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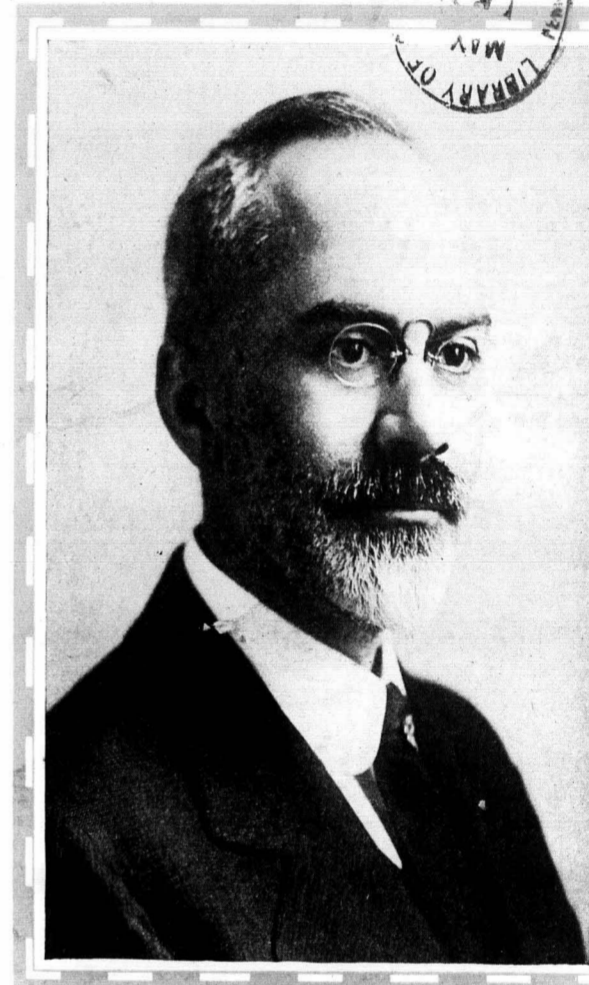
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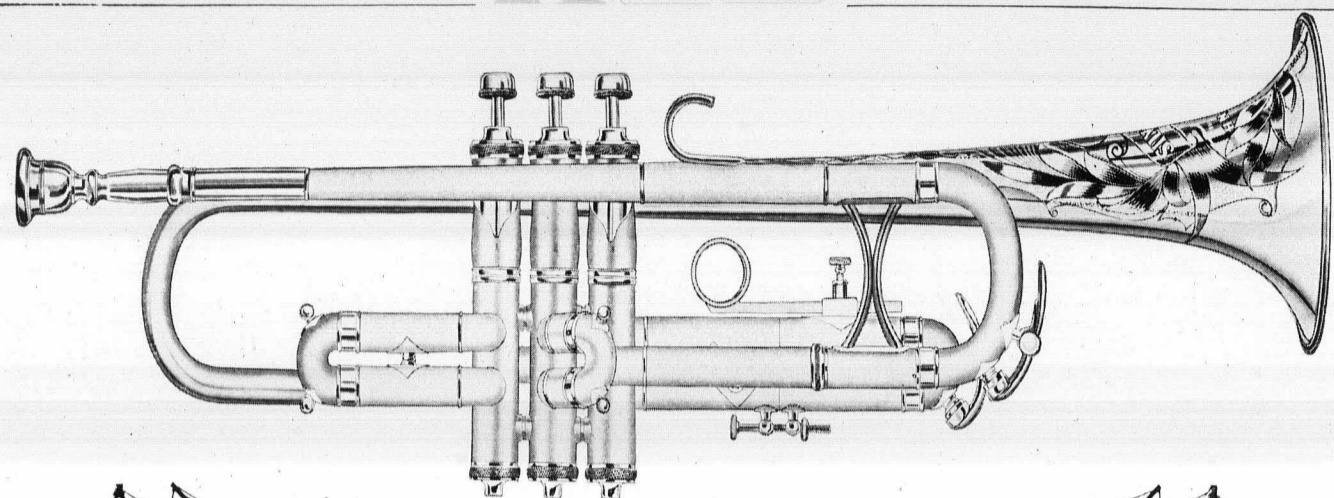
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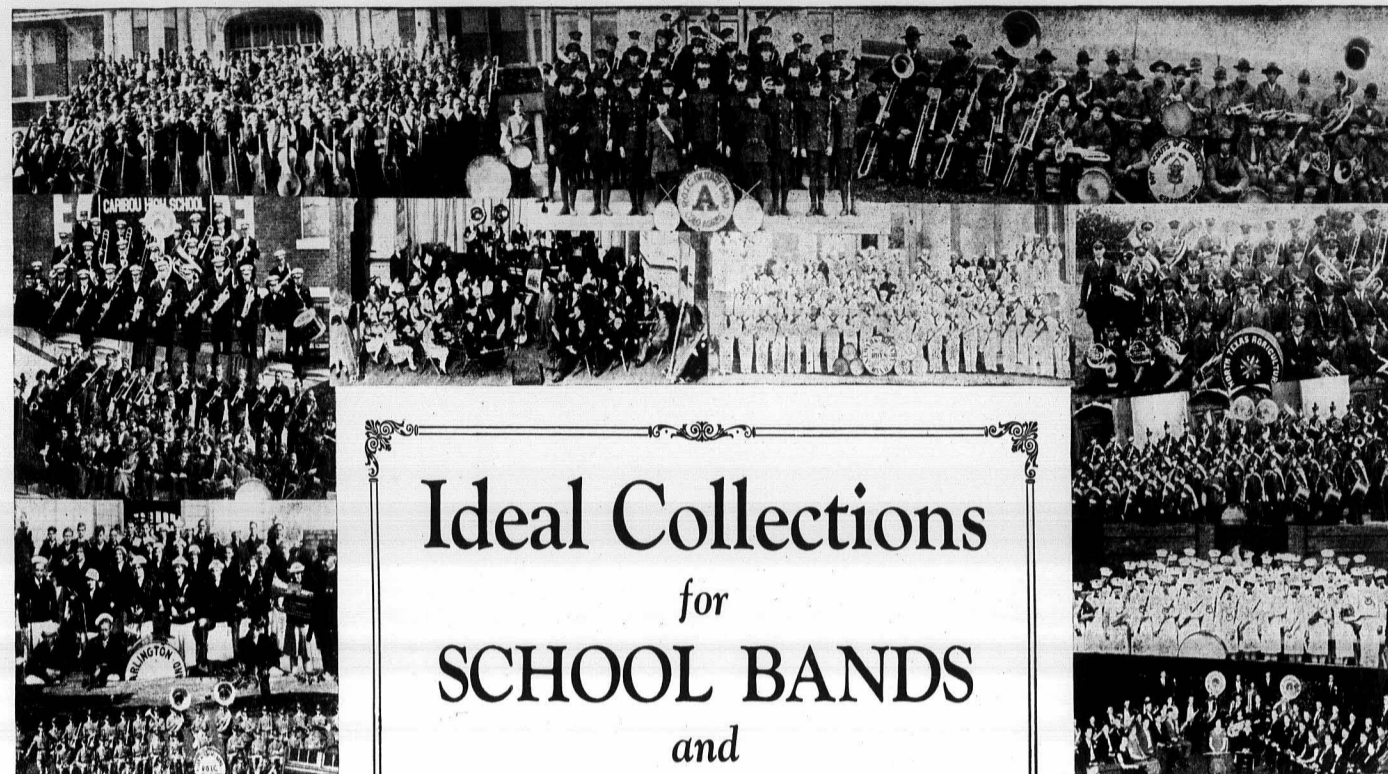
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THE BATTLE SONG OF LIBERTY Yellen & Bigelow

Pennsylvania — The new band of the Morrisville High School has now been organized slightly over two months, and, at the last reports received, numbers over thirty pieces. Most of the members are beginners, instructed free of charge; on the clarinet by Miss Ellis, supervisor of music, and on the brasses by H. S. Gutknecht, the director. Funds were raised to start the band by an organization composed of the students and faculty. The school has also a twenty-piece orchestra, under the supervision of Miss Ellis, and a bugle and drum corps, instructed by Mr. Gutknecht, and Eddie Mountford, drum sergeant of the local American Legion Corps. The principal, Mr. Charles H. Boehm, is actively interested in these various organizations.

PUBLISHER'S STATEMENT

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KEEPING POSTED

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

THE first four volumes of *The String Players Ensemble Repertory* (For Four Violins With Piano Accompaniment), compiled and arranged by Karl Rissland, and published by Oliver Ditson Co., Boston, Mass., are recently off the press. These books are devoted to pieces in "Grade One—First Position", with the viola available in place of violin IV, cello ad lib. Volume I is titled "Ten Simple Pieces (Preparatory)", and is written for the open strings or with easy fingerings; Volume II, "Ten Folk Melodies"; Volume III, "Ten Familiar Melodies"; and Volume IV, "Ten Miniature Classics". The reputation of Mr. Rissland in the field of violin pedagogy is sufficient indication of the value of the work, and the edition is quite up to the standard set by the house of Oliver Ditson Co. These books will be reviewed elsewhere in an early issue.

FIVE pieces (Dance Moods), by René Corday, *Valse Claire, White and Green Jade, In the Spanish Mode, Mariposa Negra* (Tango), *From the Gay Nineties*, have just been published by J. Fischer & Bro., New York. These numbers are issued separately in attractive slip-covers. The printing and engraving are worthy of this house, which is somewhat exacting as to its editions. Each number is priced at fifty cents.

AT THE Supervisors National Conference, held last month, Gamble Hinged Music Co., 228 South Wabash Avenue, Chicago, presented as souvenirs to the visiting members an abridged edition of *Musico-Dramatic Producing* (A manual for the Stage and Musical Director), by Charles T. H. Jones and Don Wilson, consisting of representative chapters from the complete work, which is now in preparation, and which will be issued at \$2.00 the latter part of June. Accompanying the abridged copy was a special advance publication offer at a price of \$1.50, good until June 1st.

Charles T. H. Jones, one of the co-authors of this book, has staged three hundred professional plays, operas, musical comedies, and extravaganzas, including *The Firefly, Sultan of Sulu, King Dodo*, and the first performances in English of *Thais*, and *Tales of Hoffmann*. He is at present Director of the Civic Light Opera Co., of Chicago. Don Wilson, who collaborated with Mr. Jones, is composer of a number of popular operettas and musical comedies, among them, *Purple Towers, The Lucky Jade, Sonia, and Bluebird*. He is also prominent as an arranger and music editor.

The table of contents of the complete work would appear to cover the title subject most thoroughly, and the sample chapters included in the abridged edition, which is before us at this writing, are most explicit. If any of our readers should have use for a book of this nature, we suggest that they write Gamble Hinged Music Co., for full details.

J. FISCHER & BRO., 119 West Fortieth St., New York City, have recently issued a transcription for organ and piano, by Hans Hanke, of Saint-Saëns's *The Swan*. It is believed by the publishers that this arrangement will make a strong appeal to both church and theatre organists in cases where a piano is available.

THE Browne Murray Music Co., 1658 Broadway, New York City, have recently released three songs, *Time Flies*, by Jack Mahoney and Frank E. Hersom (the latter familiar to readers of this magazine through his music that has appeared herein from time to time); *Smilin' Through the Rain*, by Jordan S. Murphy; and *If It Makes Any Difference to You*, by the last named writer. The publishers claim that these numbers are already making considerable showing and that they promise well in the matter of future popularity.

OLD GLORY GOES BY, a new march recently published by Joseph T. Dunham & Co., Chatham, N. J., is in the stirring and popular 6/8 rhythm. The publishers claim that this number has already shown great promise.

A FOLDER on the King "Voll-True" alto saxophone is at hand. It is claimed by the H. N. White Company, 5225 Superior Ave., Cleveland, Ohio, manufacturers of King instruments, that this new addition to their line is the result of a canvass of the foremost players as to the faults these had found, and the improvements they desired, in saxophones. Starting with the premise that the mouthpiece, mouthpiece, and reed, are about eighty per cent of the instrument, they built a mouthpiece to produce a certain quality of tone, to increase volume, and to make for easier playing, and then built the balance to this foundation. Their slogan for the King "Voll-True" saxophone is, "Twenty-Two Times Better!" The H. N. White Co. will be pleased to mail the circular referred to on request.

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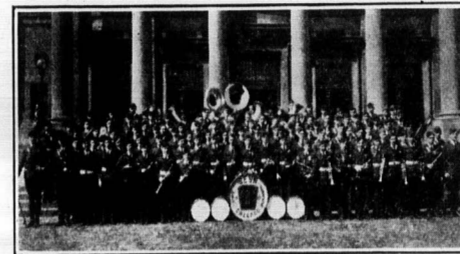
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The National High School Band Contest

Flint, Michigan, is the scene of the National High School Band Contest which takes place the 22nd, 23rd, and 24th of this month. Any professional musician who can arrange to witness this tremendous event, will find himself well repaid. Thirty-five or forty of the finest high school bands in the country, aggregating in the neighborhood of 2500 young musicians, will be on hand to contest for the national title. Anyone who doubts the growing importance of instrumental music in the schools of America, needs only to witness this spectacle to be utterly convinced.

Capt. A. R. Gish and his Senn High School Band of Chicago, 1929 champs, will be on hand to defend their title. If they are able to do it, it will be because the band is better this year than it was last. And in that statement there is no implication that the band was not plenty good last year. It simply means that the quality as well as the quantity of American school music is increasing by a marked degree with each passing season.

Professional musicians who qualify themselves to teach music in the schools will be well repaid for their efforts, and find little difficulty in obtaining employment. Have you ever thought of preparing yourself for this opportunity?

Brass Bands

"Every city should have a municipal band. There is nothing like music to stir the soul of humanity and create harmony, satisfaction and good-fellowship."

"Why do they have bands in the army?"
 "Why do they have bands in the navy?"
 "It is for the express purpose of keeping up the morale of those organizations."

"Very well, the same should be true then of keeping up the morale of a town or city."

"Public band concerts are beneficial in various ways, not only in keeping up the morale but in keeping people out of mischief."

"Persons who really enjoy music are about the last ones to get into trouble. They are not looking for thrills of the adventuresome kind. They receive their thrill from the satisfaction they have in interpreting the vibrations of others' souls — so to speak."

"There is no denying the fact that music is the poetry of the soul, and every musician is a poet at heart whether he can write a quatrain or not."

"There is nothing that stirs the sensitive soul of mankind more than music, and that accounts for people whose ears are out of tune to harmony being shocked when a B♭ is played and it should be C♯."

"Frequently, writers in metropolitan cities take a 'shot' at the country band. That is just where they show their ignorance. They do not know what music is. All they can do is to grind out, in the vernacular of the sports writer, a bunch of 'dope'."

"Municipal bands are a necessity, and every town and city should be proud of its municipal organizations."

—The Toledo Times.

