us to accept. The years have enlarged our credibility. In our nonage, "The Horseless Age" was a stock subject for hilarity in the comic press. It is here! Burlesque funeral obsequies of old John Barleycorn were held regularly in the same sprightly columns. We now have Prohibition! (Officially, at least.) As a youngster in kilts (along with sausage-curls and Lord Fauntleroy suits, the dernier cri of the period), we were wont to gaze with wonderment on prophetic pictures of "The New Woman"—with brazen display of leg, and smoke issuing from her nostrils in a manner reminiscent of that given by artists to temperamental bulls in an ecstasy of resentment. Well? Oh, no! Anything is possible in this fast moving world. Let us not deceive ourselves!

—N. L.

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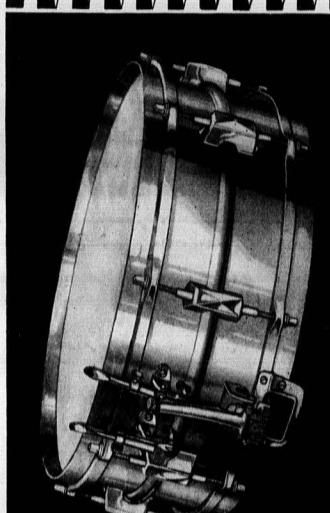
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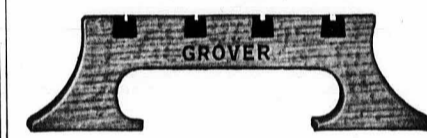
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Band and Orchestra Notes

Florida—Commissioned by Mayor Bayless, of Pensacola, to form a civic orchestra, John W. Borjes organized the Municipal Philharmonic Orchestra, composed of professional and amateur musicians, the inaugural concert of which took place on March 11th. This concert is to be followed by one each month. Chris A. Johnson, president of Local 413 A. F. of M., is a member. In addition to being conductor of the Municipal Philharmonic, Mr. Borjes is director of the Pensacola High School Orchestra, of three orchestras in the grade schools, of the First Baptist Church Orchestra, and of a Boy Scout orchestra. He is about to organize a band for the high school. Mr. Borjes has had thirty years' experience as a professional musician, eighteen of which were spent as director of the Orpheum theatre orchestra in Memphis.

Ohio—The All-County School Orchestra, of Geauga County, with six schools participating, was organized last December, by Miss Marian Sherman, a music director in the county. The first of February saw an All-County School Band, of seventy-one boys and girls, spring into existence, while later in the month, six more towns were invited to join up with the orchestra. The band played a forty-minute program at the county basket-ball tournament, March 1st, and on March 21st, the orchestra made its first appearance at the county Oratorical Contest, held in Burton. It is expected that additions from the six new towns will give the orchestra a membership of about sixty.

Pennsylvania—The Bridgeville High School Band of fifty-five pieces, under the direction of A. S. Mieser, was organized December 4, 1929, and gave its first concert on March 5th of this year. Other bands directed by Mr. Mieser are: Crafton H. S. Band (55 pieces); Zelenople H. S. Band (63 pieces); and the Mt. Lebanon H. S. Band (60 pieces). Of these, the first to give a concert was the Mt. Lebanon, February 7th, followed by the Crafton, February 28th, and the Zelenople on March 6th. All these bands are doing well.

West Virginia—The Ritchie Community Orchestra, recently organized by Charles C. Fousse and Charles H. Seabright, is the first of its kind in Wheeling. The call for players resulted in an enrollment at the first meeting of sixty-one men, women, boys, and girls. During the next few rehearsals this number was augmented by eleven, making a total, at this writing, of seventy-two players. The orchestra presented its first concert on February 4th, and was met with an enthusiastic reception.

Ohio—The Wapakoneta Community Band this season is under the direction of Carl Wintzer, who succeeds the late John Chiesa in this capacity. Mr. Wintzer was formerly assistant-leader of the band, a post now held by Fred Huffman. Don A. Chiesa is manager. This organization consists of fifty pieces and claims to be the biggest band in northwestern Ohio.

Vermont—The Barre High School Orchestra, under Hannah Gove Jenkins, has increased its membership in the past year from seventeen to forty. The orchestra is preparing to attend the contest at Burlington this spring.