Army Band to Tour in the Fall

On account of the very favorable reaction from the cities which have been visited on previous tours of the U. S. Army Band, the Secretary of War has authorized another tour by the band this fall.

This will be the fourth concert tour of the United States that has been made by the Army Band.

Some Good Advice For Musicians

"Q. I am a young man 26 years old and have had little business experience outside of music. I have followed that profession, traveling with dance orchestras and vaudeville ever since graduation from high school. I realize now that for a dance musician there is not any future. I have planned to enter an electrical school, and would like to prepare myself for a radio operator. What do you think the opportunities would be for that particular branch of work, or would you suggest some other branch?"

"A. A man who is 26 years old, who wants to give up his present occupation, but is uncertain as to what other occupation he prefers, is urgently in need of self-examination and expert vocational counsel. Why should a young man who has had from six to eight years of experience as a musician stop with dance halls or vaudeville? Why not get out of them? If he is ambitious and has skill as a musician, and is financially able to go on to school, why should he not capitalize his experience, go to a school of music and forge ahead in his real profession? Certainly he should not give up music until he has taken stock of all his personal and economic resources and given mature consideration to the selection of an occupation to which the rest of his life is to be devoted."

—The Morning Oregonian, Portland, Ore.

Band Camp Movement Grows

Further evidence of the increasing growth of the school band movement in America is the fact that this Summer three band camps are assured for our young musicians, and a fourth is contemplated. The band camp idea came into prominence two years ago when the first National High School Band and Orchestra Camp was inaugurated by Joseph E. Madly, conductor of the National High School Orchestra. In 1928 he conducted the first National High School Band Camp at Interlochen, Michigan. This summer will mark the third successful season of the camp's operation.

At least one new band camp is to make its appearance this summer. This is the Winona Band and Orchestra School which is to be conducted under the direction of C. R. Tuttle at Winona Lake, Indiana. Plans are progressing for a similar institution somewhere in the East. No definite information as to its establishment has, however, as yet been received. The Wainwright Band and Orchestra Camp, the original summer encampment of its kind, is anticipating the most successful season in its history. This camp is under the direction of J. W. Wainwright.



SOUSA, BANDMASTER PAR EXCELLENCE

By FULLERTON WALDO

Of course Sousa needs a protagonist as little as he needs a press agent: there are trumpet⁸ enough in his own band to shake the welkin with his name and fame. But I heard his band ablaze full tilt the other night, and I surrendered to the rhythmic fascination of his marches as when I heard him lead the Marine Band years and years ago.

What is the secret of the spell? Consider any part of the dynamic, rhythmic entity. The soul of the battery is an electrifying gentleman who, when he swings the stick crosswise, seems to have as many hands as Briareus. He delights in his work — his enthusiasm spreads — he radiates light, heat and magnetism. He reaches for a pistol at a climax and makes the air blue about him like a Western sheriff in the movies. He lays on at his gentlest like Maeduff, and at his most strident like Vulcan in his smithey. He comes out of the detonating orded bland, pink, unruffled, circumspect as ever, and the audience laughs and is in uproar as he bows apologetically for the devastation he has wrought.

The attitude of Sousa as he leads is the amusing index of the facility attained. He has but to start the music and it runs itself. So he stands and swings his hands complacently by his side, as a good and happy child would in playground gestures, now and then gathering the music toward himself by an insweeping motion as though raffing together sheaves of the notes, sometimes even turning his back on his brilliant ensemble, as if studiously ignoring his virtuosi, to the greater amusement of his hearers.

What a wizard he has been at sensing just what each instrument can most congenially be asked to do! The enticing fluency, even in its flow as oil outpoured from a crane, is an almost irresistible invitation to the dance; your feet seem to listen with your ears and beseech you to release them from their circumspect static position on the floor. What a waste of one-steps and two-steps, the young people feel, as thought dances with those rising accents and pulsations, and a melodious transition gives way to the coda in a tremendous resumption of the cogent melody.

—The Billboard.

Bricktops on Dance Tour

Dancing America is now enjoying a brand new treat. "The Bricktops", America's greatest girl band, are now on a dance tour. This is the first time in ballroom history that a girl name-band has been booked for such a tour, and first reports indicate that the red-haired young ladies are doing things to American dancers that have never been done before. With their Conn instruments and their charming young director, Bobby Grice, "The Bricktops" are proving a new sensation in danceland.

Without Benefit of Talkies

An interesting experiment is now being conducted by musicians in Pittsburgh. We quote a description of the venture given by Karl B. Krug, dramatic critic of *The Pittsburgh Press*.

"Silent motion pictures are coming back to Pittsburgh. Sixty members of the local musicians' union, with the official sanction of Joe Weber, international president of the organization, have formed a cooperative company, the Cinema Corporation of Pittsburgh, and have leased the Gaiety Theater, Sixth St., from the Columbia Amusement Co.

"The musicians will open the house Friday night, March 14, with a bill-of-fare of silent photoplays, a 60-piece symphony orchestra and a stage band of 30 or 40 men. The first picture to be shown will probably be 'Joan of Arc,' a French production which won laudatory reviews from New York critics a few months ago.

"The shows will run continuously from 11 a. m. until 11 p. m. at a low admission rate."

A Neglected Opportunity for Composers and Arrangers—The Military Band

Speaking of the military band as a distinct musical medium, in a recent issue of *Musical Canada*, Capt. Charles O'Neill, Mus. Doc., says that it "... has become so much a part of the general life of today by its universality, so to speak, reaches such an enormous public and has such a wonderful educational value, that it is a matter for surprise that creative musicians have not given it the consideration to which its qualifications and attainments undoubtedly entitle it. That is one of the reasons (there are others) why it does not yet occupy its rightful place in the musical world, and it cannot hope to do so until the leaders in the art grant it due recognition as a worth-while distinct medium by writing music designed for a performance by a wind-band of symphonic proportions."

Capt. O'Neill has touched a vital point. There is indeed a serious need for compositions and arrangements made especially for the symphonic wind-band. That this need, however, cannot long remain unsatisfied is hardly a matter for doubt. There are now about 25,000 school bands in the United States alone and the number is constantly increasing. These bands range in size from a score of members to several hundred members, and, at the present time, music publishers are attempting to satisfy the demands of these organizations with arrangements that are hardly more than make-shift. It is almost impossible for the director of a band of more than 80 pieces to purchase suitable arrangements for his organization. He is forced to write many of the parts.

This is, of course, not exactly what Capt. O'Neill complains about, but it is pertinent to the question. And the question, in the final analysis, boils itself down to the fact that the military band needs music badly—all kinds of it.



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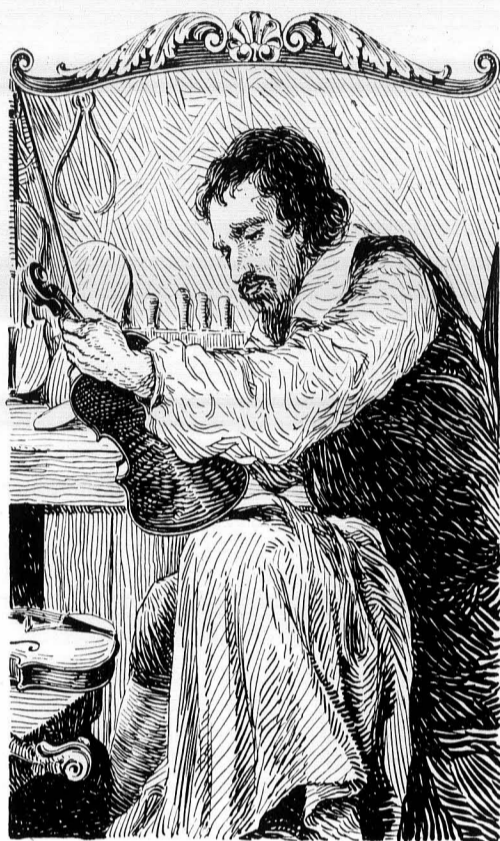
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M E L O D Y

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Music Supervisors National Conference--Chicago, 1930

By C. V. BUTTELMAN

WHAT America needs, if it is to become a more musical nation, is more musical amateurs." If we were asked to epitomize the motivating thought of the recent National Conference of Music Supervisors, we could do no better than quote this portion of a sentence from the address of Russell V. Morgan, newly elected president of the Conference. The increasingly broadened program of musical instruction in the schools has marked the passing of the well-intentioned music instructor who lived and labored surrounded by an aura of mistaken if sincere idealism, believing that his sole mission in life was to create artists from the raw material furnished him and that his success was gauged only by those students who possessed the rare combination of native talent and unquenchable ambition, actually did become artists, more or less. By the same token, the large majority of pupils who persistently attended the clinics of these earnest disciples of art for art's sake without showing any signs of hurrying into the glories of the professional performing field toward which they were herded, were looked upon as failures and of no consequence either to themselves or to the teachers.

Music study these days is for folks, not for potential artists alone; boys and girls and men and women, because of the school music movement and the activities of such agencies as the Playground and Recreation Association, are enabled to refresh themselves at its fount by dipping into the personal experiences of self-performed music with their own horns, fiddles—or whatever they "took" lessons on.

The principal job of the public school music directors, supervisors, and special instructors, of whom there were some five thousand in attendance at the recent Conference, is to launch the young people of America upon a musical experience that has its beginning in school and continues through life. An important but secondary function, when all is considered, is to discover unusual talent and point the youngsters who possess it in the right direction. This, it has been learned, oftentimes sadly, is not as simple as it would seem or has seemed in the past, since it has become more and more obvious that exceptional musical talent is not the only essential to a successful professional career. Indeed, many a person who has more than the usual musical endowment is best fitted to wage life's battle as a business man, a lawyer, doctor, preacher, or a skilled workman. It would sound as rank heresy in the ears of our old music teacher, but we say it fearlessly! A man is better off, his family is better fed and happier, and the world receives more benefit, if he be a fine amateur musician who makes a good living as a first-class plumber, instead of an almost-great artist who neither makes a good living nor gets any large amount of joy or satisfaction from his talents and training.

That the viewpoint in this regard has changed radically is emphatically demonstrated in the almost countless school music festivals and non-professional events, as well as in the day-by-day routine of the music departments of the schools themselves. The supervisors' conferences alone have supplied sufficient evidence to convince the thoughtful person.

Probably the first National Orchestra at Detroit did more than has anything else up to this time to focus public attention upon the work of the school music departments. Each succeeding convening of the National Orchestra has brought forth a new crop of young players, and although anyone who heard the concert at Detroit in 1926 would have thought it impossible, each succeeding crop has been better than the previous. The orchestra has served to bring sharply to public notice hundreds of young musicians,

samples of the product of large and small schools throughout the country. Of course, carefully selected samples—no doubt better than average in actual and potential musicianship—but probably pretty much run-of-the-mill as boys and girls and future citizens.

We have no statistics to prove our contention, but we are convinced that only a small portion of these young people are planning to make music their vocation. We have talked personally with a great many of the boys and girls and we are frank to say that they have a better appreciation of music in its true relation to life than nine out of ten grown-ups within or without the professional field. True, a goodly number of them are destined to become artists, teachers, and supervisors of tomorrow. In passing, it may be said that there were in attendance at the Chicago Conference several members of the first National High School Orchestra who are now actively engaged in, or continuing their preparation for, professional work, mostly in the school field. This is as it should be. But as such activities as the National Orchestra increase in number, it is to be expected that there will be a decreasing ratio of participants who attempt to follow music as a vocation, with consequent increase in the number of musical amateurs referred to by Mr. Morgan.

From the practical side this seems to afford a promising picture. With a music-loving public, constantly augmented by large numbers of musicians who are not "professionals", and do not care to be, there will be broader and more profitable opportunities for the artists who will be sited out of this great mass of trained music lovers, and who possess the qualifications, in addition to musical talent, required for the highest achievements in the artistic or professional world.

WE have been asked what we considered the outstanding feature of the Conference. Our answer is, as it has been in reply to similar questions regarding previous conferences, *the spirit of the supervisors themselves.*

Practically every report of the Conference carries the same thought; it was, to quote a contemporary music magazine, "the greatest of all supervisors' conferences, and one of the most important events of its kind in the musical history of America". The program was almost too stupendous; in fact, it was just that for any individual who conscientiously endeavored to take it all in, and many a convention addict, seasoned in the ways of average gatherings for which the name "convention" furnishes an excuse or at least a title, found himself almost completely *hors de combat* before the Conference was half over.

Not so the supervisors. Leastwise, they appeared to be up just as early on Thursday and Friday mornings, looking just as cheerful and fresh, as they were on Sunday and Monday mornings. Almost every session started on time—and started with an audience. If you were late, you took a back seat because those in front were filled—and thus through every day, with each night finding one resolved to retire early, but utterly without a chance of doing so because there were so many wide-awake supervisors in the lobby and corridors long after the evening "sings" were ended.

The supervisors were there, bent on making the most of what was offered them. They are an earnest, hard-working lot of people, but despite the seriousness with which they went about on the business of the Conference, it was quite apparent that they had just as much fun, and probably more fun, than do the folks who go to some other conventions—and entirely minus the not altogether pleasant after-effects for which some of the other affairs are sadly noted.

FROM the practical standpoint of the supervisor, what was the outstanding feature of the Conference?

We asked this question of a young man in his first year at the helm of a school music department. Said he, "The whole affair is so marvelously helpful that I cannot pick out any one thing as outstanding, although I presume I am getting the most good from the convention sessions. The inspirational and educational addresses by such men as Dr. Edward Howard Griggs, Dr. Percy A. Scholes, Dr. James L. Mercedes, John Erskine, and Otto Miessner, have given me something that I probably could not have gotten in any other way; certainly not at such small cost in time and money. You don't know what it means to a person who lives in a Dakota prairie town not only to see and hear but even meet such persons as Walter Damrosch, Karl W. Gehrken, Rudolph Ganz, and the many other nationally-known artists and educators who are here. One surprising thing is to find that these famous people are just ordinary folks and as easy to talk to as though they were neighbors. I tell you it has been a wonderful experience, and I owe a lot to the Conference."

"To me," said another Conference member, "the greatest benefit the meeting affords is the opportunity to get acquainted with other people in my line of work, and to talk shop with them. I am going home with a whole bag full of new ideas and also with a greater degree of confidence and ambition for the future."

And the next man had another answer: "The greatest experience presented by the Conference in my opinion was the concert of the National High School Orchestra," he said. "I have read about this orchestra and the wonderful work being done by Mr. Maddy and his associates at

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In Re: The Army Bandleaders Bill

THE Senate passed this measure April 17th. Its future hangs on two things: Passage by the House, and, following this, President Hoover's signature. It is the earnest desire of all members of Congress to reflect the wishes of their constituencies, but these wishes must first be made known to them. Friends of the bill should get in touch with their Representatives in order that these may be in a position to act in this matter in accordance with popular sentiment. Write today—tomorrow never comes!

—N. L.

Shooting Interlochen

By JAMES C. HARPER

Director, Lenoir (N. C.) High School Band

In this article the author tells of the practical use made by him of a motion picture camera in the matter of school music work. Armed with one of the somewhat marvelous modern amateur outfits, he visited the National High School Orchestra and Band Camp and there made shots of the various activities with the idea that they would prove of value to him in instructing the students at Lenoir. His expectations were fully realized, and some of the ways in which these films proved their worth are here recounted.



JAMES C. HARPER

SOUNDS dangerous, doesn't it? But at least the motive was all right and, strange to say, the folks at Interlochen didn't seem to mind the shooting at all. In fact, some of them seemed a little flattered to be shot. But let us go back to the beginning.

The writer was not thinking of shooting at all when he first began reading about Interlochen and the National High School Orchestra and Band Camp. Michigan seemed a long way off from North Carolina, but the more one read and studied the question, the more one was impressed by a realization of the many ways the training obtainable at Interlochen could be made to help the playing and musicianship of the high school students in the Lenoir High School Band. That put all doubt out of the question, and the necessary check for reservation went on to Mr. Maddy as fast as Uncle Sam's mail service could carry it. Then the "shooting" idea was born, and so, when the grips were packed, the necessary outfit was included.

Late in the afternoon of the day before camp was to open, we piled off the train at the little Interlochen station, and blinked at the only two visible objects. One was the railroad

station itself, and the other was Mr. Maddy, standing in the rain, but extending a glad hand to, and wearing a welcoming smile for, the weary travelers. We looked about for the Camp, but learned that we must climb in Mr. Maddy's car and ride some distance up into the big woods before reaching our destination. At length we arrived, and the misty reaches of the lake formed a background for this first impression of the National High School Orchestra and Band Camp and all we hoped it would mean.

Names of the Faculty Convincing

A mere reading of the organization's plan and method of work at the camp, especially a reading of the names of the capable people who were working hard to help each student gain the utmost atom of value from his summer, would be sufficient to convince the reader of the wonderful atmosphere and breath taking results that are common experience all summer long. When some of the finest musicians in the country set about the business of intensively training the best high school musicians Young America can produce—a group of high school students who are intensely in earnest and do not need to be prodded—there can be only one result. Capable people, with a common

end in view and willing to work together for its fulfillment, can always achieve a common end.

But what has all this to do with shooting? Well, I was coming to that—just have patience! The writer went to the camp at Interlochen, not to get credits, nor spend a pleasant summer, nor even develop his own ability; he went to bring home the utmost possible in theory, practice, and training, that would help in improving the Lenoir High School Band. Experts were there in many of the things that the Lenoir Band boys needed to know, but the kiddies from Lenoir could not be there in person to get the story first hand. The answer was "motion pictures", and here is where the shooting comes in. The writer took many a note and copied down many a scrap of valuable information, but his best note-book is the movie film that shows exactly how the National High School Band marched, and what the marching order was. It shows the best teachers of drum-majoring giving their signals and twirling their batons; first slowly, then faster. If some Lenoir student cannot, at first, grasp just exactly how the thing should be done, the film can be run over and over again as often as is necessary. I have a strip showing one of the classes in conducting as they gaily wave their batons, leading the imaginary orchestra to new flights of musical glory; another showing a class of fifteen harp players as they practised for a section rehearsal; a strip of the marching bands and drum corps as they took part in the famous Michigan Cherry Festival in Traverse City; another of the National High School Orchestra as it played, the same day, for the happy people. Here is the musical fisherman as he proudly swings the string of fish he has brought from the lake; there, the swimmers, the sail and motor boat enthusiasts, and scenes of the many other things that lure folks to the lakes near Interlochen. In fact, it is an actual record of the summer, which can be shown to one's friends as often as desired. In school work, it not only shows how the things should be done, but it builds enthusiasm at the same time, and, I have found that after seeing the pictures, the kiddies can hardly wait to begin practising.

Of course many of the best things at the camp can't very well be photographed. Our



N. H. S. O. AND B. C. BAND AT THE 1929 CHERRY FESTIVAL, TRAVERSE CITY, MICHIGAN

movie camera, for instance, does not take talkie film. An orchestra or chorus may be producing soul-gripping music with so little motion that the moving picture looks almost like a still photograph. You can't take pictures of the camaraderie and friendships formed at such a place, among such congenial people; but you can take pictures of the friends. We did that very thing. All the fellows who roomed in the cottage with the writer, and many of their friends too, had to walk mincingly down the front steps, with instrument under arm, and then pause casually to play a few notes before the movie camera. Later, we ran the film reversed to see if any of them would stumble in walking backwards up the steps. Not even the big bass saxophone bumped the doorway as its owner backed in! Mr. Maddy and Mr. Giddings didn't escape either. Too many Lenoir youngsters wanted to see those men. They smiled their broadest smile, and the camera recorded the same.

However, the showing couldn't wait until the films got home to Lenoir. The boys and girls of the National High School Orchestra and Band Camp wanted to see for themselves how their marching had looked, and how their friends had showed up as movie stars. A projector was rented, and the films made at Interlochen were run off, as well as a few of the gang back in the Lenoir High School Band. There could certainly be no question but that the

youthful audience got the thrill they had expected.

By the close of camp, the going was too good to stop, so the writer went to Culver Military Academy, in Indiana, for the closing exercises of summer school, where some of his former students were playing in the Academy Band. Again the moving picture camera came forth and recorded for the boys in Lenoir all it saw. There was much to see, and not the least was a rowing race in which the Culver crew won, with a former Lenoir boy pulling stroke. From a vantage point in a launch following the races, the camera clicked away merrily. Parades, cavalry drills, campus and lake views, and, best of all, the Culver Band, all came home to tell their faithful story to the boys in Lenoir. Not a detail was overlooked, nothing was forgotten.

Films as Useful as Expected

The films made at Interlochen have proved to be as useful in practice as it was expected of them to be. They have aroused enthusiasm among students at Lenoir, and this enthusiasm has not by any means been confined to the membership of the school musical organizations. Motion pictures have the great advantage over verbal or written instructions in that the student thinks the ideas they put over are his ideas, while in a verbal or written set of instructions he thinks the ideas are those of the teacher,

and he may, or may not, fall in with them.

I think it quite possible that a typical example of how these pictures are used in our own high school band might point their value to the reader. The boys of the Lenoir High School Band are notified that on a certain night (not a regular rehearsal night) the motion pictures made at Interlochen and at Culver Military Academy will be shown. Those who care to may come and see the pictures. Those who do not come at this time will have a later opportunity. At the appointed hour and night the students are waiting at the door of the building in tense excitement, and they hasten to take their places in the band room, where a sheet has been fastened to the blackboard with thumb-tacks and the extension cord of the projector screwed into a light socket. Several students who are not members of the band have drifted in, and they are cordially welcomed to come along and see the pictures too.

Before the run-off, the instructor explains just what the film will show and why it was made. This is necessary because few of the films have titles, and some features might escape the eyes of the students if their attention were not called to these facts in advance. Usually several students have questions they wish to ask, and these are carefully answered in detail. Every student is on the edge of his chair ready for the first glimpse of the things he

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In Every Church an Orchestra—Why Not?

By MARION G. OSGOOD

IN AN average village church and Sunday school there will usually be found enough players of instruments to form an ensemble of some sort; perhaps material for a veritable orchestra may be discovered. Players may be recruited, as well, from among those outside the church. My experience shows that players—players of a sort, some good, some poor, with also a sprinkling of would-be players who only need a little help, a bit of incentive, to enable them to become players in fact—abound in the average New England town. The trouble with village musicians and would-be musicians seems to lie in their way of regarding things musical. The usual habit of mind in the matter of individual practice is certainly non-progressive; this shows itself more in the adult player than in the young. Yet even now, when so much has been done, and is being done, to awaken interest in individual musical development, the village mind as to progress in music remains singularly static. Unfortunately, the radio has—at least temporarily—served to check individual progress in music; or rather, let us say, it tends to the listening to music instead of to the individual producing thereof.

The forming of a village orchestra, if the right director can be found, is usually an incentive to practise collectively, and among the younger players it is also an incentive to individual practice. In the minds of adult players there is usually a stubborn objection to individual practice; they seem to feel above it. If a piece does not "go" after one or two trials, their habit is to omit any and every measure that is somewhat beyond their present ability! Such a player either will manage in this shiftless way, or will refuse to play that particular piece at all.

Glory Enough Is Scarce Enough!

An adult player tagged "violinist" or "cornetist" by village acclaim—and who has played at all the festivities round about for years—seems to feel that this fact is glory enough for this life; the idea of it being easily possible for him to attain to even greater glories by dint of individual practice at home does not appeal. A mental attitude such as this among the older players tends toward keeping the musical atmosphere of a town static. The imagination is stirred however, when the thought of orchestral playing is circulated through a church community, and the response is likely to be immediate.

The reason why the plan does not commonly succeed is because the person who usually begins and tries to carry

on the organization of the orchestra is the minister, or perhaps the Sunday school superintendent. As these are not musicians, they do not know how to form and carry on an orchestra. The superintendent, or the minister, may have the plan very much at heart (knowing, as he does, that a church ensemble would be a great asset as an aid to church service), yet he is not able to see why a company of players should not get together and practise, and in time learn to play well together. If the vestry is given the players for rehearsals, and if hymnals are lent them for music—why can they not practise, and thus work out their musical salvation?

A minister will announce from his pulpit that an orchestra is to be formed; he will suggest that all those desiring to belong to said orchestra should see Mr. Smith or Mr. Jones (neither of whom are musicians). A number of names from the church and Sunday school are taken; young people eager to belong to the proposed orchestra, and eager to begin. However, there ensues delay; either a cold snap occurs when the heating of the vestry is difficult, or the matter of chairs to seat the players comes up for consideration, or something else happens to hold back the beginning of the orchestra for weeks. It hardly needs to be pointed out that such delay is a bad thing; to get an ensemble into playing shape takes time and plenty of it (especially in the case of young, immature players), and to first arouse the young people's enthusiasm and then keep them a long time in suspense is not well, as their enthusiasm is likely to die out, and without enthusiasm the orchestra plan will never succeed.

However, at last a first rehearsal is arranged, and a dozen boys and girls from the Sunday school meet in the vestry. There are violins, a cornet, a cello, and a trombone. A number who play the piano are also present. Several among these aspirants can play fairly well; the rest should not be considered, since they have not taken enough lessons to be available.

As there is no leader to instruct them in this matter, and as the worst players are always the most keenly anxious to belong to an orchestra, arguments between the pretty good and the very poor players follow. Much time is spent in trying to tune to the decrepit piano. Several violin pegs refuse to turn, either up or down; one E peg breaks off short; one A string and two E strings snap spitefully in

the player's face. The cello C peg refuses to budge. The boy player, one of the best players there, is finally forced to lay down his instrument in vexation. The cornetist finds it impossible to tune his instrument to the very-much-below-pitch piano. Each of the three piano players feels deeply within herself the call to be the pianist of this orchestra. The trombone player is one of those who cannot play but thinks he can. He should be gently shown the door and advised to hunt up a teacher as soon as possible; yet, as there is no one in authority present, he remains, to torture the ears of one and all with his attempts. This "First Rehearsal" ends in bickerings, complaints, more or less horse-play, and finally in a petty quarrel that leaves the members of the would-be orchestra in a mood speaking ill for future progress.

Material Good If Properly Handled

Yet there was good material, needing only able instruction to train it into a good church orchestra. If a minister will but secure a director (and do this even before mentioning the word "orchestra" to the young people), his excellent plan is likely to materialize, and his church orchestra become a reality. The director need not be a professional musician; he must, however, be a person of some previous experience in training young players in ensemble. Some knowledge of orchestral instruments is essential, with ability to play violin, or piano, or both. Vital interest in the building up of the orchestra and gradually improving it is one of the most important assets in a leader. Firmness, with tact, ability to keep one's temper; these, too, are invaluable assets.

A good director would not begin by calling a general rehearsal. He would meet each pupil separately and give a brief test of ability. He would examine each instrument and suggest methods as to its care. He certainly would not begin by offering them hymnals to play from! There are plenty of books with suitable music arranged especially for small orchestras to be used in their early efforts; plenty of music of a more difficult type to be used later on.

A church orchestra is a most effective feature in the many societies, services, and festivals, held by the church from which it originated. Other church orchestras could combine with it, when advisable, for community work; in time there would be plenty of opportunity in the village, and near-by, for such an ensemble. In fact, I think that every church needs, and should have, an orchestra.

Band and Orchestra Teaching

By THADDEUS P. GIDDINGS

Supervisor of Instruction, Supervisor of Music, Minneapolis Public Schools

Mr. Giddings always has definite ideas and expresses them in a definite manner. The following article is reprinted by permission from "The Etude." While it is against our principles to use reprint material, every so often, as happened in the present instance, something particularly purposeful strikes our eye, and we can't resist. Anyway, what's the fun of having a rule if it can't be broken occasionally?

ONE of the very best teachers I ever saw used to teach singing in the upper grades of an eight grade building in Minneapolis. I can see her yet, walking calmly around her class, looking smilingly first at one and then at another. She never scolded or got excited, and about all the teaching she ever did was to say: "Did you see that quarter-note?" "Was that rest in the right place?" "Show me where you are." "Where is that measure you just sang?" "Did you hear the sopranos?" "Did you keep with them?" "Does that sound well?" "Did you read that expression mark?" These and similar questions she put to pupil after pupil, as seemed necessary. She was a regular Socrates in petticoats. They wore them then. All this time the class went calmly on. Her pupils were always quick, bright, and interested, no matter how dumb or uninterested they had been when she took them. Her plan was the finest possible teaching psychology. She rarely, if ever, studied her music beforehand. Instead, she simply told the pupils that the music was on the page and that she was ready to be shown what the page said, if they were smart enough to see what it did say.

An Instrumental Rehearsal

Contrast the above with the usual band or orchestra rehearsal. A new piece has been distributed. The leader gets up in front and begins to beat time, evidently for exercise. The players do not read very well and they have their eyes glued to the music. They are too busy trying to see the printed page to watch the gyrations of the leader. He soon finds out that they are not looking at him. His ear tells him that they are not keeping together, and he begins to count aloud and pound out the time on some resonant piece of furniture.

He hears a wrong tone. He stops the whole ensemble and asks one of the players if he played a certain note. The player says, "Yes". The leader says, "No, you didn't". After a short dispute, the leader leaves his throne, gads around to where the offending player sits, and says, "Where is that note you played?" The pupil points to it, and they finally agree that the pupil has played it incorrectly. This point settled, the leader wanders back to his stand and resumes the useless wavings of the unseen stick until he hears another mistake, and the above performance is repeated.

The picture just presented is the rule and not the exception all over this country. Now that a few band scores and a few simple orchestra scores are available, there is less reason for this unfortunate and unpedagogical procedure. The few available scores are not widely used. Even with or without a leader's score, the singing teacher described above has shown the band and orchestra leader a far better way to

teach an instrumental ensemble than is usually in operation.