Massachusetts—Rena Bisbee, supervisor of music in the Watertown schools, announces that Arnold L. Chick has been engaged to instruct and direct the high school band. Mr. Chick was conductor of the York Beach Band for several summers, and formerly traveled with Sousa's Band.

Maryland—The Chestertown Volunteer Fire Company Band have elected as their officers for the coming year: President, William J. Smith; vice president, William J. Miller; secretary, Earle Capel. The directors are: W. H. Thawley, William Blakeney, and Edward Lipscomb.

West Virginia—The Blue and Gray Band, of the Weston city schools, Charles W. Holt, director, is sponsored, in a way, by the Weston Post, No. 4, American Legion, which, by donating \$250 recently, helped considerably in the matter of raising funds to equip the organization with new uniforms. Police Chief Roy Zobrist also was active in this matter, having raised \$400 during the drive.

Kentucky—Ashland High School Band, John Lewis, director, is working hard in preparation for the state contest. Mr. Lewis recently appealed to Mayor Frailie for a contribution from the city of Ashland to help defray the expenses of the band. It is said that the Mayor looks upon the matter in a favorable light.

Vermont—An orchestra has been organized in the schools of Ludlow, by Miss Elizabeth Sonia, the new music supervisor in that town.

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

MUSICIANS—Compose melodies! Ten easy lessons. **FRANK LITTEG, Nipomo, Calif.** (p2-3-4)

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

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WANTED—Saxophones, clarinets, trumpets. **A. ROBERTSON, 3393 Cherry St., Milwaukee, Wis.** (p1-2-3-4)

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

BAND OR ORCHESTRA—Ten assorted numbers, \$1 postpaid. **RACIGOT, Avon, Minn.** (p4-5-6-7-8-9)

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THE 1ST FIELD ARTILLERY BAND—Fort Sill, Oklahoma, has a few vacancies open for musicians. Musical duties only. Write **C. B. TYLER, Bandleader.** (4-5-6)

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New England School Music Festivals

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

THE following is a condensed report of the meeting of the New England Music Festival Association, Inc., held at Boston, March 16, upon call of the board of directors, Dr. William C. Crawford, President, presiding.

Provision for Student Memberships. Upon unanimous vote, paragraph B, section 2 of article 1 of the By-laws of the Association was amended to read as follows:

(b) Student organization members, each of whom shall be a duly accredited representative member of, and a participating member in, a band, orchestra, or choral group, or similar musical unit affiliated with this Association. Each student organization member shall pay an annual fee of 10c. Any student organization member may attend the Annual Meeting of the Association, and if duly elected as a delegate of the Organization of which he is a participating member may have the privilege of the floor, but no vote. A paid instructor or supervisor, or any person over high school age shall not be eligible to such student organization membership.

Endorsement of the Eastern Music Camps. Reports outlining the developments leading to the establishment of the Eastern Music Camps, with statements of purpose, scope, and method of maintenance of the institution, were given by Doctor William C. Crawford, Francis Findlay, and Harry E. Whittemore, and the following resolution of endorsement was unanimously adopted:

Whereas the members of the New England Music Festival Association believe that a music camp conducted along the lines as proposed by the promoters of the Eastern Music Camps will provide a valuable and beneficial service in behalf of music and music education in this section, and

Whereas the members of this Association also believe that there has been evidenced a general desire and promise of support for a summer music camp accessible to students and public in the Eastern part of the country, and

Whereas the location of the Eastern Music Camp as decided upon by the promoters would seem to be ideal in every respect, and

Whereas the project is one which deserves the earnest and wholehearted support of every individual interested in the welfare of our young people and in the advancement of music and musical education, therefore,

Be it resolved that the New England Music Festival Association and its members severally hereby do endorse the said Eastern Music Camps and agree to aid in every way possible and consistent, particularly in the matter of promoting general public interest and encouraging students who are duly qualified to enroll as members of the Camp.

In Appreciation. A unanimous vote of thanks was extended to Conductor Joseph F. Wagner and the members of the Boston Civic Symphony Orchestra for the splendid concert given on March 16 for the benefit of the New England High School Festival Orchestra. The services of the conductor and of the players were donated, and the concert was sponsored by the In-and-Out-Boston Supervisors Club, the entire net proceeds being made available for underwriting the forthcoming Festival Orchestra Concert.

New England High School Festival Orchestra—Concert at Symphony Hall, Boston, April 26, at 2:30 P. M., Francis Findlay, conductor. Players and committees will assemble in Boston on Wednesday, April 23. (See official bulletin in March issue of this magazine for complete details of schedule, program, etc.) Official headquarters, Hotel Hemenway. Players should address Hotel Hemenway direct for their room reservations, instead of writing to Festival offices. Tickets now on sale at Symphony Hall; prices, 50c, \$1, \$2. All sections of the orchestra are filled to overflowing, except the viola section, where more players are needed. When communicating to headquarters, players should remember to mention the instrument they play, in order to save time and eliminate confusion. For further information address Harry E. Whittemore, Orchestra Manager, School Administration Bldg., Somerville, Mass.

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. Committee must have name of club, the town from which it comes, name of the conductor, and club's program, not later than May 5. It is very important that the number of singers in each group be stated in order that sufficient seats may be reserved. Checks for the seats in hall will be handed to the leader of each group on group's arrival at the hall on the 22nd.

When *With Sheathed Swords* is used as a contest number, time may be saved, if the conductor so wishes, by making a cut from first beat in ninth measure to second beat of last measure on first page. No trills should be attempted in soprano part of *The Skylark*, the contest number in senior high school group. Repeats at end of each stanza of *The Sandman*, contest number for girls' glee clubs in junior high school class, should be omitted to save time.

Rhode Island—State School Band and Orchestra Contest, Providence, May 3. State Glee Club Contest, Providence, May 10. For further information see March bulletin, or write to Walter H. Butterfield, Classical High School, Providence, R. I.

New England Final Band and Orchestra Contest—Pawtucket, Rhode Island, May 24, 1930. Sponsors, Pawtucket Lions Club; hosts, Pawtucket Senior High School Band Association. Theron D. Perkins, guest conductor of massed bands and orchestras. For additional information see March bulletin, or write to Paul E. Wiggins, General Chairman, Pawtucket Senior High School, Pawtucket, R. I.

Connecticut—First Annual School Band and Orchestra Contest, Meriden (date early in May (to be announced), auspices of Meriden Public Schools and Meriden Lions Club. Meeting called in the Meriden High School, April 5, at 10:30 A. M., to discuss plans and requirements and to set definite date. Principals, or representatives, and musical directors interested, are invited. Paul Wiggins, Director of the High School Band Association of Pawtucket, R. I., and Vice President of the New England Music Festival Association, will be in attendance to give advice. For other information address Raymond P. Walker, Principal, Meriden High School, Meriden, Conn.

Massachusetts—Second State Band and Orchestra Festival, Waltham, May 17, auspices of Waltham Chamber of Commerce and the Public Schools of Waltham, programmed as an official event in the Massachusetts Bay Tercentenary celebration, open to all Massachusetts bands and orchestras composed of players of school age. Edwin Franko Goldman will be guest conductor of massed bands and orchestras. Contests under the supervision of the Massachusetts Committee of the New England Music Festival Association, Maude M. Howes, Chairman, 59 Greenleaf St., Suite 8, Quincy, Mass. All communications should be addressed to Earl J. Arnold, Secretary of Chamber of Commerce, Waltham, Mass.

New Hampshire—Second school music festival, Concord, May 3, auspices of New Hampshire Music Festival Association. Band, orchestra, and glee club contests; concert by New Hampshire All-State Orchestra, conducted by Elmer Wilson. For further information see March bulletin or address Mrs. Esther B. Coombs, President and Secretary of the New Hampshire Music Festival Association, Hampton, N. H.

Maine—Third Annual School Band and Orchestra Contest, Bangor, May 10, sponsored by the Bangor Chamber of Commerce and local service clubs. Names of the State Committee corrected from last month's notice: Alton Robinson, Chairman, 166 Union St., Bangor; Miss Emily Chase, Portland; Mr. H. A. A. Hurd, Fryburg; Mrs. Dorothy Marden, Waterville. There will be an All-State band at the meeting of the State Teachers Association next fall. For further information address Alton Robinson, Chairman, 166 Union Street, Bangor, Me.