The instrumental rehearsal described above is very largely wasted time. The teacher is doing all the work, and the pupils do not react favorably. They would far rather be playing right along, and they resent having to stop the whole ensemble for the mistakes of a few. Instrumental teachers often seem to think that unless they are on the platform the whole thing stops. As a matter of fact, more time is wasted in so-called conducting of ensembles before they are ready for it, than in almost any other way. In addition to the wasted time, the pupils are being deprived of the very best possible ear-training — ear-training that is of the gravest importance to any musician.

Analysis of Musicianship

The singing teacher already mentioned had the right psychology. She knew the pupils wanted to sing that piece. They did not want to be interrupted and stopped. She just corrected those who made the mistakes and the others went right along. The music sounded better and better the longer they sang. This is real music teaching. This type of work is often found among teachers of singing classes. It is rarely found among teachers of instrumental ensembles.

To make more clear the correctness of the teaching just described, let us analyze a few of the things that good members of any ensemble must be able to do. Also what they must be able to do to educate themselves on the appreciation side, for they are there to learn to play and to appreciate what they play.

They must learn to hear other players as well as themselves. They must be able to hear all the instruments or parts distinctly so as to keep with them not only in time but in tone-quality and power. The music from the different choirs must balance. Each part as it plays the tune must come out a little; when it plays the accompaniment it must subside. To do all this the player must HEAR. He rarely does this. The curious fact has been well established that the player of a one-toned instrument in a band or orchestra hears parts or harmony almost as poorly as does the pianist. This is largely because he has been "led" all the time, and has not been allowed or compelled, as the case may be, to listen to and to hear the other parts.

As examples of what may be done along this line, the National High School Orchestra often plays without a leader in a most wonderful manner. High school choruses in Minneapolis will often sing a new song at sight without a leader or accompaniment, and keep together perfectly. Some of the best will give a very artistic first rendering, words, music, and expression, unaccompanied and unaccompanied.

It is most important that pupils hear each other and keep together without help at the first reading of a selection. The first reading, properly done, advances their musicianship farther than many subsequent readings. When a piece is played once, its value in a certain direction is gone. The real goal of every educational music ensemble is the ability to interpret a piece of music perfectly at the first reading. This ideal will never be reached, or even approached, as long as the leader tries to do all the reading. This explains the curious phenomenon, often noticed, that a poor musician many times secures higher musicianship from his pupils than does a good musician. The poor musician who is a fine teacher inspires his pupils to do for themselves. The singing teacher quoted above was one of these. She was but an indifferent performer on a musical instrument. As a performer on a class in music education, or any other education, she had few equals.

As a concrete example, let us suppose a band of fifty is about to play a new selection. There is no score published for it. The leader may or may not know this piece. If he is the right kind of a leader-teacher, he need not have looked over the music at all. If he is a true educator and has his players in the right frame of mind, they will have confidence in his music reading ability and in his ability to hear and know what he is listening to.

An Ideal Rehearsal Plan

To start the rehearsal of this new piece, the leader simply says, "Play". He does not count aloud beforehand or allow the players to do so. This kind of a start shows up anything the players lack in musicianly habits. The first measures waver a little. The players are not keeping together because they are not listening to each other and are not counting the time mentally. Both of these things should have become habits long ago. The teacher steps around to the worst offender and tells him to listen to the others and play as they do. If he cannot do this, the teacher tells him to stop playing and count aloud until he hears the other players and can count the time they are using, then he may resume playing. The leader then takes another who is of the same careless habit. Soon the whole band is playing in the same tempo. If the time in use is too slow the teacher says, "Faster", and the proper tempo is used. The next time these players attempt a new selection they will be able to get together sooner, and will be more apt to remember to look at the markings of the piece to see how fast it should be played, instead of having to be reminded by the teacher. After a time, if this plan of starting is rigidly adhered to, the entire band will be able to get together and keep together, from the very first beat

onward. They will then have learned one of the most useful things the ensemble player can learn, the art of playing as the rest do.

The time, as a whole, has been taken care of. The players are counting the time mentally, know just where they are, and are playing more freely. They are swinging on to the goal they would like to reach, they are playing uninterrupted, and there is a gradual bettering of the performance. If leaders only realized how players hate to be stopped and how they like to be steered, when they need it, all leaders would instantly adopt the kind of teaching here outlined, and would work at it until they and their pupils had mastered it. The change for the better in the spirit of the players, and the speed with which beautiful musical results could be obtained, would be most heartening to all concerned. After this short preachment, we will return to our band.

The players are seated far enough apart so that the leader can walk among them without disturbing anyone. This wide spaced seating does much for the players as well as for the ensemble. Each player is far enough from the

others to hear his own instrument clearly, and near enough to the others to hear theirs. The intonation is better for the above reasons. Widely spaced seating is fine for teaching, and is fine also for musical effect. The resonance space around each instrument increases the power of the whole ensemble. This principle of acoustics is often ignored even where space permits.

Technic

The teacher corrects faulty technic as well as faulty time, tone, and expression. These are all very important, and none should be overlooked. The teacher, walking among the players, looks at his pupils as well as at the music. If he is wise, he will let his ear look at the music and his eye look at the players. A cornet player pushes his instrument too hard against his lips; this is corrected. A trombone player is sitting on the middle of his spine and breathing with his chest instead of breathing properly; this is corrected.

The band plays on!

A horn player is in trouble. "Finger it this way," says the leader. The horn player goes

at it with renewed zest, for a teacher who knows how has helped him without bawling him out before the crowd, and without stopping the flow of the music of which he is an interested and important part.

The band plays on!

The music gets better and better as the technical kinks are straightened out and the players see more and more of the printed page at first glance. The music is all on the page, theirs but to see and interpret. After the second or possibly the third playing, the leader calls for another piece. One playing is better. Never more than three playings, at the most, should be indulged in the first time a piece is seen. At later rehearsals, after the pupils play it as well as they are able, the leader will mount the stand and conduct the players in his interpretation of the selection.

Another piece is started the same way. A place is arrived at that no one is able to handle. The players stumble along past this point and finish the piece without stopping. They have counted through the hard section and have

Continued on page 44

Musical Hills and Valleys

By L. G. del CASTILLO

After quoting Phil Baker as saying that puns and coffee are about the lowest form of nutrition, Del goes to work and produces an especially atrocious example in his heading. Now what is one to do with a fellow like that? We ask you!

with whom it was more or less synonymous with sex appeal.

WHATEVER the faults of this Machine Age we live in, no one can deny its rather terrifying possibilities for making national reputations. This season's prize specimen is of course Rudy Vallee, who became so firmly entrenched via radio that even his picture, *The Vagabond Lover*, couldn't ruin him. And since Fleischmann's Yeast took him up, his rise has of course been even greater. I might throw in something about the way this well-bred boy is now making his dough, but we have to draw the line somewhere. As Phil Baker has it, puns and coffee are about the lowest form of nutrition, anyhow.

It has been the fashion of competing musicians (if musicians so far behind him in the race for filthy lucre could be said to be competing) to do a little first-class superior sneering at Rudy. I admit myself that his band isn't so hot (just a personal opinion), and that his singing never ran any shivers down my spine. But before going into his personal antecedents and what made him what he is today I hope he's satisfied, there is one plank I must lay down, here and now, to get ready to cross before I come to it, and that is this: Anybody who can pry the world loose from as much money as he has, has got something. I'll write it over again in caps if you like. ANY BIRD WHO CAN RAKE IN THE PILE HE HAS, HAS GOT SOMETHING.

The Anvil Chorus

Wherever musicians congregate, and I don't know that musicians are any different from stock-brokers or politicians or any other class where there is a gold plating at the top of the ladder, you can always find a group of leanness-misanthropes (call him that the next time you pick a fight) saying charitably of some more affluent brother, "How that boob gets away with the murder he does is a mystery to me!" You bet it's a mystery to them. That's why they're growling in a corner, while this more-to-be-pitied-than-scorned half-wit they're talking about walks off with the bank-roll. And now before I get to sounding too much like a success magazine editorial, let's cast back and see if we can find out what we were talking about.

Oh yes, the power of the radio to make reputations. Rudy Vallee comes into it quite incidentally. Amos and Andy are a still more sensational example, but since this is a music magazine, Rudy is the more obvious choice. He is our symbol of what has happened in a lesser degree to thousands of other performers on the radio, in the movies, and on records. They have secured and captured a ready-made audience of gargantuan proportions, never before obtainable. Their admirers are legion, and their applause comes to them through the United States Post Office in car-loads. Rudy in particular is a performer who, never suspected of any extraordinary talents, was suddenly and violently found to be in possession of IT. The first exploited possessor of IT was, if I mistake not, Clara Bow,

And if imitation is the sincerest form of flattery, then Rudy Vallee has been nearly as successful as Al Jolson, for his style of singing has been copied wherever there are radio studios. That slightly nasal and slightly lethargic manner of singing that is Rudy's stamp has been rubber-stamped by every other song-plugger in the land, until it has become a little difficult to tell just what the melody of a song is any more. Meanwhile the original sits back and gathers in the chips with a calm and, I suspect, somewhat quizzical realization of the fact that he is the Lucky Boy who happened to do just the right thing at the right time, and has a glorious chance to clean up while the fad lasts. He knows that his career as a movie actor was a flop, and also that with the type of flash career that is his, it is to his advantage to try everything once. His recent autobiography, which the jacket naively assures its readers was "entirely written by himself", is the latest step in a logical chain, the final link of which will no doubt be a vaudeville tour.

Whether by that time there will be any vaudeville left to tour in is something else again. Mr. Albee's demise came more or less symbolically with the dying gasps of the industry that he did so much to develop, originally as B. F. Keith's associate. A good many hard things were said of him during his lifetime, but it cannot be said that the decline of vaudeville was anything he could be held accountable for. As everyone knows, it has been the movies that have pushed the variety stage to the wall, and it has been interesting of late years to watch the changing make-up of the trade paper, *Variety*. Originally published, as its name shows, entirely for the vaudeville performer, it now caters almost exclusively to the motion picture business; and of its customary approximately sixty pages, the first thirty at least are confined to the movies, with the re-

mainder divided between more movies, vaudeville, the legitimate, burlesque, music, outdoor shows, and miscellaneous.

*Not everyone, my dear Del, I can vouch for that.—N.L.

Right now, interest in the dying struggles of the stage has shifted from vaudeville to the legitimate, which seems to be fighting hard to even keep a toe-hold. Of late years the road has declined rapidly, for reasons not at first clearly seen to be directly connected with the competition of the movies. And now, having eaten away the outspread members of the stage, the movies have crawled forward to its very heart, Broadway. It has not been an uncommon sight this season to see every former legitimate house on Broadway, itself, playing special-run feature pictures, while the houses off Broadway staggered along to indifferent business as an alternative to going "dark" in either of its two meanings — movies or closed up.

However, There Are a Few Shows That—

This is of course not to say that there have been no stage successes. In the musicals particularly, *Fifty Million Frenchmen*, *Sons o' Guns*, *Sweet Adeline*, and *The Sketch Book*, have held through the season, and Ziegfeld's show starring Ed Wynn in *Simple Simon* has broken in with the others along with the excellent Gershwins musical satire, *Strike Up the Band*, mentioned previously in these columns. The immediate success of this latter play is something to give one hope in public taste. It is as unlike the sweet sentimentality of *Sweet Adeline* as hot tamales are unlike strawberry Jello. It brings the two Gershwins, George and Ira, squarely up to the measure set years ago in the Savoyard tradition of Gilbert and Sullivan. While I can't visualize the show without that roguish feller Bobby Clark wrestling with his cigar, nevertheless I bet it would remain a darn good show with someone else in his place. And considering the way he strikes me squarely on the funny bone, you can take that as high praise for what it's worth.

While I am still of the opinion, ventured a few months back, that it is the lines rather than the music that make *Strike Up the Band* the ripping show it is, nevertheless I am inclined to back-water on the light way in which I dismissed the present achievements of Gershwins, Kern, and Friml, in the remarks referred to. The martial swing of the tune, "Strike Up the Band", is itself a corking bit of writing, but in any case Gershwins can rest on his oars, with my cordial permission, after the score he turned out for *Show Girl*. And as for Jerome Kern, the scores of *Show Boat* and *Sweet Adeline* seem to me to be the finest musical comedy material of the past two seasons. It looks like maybe the stage was going to stagger on a while longer.

George Cohan, incidentally, has made a flat decision to stick to his first love, and let Hollywood go its own way. It's a matter of sentiment rather than business, so far as he is concerned, and, in spite of the defection of the two

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Barrymores and many other excellent actors and actresses, there are still a few familiar faces left along the Rialto, and a good many of them could make more money in phonofilms if they cared to. Ethel Barrymore, Belasco, Otis Skinner, Arthur Hopkins, the Lunts and the Coburns, Eva LeGallienne, Walter Hampden, these are just a few random names that will still be heard in connection with the theatre for a long time to come.

Just what changes will have to be made in the show business generally, however, is hard to fathom. In New York there has been great pother over the matter of ticket speculators, who have been responsible for the present system under which decent seats can be obtained only for exorbitant prices. The low standard of shows is another reason that has been advanced for theatrical doldrums. A recent article by a New York critic advanced an elaborate list of ten reasons for the decline of the New York theatre. Personally, I cannot escape the conclusion that it is the movies that have changed the amusement habits of the nation, and that the legitimate theatre will never entirely regain its former prestige. What I do believe is that good shows at moderate prices will always be able to attract a certain discriminating audience, as witness the success of the Theatre Guild plan and Eva LeGallienne's repertory theatre. As in all the arts, there will be one brand for the masses, and one for the classes, if I may be pardoned the latter loose term, which happened to roll easily off the typewriter keys without being at all the right word for the place.

A very pleasant feature of this last season has been the success of the old operetta revivals. I am going to be rash enough to intimate that I think the radio had a hand in this. There have been so many radio condensed presentations of all the old operettas, to say nothing of the almost continuous performance of separate tunes from them, that it has stirred up a rather widespread interest in this class of entertainment. Lehár, Herbert, and Gilbert and Sullivan, have borne the brunt of these productions, the two former reborn under the Shubert banner, and the latter given rather more careful productions, good for long runs, under the artistic hands of Winthrop Ames.

Of course Gilbert and Sullivan can never die so long as there are amateur societies left to play them. Perhaps it would have been a little more concise to say that they would be performed as long as Chautauqua exists; for no Chautauqua season is complete without a performance of at least one of the Savoyard stand-bys. *Pinafore* and *The Mikado* will probably continue to be mangled on thirty-foot stages long after this hoary old gray head has been laid in its last resting place, and a very good thing it will be, too. I don't mean what you mean, though you may be right.

As We Say—

Extracts from broadcasting parlance which may be Greek to the layman.

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On the nose!—Concluding a program precisely on time—a factor of importance in a business where seconds are split into fractions.

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Blank (or dead) air—Period during which the transmitter is silent, either by accident or design.

Dog robber—An observer at a sporting event who provides the announcer with information as to the identity of numbered jerseys, the official yardage gained by line plunges, and other statistical data.

Sit on it!—Borrowed from the theatre—a verbal direction in script acts for emphasis on a certain word or phrase.

Knock it down!—Cut off current from live microphone.

Woof—Quaint expression used by control operators in requesting the exact time from the main control room. The "Woof!" is spoken at the exact moment the second hand passes a given point—as "Six forty-four thirty—Woof!"

Coon shouter—A low-down blues singer.
—From *Voice of Columbia*

Connecticut—Late in March, the combined upper choruses of the Commercial and New Haven High Schools presented Haydn's *The Creation*, under the direction of William Edwin Brown. The soloists were: May Bradley Kelsey, soprano; Wayne Harrington, tenor; and James R. Schlegel, baritone. Frank Chatterton was at the piano.

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The Quaker Critic
By ALFRED SPRISLER

THE end of the season draweth nigh, so nigh that anxious looks are cast upon bank accounts to ascertain their ability to withstand the onslaughts of vacationing. The time is fraught with surprises and all manner of predictions for the summer's music, which of course includes the band concerts. This *urbs* (a Latin word, by cracky!) is amply provided with summer bands. One functions daily and nightly on Reburn plaza, facing City Hall, in a fair although small shell. But the buses for New Jersey hamlets depart near the shell, and these buses have noises of their own. Other bands will, as in other years, appear in various squares and parks throughout our fair city, and a number of ambulatory bands, usually three, travel about the town at night, giving concerts hither and yon. They play typical brass band stuff, interspersed with sentimental tenor ballads of the day strained through a megaphone.

Several years ago, an orchestra of about sixty men gave nightly concerts in an old bandstand at Lemon Hill in Fairmount Park. The capacity was about a thousand, and approximately ten thousand tried to jam themselves into the enclosure. Small boys pre-empted the benches at three in the afternoon, refusing to be dislodged until relieved by older members of the family at seven in the evening.

Other factors made this enterprise unsatisfactory. Across the drive was a freightyard in which giant engines pushed cars to and fro with much gusto, emitting hoarse bellows of steam, much clangor of bells, and shrieking of whistles. There was one engineer who was an artist. He could gauge a pianissimo with a precision that was uncanny, and while the orchestra was throttled down to a bare whisper, that miscreant would hang onto the whistle cord and split the welkin with ungodly din.

Now, Mrs. Clara Barnes Abbot, of the Municipal Music Bureau, is placing the full resources of the Bureau, whatever they are, behind the project for an eight-week season of outdoor music by virtually the entire personnel of the Philadelphia Orchestra. But the chief problem, Mrs. Abbot admits, is to find the site. And there it lies.

All of which naturally brings us back to the Phila Orch itself. On Dr. Stokowski's return to the podium, which is a word we are practising with since we learned it, he was accorded an ovation, although the baton has been in variorum capable fists the while he was away. The program, which included the Beethoven *Eighth* and three works of Sibelius at the finish (no pun intended), had for its pièce de résistance Hans Barth and his quarter-tone piano. Mr. Barth, who has done considerable radio work, his performances on the harpsichord being particularly meritorious, played a concerto for strings and piano, composed by himself. The piano is a two-manual affair, and in the performance of the interesting work, of course designed to demonstrate his invention, it showed a succession of prismatic tones, which, even if unfamiliar, were at least not objectionable. It fitted well with the strings, a circumstance perhaps due more to Mr. Barth's skill as a composer than to the assimilative nature of the instrument. Undoubtedly, the innovation is remarkable, but the old question obtrudes: What's the good of it? Has it any advantage over the present type of piano, and will the result be worth virtually revolutionizing instruments, instrumentation, harmony, counterpoint, figured bass, fugue, and piano stools?

The Civic Opera Company, chiselled out of a \$1,500,000 legacy, well-nigh went aground on the financial rocks, and competition with other companies almost did it to death. For a time it looked very much as if the Civic outfit was going to follow the lead of the Pennsylvania Opera Company, which was stranded down South and just faded away. Both organizations are society affairs, and the competition of professional companies was too much for them in spite of their imposing lists of patronesses.

The last straw was added when the Civic aggregation essayed the Wagnerian *Ring* cycle while the German Opera Company was doing the same at the Metropolitan Opera House, a little farther up Broad Street. Yet Mrs. Henry M. Tracy, president and general manager of the company, later said that the crisis was averted, and the company would carry on. We shall see.

Never before has this city been so devoid of recitals. It seems that musicians are timorous about venturing forth. Last season, numerous tender sprouts debuted and recitalized with alarming frequency—pianists, violinists, and singers; but this year there have been no debuts, and very few seasoned musicians have sent Annie Oakies in this direction. T'other week, however, Boris Koutzen did give a recital in the Foyer of the fabled and storied Academy

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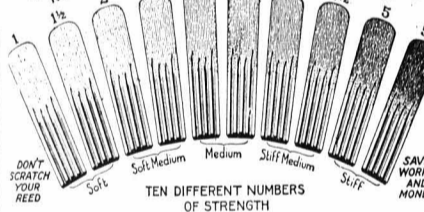
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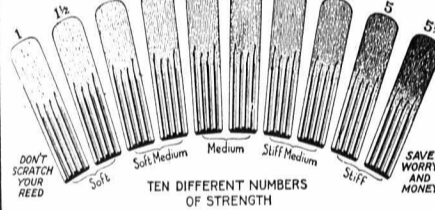
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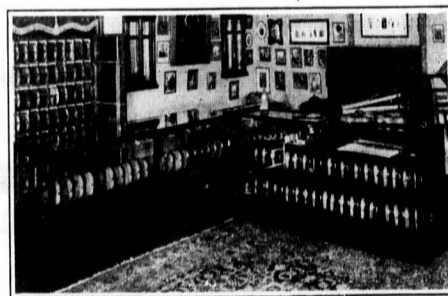


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IN BOSTON

By CHARLES REPPER

BOSTON appears to be getting the festival habit, musically speaking. Not so long ago, we had the Beethoven Festival at Symphony Hall, with minor flourishes in the smaller concert arenas; then we had a Schubert Festival, commented upon in this column; and recently we wound up an impressive Brahms Festival.

The Brahms celebration was staged by Mr. Koussevitzky in Symphony Hall with the Boston Symphony Orchestra; choruses from Harvard and Radcliffe, with imported soloists; the pianist, Arthur Schnabel; and the string quartet of Richard Burgin, concertmaster of the orchestra.

Six concerts were needed to set forth the masterpieces of this renowned composer, but as the first two coincided with the regular Friday afternoon and Saturday evening series of concerts, those programs were identical, thus making five different programs.

The first program contained the *Academic Overture*, and the *Second* and *Third Symphonies*; another contained the *Song of Destiny* and the *German Requiem*; a third evening was devoted to chamber music, a quintet, songs and piano pieces; and the *First* and *Fourth Symphonies*, two concertos, and lesser works, were distributed among the other days.

The response of the public to the festival seems to have been all that could reasonably have been expected, and, at the final concert, enthusiasm is said to have reached heights seldom attained at symphony concerts.

It is not intended as a slight to the genius of the great Johannes to say that such ebullience on the part of an audience after an all-Brahms program makes some of us a wee bit sceptical. Brahms, at first, was not considered a "popular" composer; his utterances are not often of a nature to make an immediate appeal to the average listener, and although his music contains pages of great beauty, grandeur, solemnity, profundity, or what you like, it does not often seem to be of a nature to carry the hearer off his feet, at least not in the way, and to the degree, that is accomplished by the magnificent surge and sweep of Wagner's dynamic ideas.

Fashion in music is a strange thing, supported, of course, by the desire of the average man to give the appearance of liking the correct thing. Thus, one composer after another is deified, for the time being, worship at his shrine being considered as outward proof that the worshipper's musical taste is of the best, and perilous is the reputation of the unorthodox who may happen to prefer other temples.

For years and years, Beethoven has been the name of names in music; the incarnation of all musical virtue and excellence; the musical scale by which everything else was weighed and found to be short weight. But there are signs that his domination of the musical world is weakening slightly. It is now possible to question the utter perfection of many of his works, and retain your footing, even if a bit precarious, in polite musical society.

Brahms, on the other hand, once hotly disputed and attacked, appears to be taking over the sceptre of the supposedly immortal Ludwig. Brahms and Bach; but in Boston especially, Brahms. Salute Brahms in musical Boston, or you will be awarded the "bovine stare", or the contempt bestowed on those who don't know which is the salad fork, or what kind of a tie to wear with a dinner coat.

When I first came to Boston the only person speaking with authority who dared criticize Brahms was Philip Hale. In the midst of universal homage, he stuck to his

opinion that over and against the great pages of this composer were many that were not inspired, that sounded consciously manufactured, that were, in short, just plain dull and tiresome.

People would quote you some of his remarks, confidentially, as formerly they would have told you about some reckless man who dared to voice doubt in the Trinity. I think many persons probably expected that some day one of the Symphony Hall statues would fall down on Mr. Hale's head as a punishment for his blasphemy.

But luckily no such retribution has overtaken the gentleman; I hope to read his delightfully written articles for a great many years to come — if he doesn't get too bored writing them. I happen to believe that in the final check up, Mr. Hale's not unqualified admiration of Brahms will be found to be nearer the truth than the present wide-spread and unquestioning adoration.

Still, if people can get that much kick out of Brahms, let them get it, by all means, only I wonder whether all their enthusiasm is for Brahms; whether some of it isn't for themselves in having the good taste to applaud the right thing at the right time?

There must be a great deal of virtue in sitting through two entire symphonies in one evening, whether by Brahms or anyone else; and think of the amount acquired by listening to five solid ("solid" is the word) programs of Johannes, in as many days.

For Sweet Charity's Sake

Doris Humphrey, Charles Weidman, and their ensemble of dancers, made their first appearance in Boston, the other night, at the Boston Opera House. One of the newspapers concluded a very favorable review of the affair with the statement that there was a "regrettably small audience."

Of course, dancing is the fine art that is really least understood in this country. This may sound like a queer statement, but when I speak of the art of dancing I do not mean fox-trotting, which is great fun to do but can scarcely be called an art as practised by most people. Nor do I mean the glorified acrobatics that take the place of dancing in musical shows. I am thinking now of dancing that aims to be beautiful and expressive, as do music, painting, and sculpture. The marvellous Russian ballet was about the first to show those who had eyes, and could see, what a rich palette was there for artists of the dance who could make intelligent use of it.

Strange to say, the general public has been dead slow in appreciating the beauty that artistic dancers have tried to give them. The average man likes dancing well enough, he enjoys loping or toddling around a dance-floor, either on or off the beat, he applauds a clever tap or soft-shoe dance, or a rhythmic acrobat, and he even used to show considerable enthusiasm when Pavlova spun around two or three times, or hopped across the stage backwards on one toe. But when something is offered as pure beauty instead of physical difficulty, his response is lukewarm at best.

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The Iron Trail

MARCH

ERNEST SMITH

PIANO

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25

MELODY

Musical score for page 26, featuring piano accompaniment for the melody. The score consists of six systems of music, each with a treble and bass clef staff. Dynamics include *ff*, *mf*, and *f*. The key signature has two flats and the time signature is 2/4.

MELODY

26

Continued on page 39

Asia Minor

FOX TROT

GEORGE L. COBB

Musical score for page 27, featuring piano accompaniment for the melody. The score consists of six systems of music, each with a treble and bass clef staff. Dynamics include *mf* and *f*. The key signature has two flats and the time signature is 2/4.

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27

MELODY

MELODY

28

Continued on page 37

Idle Hours

Waltz

INTRO

CARL PAIGE WOOD

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MELODY

MELODY

30

31

MELODY

Musical score for page 32. The score consists of six systems of piano accompaniment and one system of melody. The piano part is written in G major and 3/4 time. The melody line is written in the treble clef. The piano part includes dynamic markings such as *p* and *p.* and a section marked *R.H.* (Right Hand). The melody line includes first and second endings.

MELODY

32

Musical score for page 33. The score consists of five systems of piano accompaniment and one system of CODA. The piano part is written in G major and 3/4 time. The CODA section is written in the treble clef and includes dynamic markings *mf*, *rit*, and *p a tempo*. The CODA section includes a triplet of eighth notes.

33

MELODY

MELODY

34

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JACK YELLEN

Set to the Music of "OUR DIRECTOR" composed by F.E. Bigelow

Vocal adaptation by
GEORGE L. COBB

PIANO

Tempo di Marcia

f

mf

mf

f accel.

ff

It's the roar and rat - tle of Free - dom's bat - tle That's calling us o - ver the
 sea, — Where a might - y foe has chal - lenged us, boys — It's up to you and to
 me; So get Old Glo - ry, we'll make 'em sor - ry That they ev - er dreamed of this
 fight. — We're on our way with a Hip! Hoo - ray! Just to do what we know to be right.

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MELODY

REFRAIN

So here's to Un- cle Sam - my faith - ful and
 true, Here's to our ban - ner of red,
 white and blue; And here's to all good fel -
 lows on land and sea Sing - ing the
 Bat - tle Song of Li - ber - - ty. So

MELODY

36

37

MELODY

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First Pieces for the Young Violinist

11. The Cloister

ROBERT W. GIBB

VIOLIN *Andante*

PIANO *p*

mf

p

molto rall.

MELODY

38

39

MELODY

The musical score consists of seven systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) are indicated throughout the piece.

MELODY

40

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However, I think there is another reason why Doris Humphrey and her dancers did not fare better. For although I have a rather low opinion of the public's appreciation of the dance, I do believe there to be a special public, small now but growing, that sincerely cares for the ballet, which indeed can be a nearly perfect union of all the arts.

But, unfortunately, those who appreciate the dance are more often than not persons of small or limited incomes. Now for some reason, which has not yet been divulged, practically every interesting new dancing attraction that has visited Boston in the past year has been taken on by some local charity. This has invariably resulted in a raise in prices, so that seats which for a usual performance would sell at \$3.00 have been marked up to \$5.00.

The first visit to Boston of the famous Spanish dancer, Argentina, was cornered by an organization of this sort with local social backing, and so all the best seats were \$5.00, and the limited number of places at less than this sum were so far from the stage that the dancer's facial expressions or gestures of an intimate nature were lost.