Vermont—Burlington Festival, May 10, auspices of Burlington Lions Club. Band and orchestra contests; concert by festival orchestra, conducted by Harry E. Whittemore. It is expected that Barre, Bennington, Northfield, Orleans, St. Johnsbury, and Waterbury, will be represented, a gain in the number of towns, indicating that the movement is constantly interesting more people. Program for Saturday, May 10: A. M.—rehearsal of festival orchestra; P. M.—concert by bands on park, orchestra contests; Evening—concert by orchestras, bands, and festival orchestra. For additional information see March bulletin, or address A. E. Holmes, Contest Chairman, Burlington High School, Burlington, Vt.

Vermont—Springfield Festival, May 3, sponsored by the Rotary Club of Springfield. Contests for school bands and orchestras. For information address R. N. Millett, Springfield, Vermont.

Erratum. On page 13 of the booklet "New England School Music Festivals and Contests for 1930" in the second line under the paragraph heading, "Selective List for Orchestras", read "Orchestras in classes A and B select any pieces from 1 to 29 inclusive", instead "of 1 to 19 inclusive", as printed.

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INSTRUMENTATION

Flute
 Piccolo
 E₂ Clarinet
 1st B₁ Clarinet
 2d & 3d E₂ Clarinets
 Oboe
 Bassoon
 Soprano Saxophone in C
 B₁ Soprano Saxophone
 Solo E₂ Alto Saxophone
 E₂ Alto Saxophone
 B₁ Tenor Saxophone
 E₂ Baritone Saxophone
 B₁ Bass Saxophone (Treble Clef)
 E₂ Cornet
 Solo & 1st B₁ Cornets (Trumpets)
 2d & 3d B₁ Cornets (Trumpets)
 1st & 2d E₂ Alts
 Melophones and Alto Saxophones
 3d & 4th E₂ Alts
 Melophones and Alto Saxophones
 Baritone (bass clef)
 Baritone (treble clef)
 1st & 2d Trombones (bass clef)
 1st & 2d B₁ Tenors (treble clef)
 Bass Trombone (bass clef)
 B₁ & B₂ Bass (treble clef)
 Bases & E₂ Tuba
 Drums
 Tenor Banjo Chords
 1st Violin (1st position)
 1st Violin (higher pos.)
 2d Violin
 3d Violin
 Viola
 Cello
 Bass (String) & E₂ Tuba
 Horns in F
 E₂ Alts & Melophones
 Piano Acc. (Conductor)

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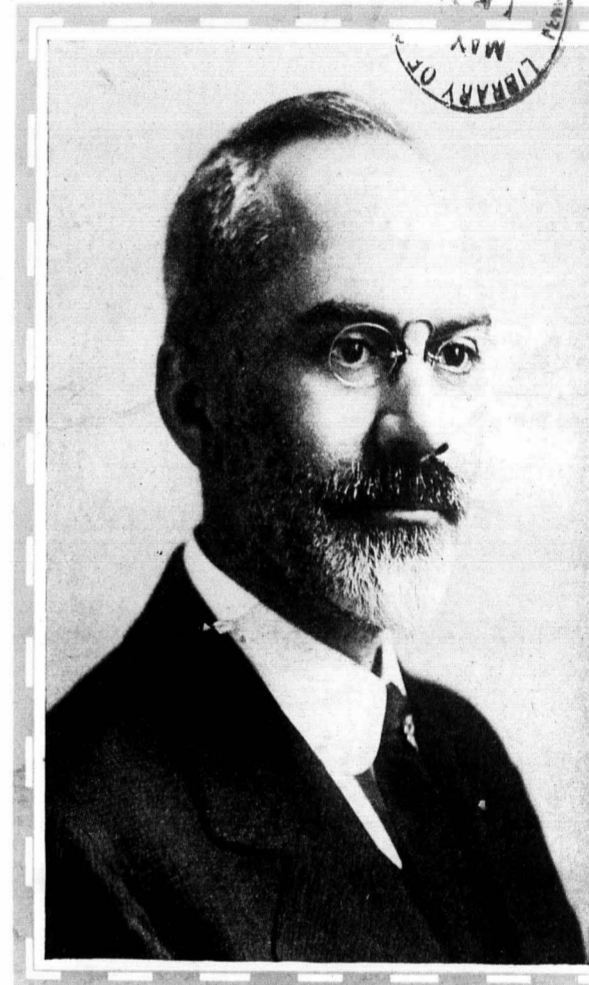
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