The Doris Humphrey ballet was given in the Opera House, and here again the prices were \$5.00 to really see and enjoy the performance, and less than that for a seat in which you could read the program and maybe form a hazy idea of what was going on at the other end of the building. The announcement, not entirely forgetting the poor man, spoke of seats as low as \$1.00, but I know where they would have been—in the back part of the second balcony. I have watched performances from about every part of the Boston Opera House. When I was connected with the opera company there, some years ago, it used to interest me to go about to different parts of the house, at rehearsals, to discover what could or could not be seen and heard. Personally, I would just as soon try to watch a

crap game down in Madison Square from the top of the Metropolitan Tower as try to enjoy a ballet, or any performance that appeals principally to the eye, from the back of the second balcony. Can't these charities find a way to raise money that will not penalize the dancers by keeping away a large part of the public that would appreciate them, and penalize the public by depriving the less pectunious members of the opportunity of seeing and learning to understand beautiful dancing? What it means now is that if you can't afford to contribute two or three dollars to some particular charity, over and above the normal price of your ticket, you are not permitted to get a decent seat to Argentina, Kreutzberg and Georgi, Humphrey and Weidman, or similar attractions of artistic significance. The fact that the hold-up is for a charity does not justify it, to my mind, since the practice hits so many people who obviously cannot be expected to contribute so much or so often to special organizations.

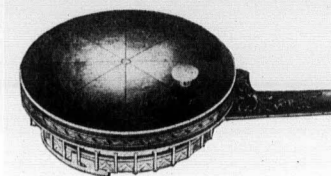
Breakfast, Buses, and Bellerdrama

Bostonians are used to being high-batted by New Yorkers. Of course the real old dyed-in-the-wool, 100% Bostonian is so certain of his superiority that he doesn't even notice that the New Yorker is trying to ritz him. But those of us who are conscious of numerous short-comings, as well as virtues, in the city by the Charles, are usually willing to admit (especially if it isn't too haughtily demanded of us) that New York is really the big noise, in more senses than one, and in admiration, we pay tribute to her skyscrapers and to the engineering genius that could plan and build the various transportation systems, and we pay a less willing tribute in the coin of the realm to hotel-keepers, taxi-drivers, restaurateurs, and theatre-ticket scalpers. So when we go to New York, with the proper spirit of the countryman going up to town, we confidently expect to get, if not our money's worth, at least a fair break.

Well, I was in New York not so long ago, and had three disillusiones. In the first place, I found that you can't get breakfast in New York after eleven o'clock in the morning, at least not in any of the places I tried. After eleven, it is lunch, and you must order from the lunch menu. Of course you can order some breakfast articles of food from the à la carte lunch menu, that is, unless you have some objection to paying \$1.50 for what a club breakfast would have provided for about half that amount. In a so-called cosmopolitan city like New York, where many people work late into the night, no one breakfasts after eleven! Shades of provincial Boston!

Then I discovered, perhaps strangely for the first time, that you can't get on a Fifth Avenue bus if the seats are all taken. That is what I have always regarded as a "small-town" custom in buses in Boston, and have decried as such; but in New York, of all places! One cold night I boarded a bus that did not look crowded and, to my surprise, was given by the conductor the choice of going up on top or getting off again. Apparently, the reason there was room on top was because the top had no roof, and there was a high wind blowing in from the river.

And, finally, I ventured into one of the Temples of the Talkies, or as my friend Nathan Haskell Dole so neatly describes them, "Cinemagogues." The picture on view was not a first-run feature, in fact it was being shown in Boston on the same day in one of the best Back Bay theatres. But here's the rub: In Boston I would have seen, for the price of admission, two feature pictures and a news reel, with perhaps a cartoon thrown in for good measure. In New York, on Broadway, I paid 50% more to see one feature picture and a news reel that I had seen in Boston the week before! What price Manhattan?



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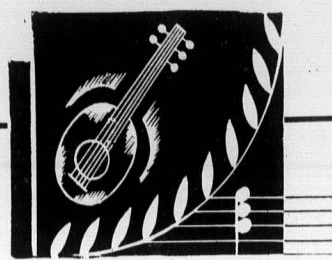
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For Prices See Page 48

The Young Ensemble Player

(With Recollections of the Old Quadrille Band)

By EDWIN A. SABIN

THE establishment of the school orchestra, and the general indorsement it is receiving, suggests offering to readers of this magazine considerations that may apply to an actual or prospective number of school orchestras, especially to the young violin player. It is hardly necessary to say that the personnel and size of the school orchestra depends upon the number of music pupils available. The details of organization and maintenance are matters that need not apply to the purpose of this article. It is only assumed that the players are, or nearly always, sufficiently advanced to warrant the membership of a new, promising, but naturally inexperienced applicant. There are to him unknown possibilities in the school orchestra—even at the last stand of the second violins.

The work of the amateur and school orchestras differs from that of the professional aggregation because the young people of the school orchestra are largely beginners in orchestra playing. Some of them have had little or no ensemble practice in small groups. Melodies with piano accompaniment, good even within the first six months for the beginner, on to pieces of advancing difficulties during the next two or three years, do not prepare the young player for holding his part in any ensemble combination. Violin duet playing, which fortunately is coming back somewhat, gives more direct preparation for general ensemble playing than the common practising of pieces with piano, or student concertos. In any case, whatever the preparation, or lack of it, the pupil of the public school who wishes to join the school orchestra and shows aptitude and promise of becoming a helpful member will, from the very purpose of the organization, be received and encouraged. He has here an opportunity for an insight at least to orchestral parts and to orchestra music in connection with his general school education and within school hours.

Quite Different in the Old Days

Such an opportunity was undreamed of in my boyhood. At that time the music easily available for a village boy who had begun to play the violin lacked the spice of variety. There was a wide disparity in its characteristics—the hymn tunes that might be played with the family cabinet organ and the dance tunes of the period, such as Fisher's or Durang's Hornpipe (played only on week-days), give a glimpse of the two extremes to which the country fiddler, without knowing much else, found himself committed. This condition naturally changed very much for the better in cases where a violin teacher appeared on the horizon. Music other than hymns and dance tunes found its way into the vague, groping aspirations of the fiddler if somehow he was led to make a fearful plunge and take violin lessons. Some who could play tunes quite well either hesitated or positively would not have lessons because they were afraid they could not learn to "read notes." (I understand this attitude better now than ever before, as I have had pupils of far more than average culture, through studies other than music, who have had great difficulty in understanding and applying the notation of music.)

In my own case, like that of about all violin players, ensemble playing came in its simplest form, and in its smallest possible combination, through playing duets with my teacher. I had to count time and keep my place, or the air became blue. The old-time bandleader, if he consented to teach at all, would do so only on his own terms. His two principal requirements were that the pupil should have a "good ear", and that he also take an interest in his lessons.

Without intending to discuss violin lessons, I am sure that the strictness of my first teacher, Warren Russell, in the common necessity of keeping time in duet playing, led to my being acceptable in the larger ensemble of one of the quadrille bands of our town. Hardly any member of a school orchestra of today knows anything about such an organization. (Or did Henry Ford in his revival of old country-dances and quadrilles also resuscitate the quadrille band? If so, high school orchestra players may have read about it.)

Just how and when the quadrille band came into existence, with special music arranged for it covering a good many years, cannot be stated here. It evidently took its name not from the number of players, which were five, but because these played for the quadrille, perhaps the most popular dance throughout the middle and latter part of the 19th century. We can give the high school players definite information as to its instrumentation. There were 1st and 2d violin, clarinet, cornet, and bass, always printed in that order. If the bass had been listed as third in order, that is with the other two strings, I cannot guess what the

consequences might have been. Let me hasten to say that our quadrille band was a friendly and peaceful organization. If there were differences of opinion regarding publicity, that is, the matter of going to the expense of advertising in the local weekly newspaper, or of playing somewhere without charge so that we might become better known, I heard very little of it; in fact I could feel that I was considered too young to be of value at the council board. I was only in the grammar school, anyway.

In those days, in the country, to be able to play first violin in a quadrille band at the age of fourteen or fifteen was to be essentially an infant prodigy. In contrast, I have before me a photograph, in a recent daily newspaper, of an orchestra of real infant prodigies, which, it is said, is fast becoming famous. It is the Sherman Thompson Baby Orchestra, of Eureka, California. Its members range from two to six years old, and it is said that they play quite delightfully, and that the orchestra is in great request for various functions. There are nineteen tots in this picture. This orchestra proves again the willingness of people to respond to a proposition for organization. Its main appeal is no doubt because of the educational idea involved. It means that everyone may have a chance at everything.

In glancing at this last all inclusive statement, a weak spot as regards musical organization appears. Nothing has been done, as yet, to get together exclusively the old men and mature women (please note the cautious word) for orchestra practice and maybe public performance. Would not such an orchestra, playing creditably in public as it surely might, do much to modify an erroneous opinion, much too prevalent, that after a certain age people ought to quit doing anything at all worth while? Such an organization would not be subject to a criticism made by the late Louis Elson of an opera orchestra in which I played. Said he, "The announcements stated that the orchestra would be composed of ripe musicians." His comment was that "such might be a fact, but that they were evidently picked before they were ripe."

An organization such as I have in mind might be called "The Three Score Orchestra", with an extension of twenty years to the implied age limit allowed in cases of unusual talent and state of preservation. Also a backward permit of ten years for eager applicants, to insure greater permanence to the organization. The central idea of this enterprise would be educational.

But I wished to say more about our quadrille band, which never deliberately intended to be educational. I considered the grammar school all that was needed in that line, and while the quadrille band had educational effect perhaps, I was blissfully unconscious of it. Our rehearsals were very earnest and strenuous. What we had to prepare for the dancing public was not easy for what I may call the "first" instruments. The first violinist had more notes to play than either the clarinetist or cornetist, except when ornamental figures or variations to the principal melody were entrusted to the clarinet. A wise policy for like conservation became a real asset for the cornetist, especially in considering the length of the old-time ball—from eight in the evening until four or five o'clock in the morning. The violinist, until he became very well routinized, had to practise his part. I now know that much of this dance music was too difficult for me. I had to struggle to play it, but I would not admit its difficulty. I battled heroically with it and laid the foundations for a stiff bow-arm—a great disadvantage to me for many years. The same thing may happen to any violin student who attempts music far beyond his skill, or who is forced to play an allegro, let me say, faster than he can even think the note-groups or figures. Speed for orchestra playing should have especial attention and study, and a teacher should help in these if his pupil is playing in a school or other orchestra where speed is a requirement.

For Both Pleasure and Profit

Well, we rehearsed and played and got a share of the "music business" of our town, and even responded to practical calls from neighboring towns. This all gave a practical money incentive that was typical of the interest to the player inherent to orchestra music of the period. I do not mean to say that the money incentive was the only one. There were many who were fond of music and who wanted to play, and this playing had then a charm of novelty, which enhanced the real charm of the music, such as it was, that many listeners actually enjoyed. Today one must be musically educated to enjoy what may be called a "novelty". We know there are some attending

concerts who are not educated musically—perhaps they can't even "read notes"—yet still claim to get a wonderful thrill from music that the players themselves do not understand. We wonder whether such people are self-hypnotized or whether they belong to the Ananias Club. I cannot imagine that sort of appreciation in the days of the quadrille band.

However incomplete or inadequate according to present standards, the quadrille band, which was sometimes increased to a grand orchestra of eight pieces, was listened to with lively interest and with pleasure. The enlarged orchestra was usually engaged for dances that were preceded by a concert program. Concerts are now given by school orchestras, in which practically all the modern orchestra instruments are used. Assuming that the quadrille band might have been a herald for the present school orchestra, we conceive it to have been a very distant herald, one who took a long time to announce himself. It is quite likely too that the school orchestra may not clearly trace its ancestry back to the quadrille band, and furthermore may not care to more than recognize an early movement in orchestra organization instituted primarily for the musician to make a living, and secondly for the amateur to make part of a living.

We remember a flutist (he played quite often "for business") who kept a law office and apparently had clients. Someone asked, "What is Jenkins anyway—a lawyer or a musician?" The question was fittingly answered with, "Jenkins's lawyer friends say he is a musician; his musician friends say he is a lawyer." This condition still exists, as we all know. There has always been a tolerant attitude on the part of the professional musician towards his half-professional brethren. This is partly due to the recognized difficulty that many musicians have had, and still have, in making a living exclusively in orchestra, in teaching, or in both. So it is conceded passably fair to get your income the best way you can, which has led some excellent musicians to go into other lines while still retaining their money-making hold on music.

"How does all this affect the school orchestra?" may be asked. To the extent, anyway, that the standing of the professional musician, be he performer, teacher, or both, has much to do with the respect of the amateur for music and all pertaining to music. The prosperity of music and musicians gives moral support to the school orchestra and to those studying instruments everywhere. It helps, as well, to an appreciation of the remarkable opportunities offered the young player to cultivate music as an important part of his education. Without this prosperity, I mean of the professional musician, music cannot advance. Continued progress depends upon stable conditions among professional musicians. Without this, the position of amateur and school orchestras will be weakened, and a retrograde movement certainly set in. Those who have music at heart, among whom are the organizers and promoters of school orchestras, will look with concern on any threatened blow to the standing of the professional musician, whether he be of the theatre or the symphony orchestra.

I will say in closing that if school orchestras with their full equipment are gaining the whole-hearted interest and response that the old quadrille band enjoyed, and I do not doubt that they are, they hold the key—with the professional orchestra as a model—to continued improvement, and to immensely aiding the cause of music.

Michigan—Arrangements are being made to take care of the bands participating in the National School Band Contest to be held at Flint, May 22, 23, and 24. A committee of one thousand women are soliciting homes for the entertainment of the band members, who will have no local expense after they reach Flint. The city's auditorium, seating 6500, will be used for the Class A contest, and one of the high school auditoriums will be devoted to classes B and C. The outdoor stadium where the marching contest and massed band program will be held seats 20,000.

North Dakota—On May 9-10, the schools of Dickinson, Belfield, Beach, Glen Ullin, Hebron, New Salem, and Sentinel Butte, are going to hold a musical "get-together" at Dickinson. Owing to the fact that these six towns are located in the very western part of North Dakota, and that it is therefore impossible for them to be represented by any large body at the state contests, the "get-together" plan has been adopted. The schools will present programs by bands, orchestras, boys' glee clubs, girls' glee clubs, mixed choruses, and solos, both instrumental and vocal. The affair will not be competitive. It is expected that two hundred children will participate, and the Dickinson Chamber of Commerce will furnish them lodging and meals for the two days. Harriet S. Fuller, Supervisor of Music in the public schools of Dickinson, suggested the idea and was made chairman of the committee to put it over. A. F. Nuetzman, Superintendent of Public Schools, Sentinel Butte, is chairman of the general committee.



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BOSTON, 1930

By George Lawrence Stone

THIS year Boston is being widely referred to as "The City of Conventions." Neither the social kind, nor the kind that is known by at least one member of a bridge party, but the convention that consists of all those persons associated in some similar branch of trade, activity, or fraternal organization, who can be prevailed upon to give up the peace and tranquillity of their home life, plus a few hundred dollars expense, for the privilege of going, packed like sardines, to some city, staying there a week, making whoopee for twenty-two hours a day, and then returning home and resting up for another week.

The above remarks may give my readers the impression that I do not approve of such nonsense. I don't! Yet, I myself am an addict. I go to conventions whenever I get the chance. And since I belong to about every fraternal order in existence, except the Society for Suppression of Mosquitoes, I have plenty of chances. I look forward to each convention with joyful anticipation, and I look back on them all in my very best "never again" frame of mind. Nevertheless, when the next trip looms up in the offing, I fall an easy victim to the wiles of the agent who comes around to sign me up, and once again I go.

The only exception, or rather the only type of convention on which I look back in the same pleasurable frame of mind with which I looked forward, is the various drum contests that are held annually in Massachusetts, Connecticut, and New York states. Like the man who is willing to "walk a mile for a Camel", I will drive many miles to see Individual Drumming Contests. I have attended many of these, some of which have been reported by me in past issues of THE JACOBS MUSIC MAGAZINES. Drum contests are to me what hockey, football, and baseball games, are to others, and I never tire of seeing the drum contestant "pick 'em up and throw 'em down" on the drumhead.

Back to Boston once more, the officials of this city have been planning and arranging for years to make 1930 a gala year. It is our Tercentenary; our 300th birthday. One of the results of this planning is shown by the fact that there are some 300 conventions to be held in Boston during the year of 1930. Some of these are small, with perhaps not more than two or three hundred members, while others, for instance those of the American Federation of Labor and the American Legion, will bring many thousands of visitors within our gates.

The American Legion Convention

The Twelfth National Convention of the American Legion, which is to be held here early in October, will be of particular interest to musicians, and especially to drummers, on account of the large number of bands and drum corps that will participate. This same convention last year, at Louisville, broke all records for convention attendance, with 115,000 members; one of the greatest gatherings of its kind in history. Included were 121 drum corps, 35 bands, many drill teams, and some 1700 drummers. The parade with all these organizations in line took six hours to pass a given point, a fact that will give my readers a good idea of the enormous size of this aggregation. Plans for the Legion's convention in Boston are gradually assuming definite shape, and Bostonians are eagerly awaiting the opportunity of demonstrating Eastern hospitality to the visiting Legionnaires.

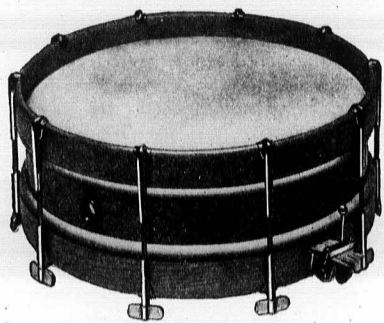
There are few cities in the United States having so many points of historic interest as Boston. Here is the site of Griffin's Wharf, where, on a December night in 1773, occurred the "Boston Tea Party." Here we have Faneuil Hall, Bunker Hill, The Old State House (from whose balcony was proclaimed the Declaration of Independence), King's Chapel, Boston Common and its Frog Pond, the shop of Paul Revere, the Old North Church, and possibly a hundred other equally interesting spots. In the vicinity of Boston we have Plymouth, and the Rock whereon the Pilgrims are reputed to have landed; Lexington and Concord, the scenes of some of the most striking events in American history; Salem, with its "House of Seven Gables" and its "Witch House"; and other interesting cities and towns throughout Massachusetts, in fact, throughout every one of the six New England States.

Boston enjoys the distinction of being a leading center of musical culture in this country. Here we have innumerable music schools and conservatories. Our libraries contain priceless collections of musical literature, and in our various museums are stored musical instruments, many of which date back thousands of years. It is said that New England is the home of the rudimental drummer. This is a fact, and the number of rudimental drum corps we have in the New England section, and the ability of their members, will speak for themselves.

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October. To my mind, this friendly rivalry is a most encouraging sign of the ever increasing popularity of the drum and allied instruments. It was unfortunate when the use of the fife and drum as signalling instruments in the army was discontinued. It is possible that through these conventions and similar activities the desirability of these instruments may again be realized by military authorities, and that before long the fife and drummer will once more come into their own in army life.

In the meantime, let us all work to perfect ourselves in the art of playing correctly, and, if possible, better than the other fellow. To those who are able to visit Boston this October, I feel safe in assuring one of the most pleasant trips of their lives.

The Quaker Critic

Continued from page 13

of Music. Boris is connected with the violin department of the Curtis Institute of Music, is a composer, and a very good man. He played before a packed house and didn't play at all badly. Among other things he gave to a palpitating audience was a Bach concerto for violin and string quintet, a very interesting bit of business, although Mr. Koutzner let us all know it was dangled hard work. We thought he played it too pedantically, but, on reading the other papers — well, wrong again!

All of which shows what the radio has done. Music directors have gone through the literature for all instruments with a fine-tooth comb. Everything ever composed, except the works of Rheinberger, Kalkbrenner, Buxtehude, Pachelbel, Hasse, and about a thousand more, have been played and re-played to shreds. So anyone who can compose a melody, no matter how trivial, plays it boldly and with much gusto. Programs flaunt such legends as *First time presented, First time played in Philadelphia, or First performance in America*. Who cares, say we, and are called bourgeois and Philistine. All the same, Koutzner had considerable nerve in playing his own *Nocturne* on the same program with Bach and Corelli.

Past performances at tentative predictions have proven us to be not only without honor but without value as a prophet, but we would — should, we mean — like to place a small bet that the future will bring forth many performers who play nothing but their own compositions in recital. And when that time comes, well, maybe we can get back our old job in the garage.

The vast auditorium of the Simon Gratz High School, 18th St. and Hunting Park Ave., was the scene on the night of April 5th of the music festival in which the All-Philadelphia Senior High School Orchestra and Chorus took the major part. The orchestra had a personnel of 102, and the chorus numbered 337.

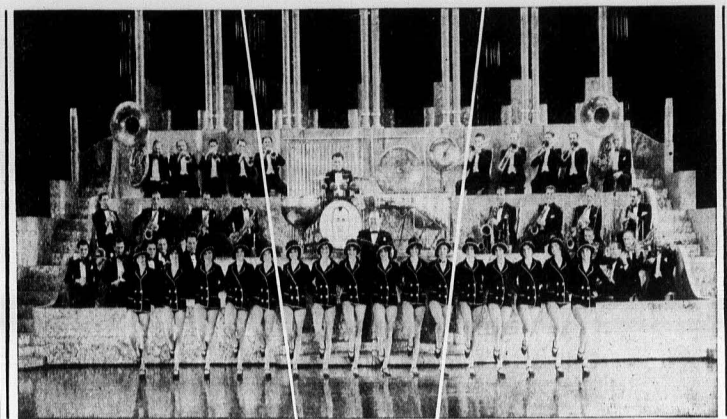
Showing ample results for the hours of practice spent on the program, the orchestra played such numbers as the overture to *Stradella*, by von Flotow; the largo and allegro vivace movements from the Haydn *Twelfth Symphony in B-flat Major*; a Tchaikovsky ballet suite; the difficult *Finlandia* of Sibelius; and Grieg's *Huldrygsmarsch*. The office of conductor was rotative, each baton wielder, a music instructor from a different high school, conducting one number. The orchestra, in spite of its excellent training, was inclined towards loudness, at times almost drowning out the conversation of the two thousand people in the audience. The strings were exceptionally good, the basses particularly so, although at times they dominated the violins. The batterie was meritorious, the brass well in tune and not too vociferous, but the woodwind was a trifle deficient in pitch. However, there was a fine oboist who played the solo part in the first movement of the Tchaikovsky suite with considerable brilliance.

As is usually the case in high school choruses, the All-Philadelphia High School Chorus lacked sufficient tenor and bass voices to balance the soprano and alto parts. Only at intervals were the male voices noticed, while the altos at times outshined even the sopranos. In fact, in the first number, Beethoven's *The Heavens Rejoice*, the altos subordinated the other parts. In the chorus representations, the conductorship was also rotative. The most ambitious vocal offering was the rendition, by the All-Philadelphia Senior High School Girls' Chorus, of Bendall's cantata, *Lady of Shalott*, with a different conductor taking each of the four parts. Ruth Freiberg took the soprano solos.

Solos were given by Hilda Angel, soprano, who sang the aria, *Ritorna Vincitor*, from Verdi's "Aida", and George Johnston, baritone, whose selection was *Where'er You Walk*, from Handel's "Semele".

Miss F. Edna Davis was the capable and imperturbable accompanist in all the vocal numbers.

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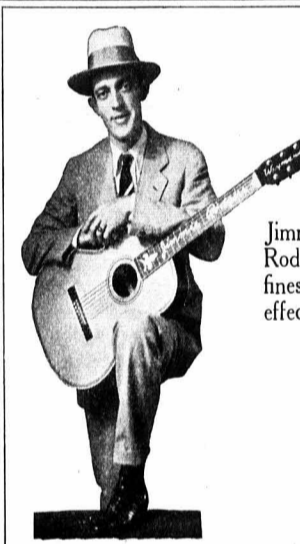
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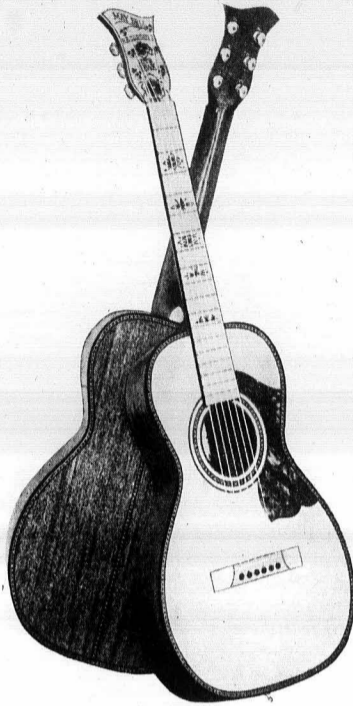
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Correct Breathing *versus*
Correct Phrasing
By RUDOLPH TOLL
Clarinet Virtuoso and Teacher

I have read a few of your clarinet talks, and the one published in July 1929 containing the following series of questions for self-appraisal appealed to me very much:

What do you know about the major and minor diatonic scales, major and minor intervals? What is an interval? What do you know about the common chord, the diminished chord, the dominant 7th chord, and their inversions?

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

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

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

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

I am a member of a high school band, and after several months' thinking, I found out that my average did not reach 25% of the twenty-six or more questions. The answers I was able to give were that I could make a trill and a turn, and that I knew what an interval was; also a motive, phrase, and period. The rest were all blank to me. In later years, if possible, I wish to become a finished player. I know that I have a lot to learn, but will you please write me a personal letter on what one must know to be a professional, or in other words, a refined performer? Please put the studies in the order that they should be taught to a pupil. I shall be waiting patiently for an answer to my request. —C. J., Ill.

It is gratifying to know that the writer's efforts are not all in vain. Although we have so far learned of only one reader of the clarinet column who has become inspired to carry on the study of music to the degree expressed in the above letter, even this is something to be thankful for. There are too many young folks who are apparently self-satisfied, thinking they have reached the limit in music the moment they get into a uniform and play marches in street parades, or simple overtures and selections in a little town concert. This is the infant stage in music, and may be compared to the linguistic accomplishments of a child who is just beginning to say "mamma" and "papa."

The following is a quotation from an interesting article by Edwin J. C. Phillips, A. Mus. L. C. M., which appeared in *The Professional Musician of Australia*, June 1929, under the heading, "The Practical Value of a Theoretical Knowledge":

The term "musician" is used very loosely. It describes the highly educated University or Conservatorium professors, world-renowned soloists, prominent conductors, composers, teachers, orchestral and band performers; distinguished soloists who possess a lesser degree of theoretical equipment; great composers who only possess average capacity as performers; eminent conductors whose excellence seems restricted to the act of conducting alone; brainy musical theoreticians possessing little capacity as conductors or performers, and eminent teachers whose merits lie in the teaching art and little else, the type of performer whose musical interpretation is fifth-rate, and those who possess no greater knowledge than the understanding of a few of the many hundreds of expressions used in musical terminology, time and key signatures; these are — one and all — acclaimed "musicians."

I will endeavour to point out just how and why a thorough understanding of the theoretical subjects of harmony, counterpoint, form, fugue, etc., does, and cannot fail to give the student of these subjects a better understanding of all music which meets his eye, at the same time being the only true road to meritorious interpretation. In the first instance, it must be clearly understood that the subjects above referred to are not intelligible to all musicians; one must possess something of a gift in this direction — a wealth of talent and a love of the study — to become initiated into the mysteries of the musical arts.

Secondly, no matter how great the talent of the student, these subjects cannot be mastered in a few months, or even a few years. Furthermore, study alone will not make a really first-class musician; experience (by practical application) is the real connecting agent between ignorance and culture.

Theoretical understanding simplifies the art of sight-

reading to a minimum. What appears to be a maze of notes to the novice is simplicity itself to the "educated" musician. We see the novice or the not-too-clever struggling with a difficult choral or contrapuntal accompaniment in contrast to the expert theoretician. The former, being unfamiliar with the laws of part writing, staggers blindly in an environment foreign to him; he plays by notes — must cast his eyes over every single note in each chord before he succeeds in striking the correct combination. The latter, thoroughly understanding the harmonic and other structures of the music, plays by chords only; he notes the formation of the chord, and usually knows the notes which constitute the chord without even looking at the complete combination; in any case a sudden glance at a chord tells the theoretician its classification. To be able to play in this manner is perhaps the envy of the uneducated.

During the educated musician's performance of a composition, he quite unconsciously analyses everything contained therein. The titles of chords, modulations and many other points flash through his mind quite naturally. He knows what chords are to follow as a rule, and knows the *why* and the *wherefore* of the complete composition. This illustrates only one of the many advantages of the study of harmony (the science of chord construction, classification and progression).

With regard to the study of the rudiments of music, chapters in such texts dealing with scales, key and time signatures, and particularly intervals, are of utmost importance. The study of counterpoint (strict and free) and forms should accompany that of harmony. . . . The subject of "form" is of importance to gain a true knowledge of phrasing in music. The subject treats on the rhythmical structure of music, etc., and outlines the respective divisions of a composition. It illustrates the division of a composition into its respective subjects, sentences, phrases, sections and motives, and explains the expressive rendition of such rhythmically and otherwise.

No doubt some of the statements made in this article will prove somewhat unintelligible to some readers; the subject is difficult — so difficult as to make it impossible to put in clear language just what a theoretical knowledge means to the musician.

In conclusion, a thorough knowledge of the theory of music in all its branches places the musician possessing such in the realm of true musical craft. The musical theoretician has the world of music at his finger-tips; he reads music with the ease and simplicity with which any normal person reads a newspaper. Finally — "It is never too late to learn"; remember, the sayings that "a little knowledge is a dangerous thing", and that "knowledge is power". To particularly young members, I would advise them to pursue the true path to musical mastery — theoretical study. Music is indeed a wide subject; a study requiring inborn talent, perseverance of study, and, above all, *continuance* of study.

The writer regrets that he cannot possibly write personal letters in answer to the many questions and requests he receives. After reading the above quoted article it should be clear that harmony is the first study to be taken up, followed by counterpoint and form. When these three subjects have been mastered you will know how to continue. I wish you success.

Drum Questions Answered

By GEORGE L. STONE
Head of the Stone Drum School

I am not sure of the correct way to play the tambourine. Will you please tell me how this should be played in orchestra work? —M. E. W., Oskaloosa, Iowa.

For ordinary work hold the tambourine in one hand and strike the head with the other, or if playing other traps, strike the tambourine on your knee. Rolls may be played by shaking rapidly (wrist, not whole arm). The "thumb trill" is produced by running the thumb around the head about an inch or so from the rim. This may be used for short rolls. For very pianissimo passages, lay the tambourine on the knees and strike the rim very lightly, just loud enough to move the jingles, with either straightened fingers or tympani sticks. For crash notes or very loud playing, hold the tambourine in one hand and strike squarely in the middle of the head with the open palm of the other. On extremely rapid passages, such as often occur in tarantelle movements, either play with one tambourine by holding it in one hand and striking alternately against the other hand and on the knee, or use two tambourines and strike on the knees.

Will you advise me what to expect in a good set of tympani? As I understand the matter, cheap tympani have too much overtone. Is it possible to get good and serviceable instruments for less than \$125.00? I thank you in advance for your reply. —C. S. K., Daytona, Fla.

In my opinion, the necessary requirements for a good set of tympani are as follows: Clear, free tone; unlimited volume; power; range; ease in tuning; scientific workmanship and finish; durability and appearance.

There is no middle quality in tympani. A first-class set, made by a reputable manufacturer, is an investment of sterling value, and is a good deal cheaper in the long run than a cheap, second-hand set.

Saxophone Questions
Answered

By W. A. ERNST
Head of the Ernst Conservatory of Music

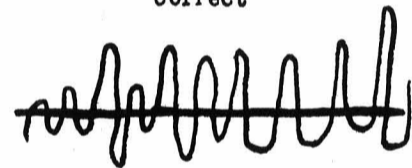
THE symphonic bandleaders and school supervisors have made it plain that one of the reasons why they did not use more saxophones was because the average player did not get a good tone. Many of these directors have placed the blame on the instrument and turned thumbs down on all saxophones. Others, more open-minded, have been willing to consider new players as they came along.

There are large numbers of young boys who are studying the saxophone, and yet there are very few of these players in school bands. We know the reason; the next thing to do is to correct the condition. In my opinion, saxophones should be more generally used in school bands, and if the production of a good tone is the means of getting them there, we should make one big drive for a good tone. A good tone can be produced on the saxophone, therefore it is up to the student to work hard and deliver the goods.

The vibrato is a great help towards getting a live pulsing tone, yet it is so abused by some players that it tends to turn one against vibratos of all kinds. Leaders of some school bands must think that many of the players are



Correct



Incorrect

trying to imitate the blat of a lost sheep. The old method of shaking the horn still persists, while some players get a throat vibrato that gives the impression of a saxophonist in agony instead of one enjoying himself as he should. One cannot blame leaders who are subjected to this sort of thing for not encouraging saxophone playing. Many boys who have changed over from violin, piano, clarinet, or some other instrument, can read music and finger the saxophone quite well, but their general tone and vibrato would keep them out of any orchestra.

The vibrato should never be attempted too early in study. First get a good firm embouchure or lip. Without a good solid lip, one has no control over the pulsations, and they will be weak and wobbly. A correct vibrato should not vary in vibration. It should be a rhythmic pulsation like even waves, with each wave the same length. Listen intently to your tone and notice if your vibrato is even and firm; not uneven and weak. Also listen to the radio or records and notice how the big men control their tone. The lip vibrato is the only one that will improve your tone and make it appealing and full of life.

In case you have missed the instructions I have formerly given on this matter, I will repeat them. A true, well-controlled vibrato is made by alternately tightening and relaxing the lower lip. To start with the correct movement, try saying the word wow-wow-wow. Do not hold the mouthpiece too tight. On an E \flat alto saxophone take about two-thirds of the mouthpiece into the mouth. Practise first on long tones, and then play slow numbers.

DON'T'S

Do not attempt the vibrato too soon. Get a good strong lip first.

Do not produce a vibrato from the throat. This is not to be tolerated at any time.

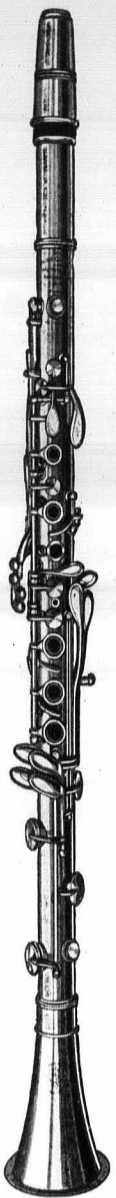
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Do not use a vibrato when you are tuning up. Your lip may humor the tone and thus you may be out of tune when you start to play.

Do not use a broad vibrato for ensemble playing. The tone must be kept steadier for this type of playing; confine the broad vibrato to solo playing.

Do not use the vibrato on detached or short notes. This tends to make the waves of your vibrato too short and more of a quiver than a vibrato.

Do not get discouraged right away. I have known many to get the knack in a very short time, whereas others took months to master it.

Piano Accordion Technic

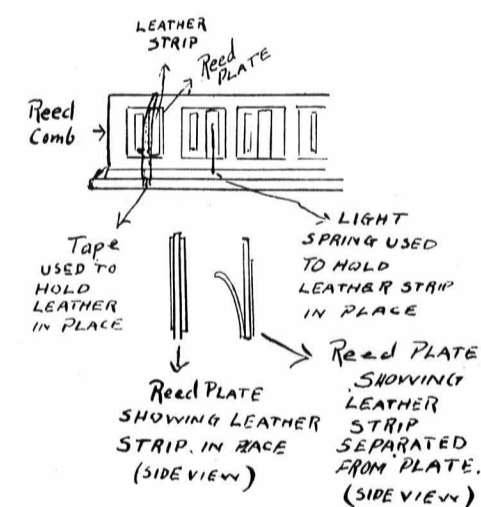
Questions Answered by
CHARLES EDGAR HARPER
Nationally Known Authority

I am again coming to you with a question on the piano accordion. I have a —. I have been looking into the internal construction and find some things that do not look right to me; for instance, the long strips of wood on which the steel reeds are mounted, and opposite the steel reeds, the leather strips. The majority of these leather strips lie flat against the opening, but there are many that are curled away from the opening. What is the purpose of these leather strips, and should they be flat?

Your answer to my question some months ago was correct. I had too much bellows, which caused me to lose control of the bass buttons.

Helo, E. E. D., glad to have you write to me again. I am also glad that my previous suggestions helped you. Send along as many questions as you wish, and I will do my best to answer them for you.

The leather strips of which you write are used to close the reeds on one side of the reed-comb while the air is being used on the other side. Every note on your accordion is produced from two different sets of reeds, one set of which is played when the bellows are used in one direction, and the other set of which is played when the bellows are used in the opposite direction. On many accordions, small strips of tape are placed from the bass of the reed-comb to the top, so as to keep these leather strips in place, while in other makes, very light springs are sometimes attached to the leather strips for the same purpose.



If your accordion plays all right and does not produce false tones while playing, I do not think you have any cause for worry. If it does not, however, I would suggest that you take it to some expert repairman and have him inspect it. Your dealer will probably be very pleased to attend to this for you.

I have read some of your articles in THE JACOBS MUSIC MAGAZINES and I think you are just the man to help me.

I am anxious to know a good way to play the violin with piano accordion at dances, so that the violin would be really necessary to put over the piece in a hot manner. At the present time I play either an octave higher or in the same register. In the first instance, the instrument sometimes sounds squeaky, and in the second, it does not stand out at all. I should like any information by which I could make the violin more prominent and really make a hit. Isn't there some way of the accordion "filling in" at times, or accompanying, as the piano? Please give me any information possible.

I should also like to know what instrument, to your mind, is the best to play with piano accordion. How would xylophone work out? Will you give me a list, in the order you think best, of instruments suitable to be played with piano accordion.

— A. K., West Allis, Wis.

Not being a violinist, I am afraid that I cannot be of much use to you from that point of view. However, a few suggestions regarding the use of the accordion may offer you a partial solution of your difficulty.

As would be true in relation to any instrument, the accordion is used too much as a melody instrument becomes more or less monotonous. Its great value to the orchestra is due to the possibility of using it not only as a solo instrument, but also in filling, either as an obligato to the soloist, as a rhythm accompaniment, or as a foundation of sustained chords to the entire ensemble. Play your selection as usual, give the accordion a solo chorus, use it as a melody instrument on the ensemble chorus, and for the remainder of the orchestration as a rhythm or obligato instrument.

Regarding "hot" choruses, I do not recommend using two instruments at the same time, with both players trying to secure different effects. If either take the solo theme at as great a temperature as may be desired, and the other player use straight rhythm accompaniment, the effect will be much improved.

Used in combination, the accordion offers many beautiful effects. As to the best instrument with which to combine it, this is very difficult to say. I have heard very pleasing results with the violin, clarinet, or xylophone, and accordion. It is not easy to give specific rules that would cover all selections — the treatment of any selection must depend to a great extent upon its type. It seems to me that the entire matter rests principally on the director of your orchestra — it is certainly his duty to use the instruments in the orchestra in a way that, in his opinion, will give the best results.

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THE new Eastern School Music Camp on the shore of Messalonskee, one of the largest and most beautiful of the Belgrade Lakes in Maine, will open in July, 1931, with equipment and staff complete in every detail to take care of a maximum enrollment of 250 pupils. The musical activities of the institution will be centered around an orchestra, a concert band and a chorus, with optional courses, such as harmony, composition, conducting, dramatics, ensemble and solo playing. Besides the staff of music instructors, there will be the various outdoor camp activities in charge of athletic and physical directors. Tuition fee will be \$300, and the term will be eight weeks in duration. Plans are being completed for the huge amphitheatre to be located in a natural bowl on the lake front, with a modern stage and the necessary quarters for library, properties, and practice rooms. Further additions to the equipment will be the boys' quarters, which will be located in an attractive section of the camp property and provided with all conveniences essential to comfort, health, and the requirements peculiar to music camp work.

The foregoing presents in bare outline some of the principal facts announced by the officers and directors of the Eastern School Music Camp Corporation, which was formed to finance and promote the camp.

The president of the corporation is Mr. Henry F. Merrill, acting president of the State Chamber of Commerce. Francis Findlay, of the New England Conservatory of Music, has been elected musical director. Other officers of the corporation are: Hiram W. Rieker, vice president; Clarence C. Stetson, vice president; Mrs. Guy P. Gannett, vice president; Dr. J. Fred Hill, vice president; George S. Williams, treasurer; Mrs. Dorothy H. Marden, secretary; Dr. Wm. C. Crawford, chairman of board.

Directors: Dr. Harold C. Boardman, Orono, Me.; Mrs. Edward W. Bok, Philadelphia, Pa.; C. V. Buttelman, Boston, Mass.; William C. Crawford, Boston, Mass.; Willard C. Cummings, Skowhegan, Me.; Francis Findlay, Boston, Mass.; Mrs. William Tudor Gardiner, Augusta, Me.; Dr. Clifton D. Gray, Lewiston, Me.; Miss Hortense Herson, Belgrade Lakes, Me.; Edgar Hussey, Augusta, Me.; Dr. Franklin W. Johnson, Waterville, Me.; A. Atwater Kent, Philadelphia, Pa.; David C. King, Boston, Mass.; Charles S. Miller, Rochester, N. Y.; Bertram E. Packard, Augusta, Me.; M. Claude Rosenberry, Harrisburg, Pa.; Dr. Kenneth C. Sills, Brunswick, Me.; Miss Louise Westwood, Newark, N. J.; Harry E. Whittemore, Somerville, Mass.; Walter H. Butterfield, Providence, R. I.; Dr. V. L. F. Rebnann, Yonkers, N. Y.; Senator Herbert E. Wadsworth, Winthrop; Miss Julia E. Noyes, Portland; Miss Caroline Chase, Augusta; Mrs. Robert Owen, Oak Grove Seminary; George F. West, Portland; George S. Hobbs, Portland; Col. E. A. Robbins, Camden; Guy E. Torrey, Bar Harbor; Dr. Walter E. Miner, Calais; Edwin S. Hamlin, Milo; Charles H. Fogg, Houlton; Henry G. Lombard, Auburn; Charles Skelton, Lewiston; Josiah L. Brooks, Springfield, Mass.; A. E. Holmes, Burlington, Vt.; Thomas L. Gibson, Baltimore, Md.; James D. Price, Hartford, Conn.; Arthur J. Dann, Worcester, Mass.; Esther B. Coombs, Hampton, N. H.; Mrs. Jos. W. Simpson, York Harbor; George B. Wood, Rockland; Mrs. Caroline Little Chase, Gorham; Mr. E. W. Newton, Boston, Mass.

The project has the enthusiastic endorsement and active support of Governor and Mrs. William Tudor Gardiner, of Maine, and leading citizens of the entire eastern section, among them a large number of public-spirited people and educators whose names alone are sufficient guarantee of the complete success of the enterprise. According to unofficial announcement, the financing of the camp is on the basis of the budget of \$100,000 for working capital and reserve. The finance committee consists of George F. West, Portland; George S. Williams, Augusta; George S. Hobbs, Portland; and Herbert E. Wadsworth, Winthrop; and another member to be announced.

The publicity committee appointed by the directors includes the following: Mrs. Guy P. Gannett, Portland; C. V. Buttelman, vice president of Walter Jacobs, Inc., and executive secretary of the N. E. Music Festival Association, Boston; C. M. Tremaine, New York City; Harrie B. Coe, Portland, manager of the Maine Publicity Bureau; William S. Abbott, publicity man for the Maine Development Commission; Mrs. Florence M. Wallace, Waterville, secretary of the Waterville Chamber of Commerce; and Mrs. Inez Perry Turner, Portland, of the music department, Press Herald.

No announcement has been made as yet concerning the proposed advisory organization to be composed of music supervisors and educators of the East, but no doubt action regarding such an association will be taken at a meeting

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to which all interested people of the East will be invited, and which will probably be held at the camp just previous to Labor Day. If possible, the amphitheatre will be completed by that time, and the supervisors and friends who attend the meeting will have an opportunity to thoroughly inspect the entire plant and to appreciate the many advantages of location and equipment, as well as enjoy the natural beauties, sunshine, and pine-scented air, of this delightful spot. The executive secretary, Mrs. Dorothy H. Marden, will be at the camp during the summer to meet visitors and give information. For further details, address Mrs. Marden at Waterville, Me.

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Our YOUNGER SET

It isn't so very long ago that summer vacation meant almost complete idleness, and everybody rested on the laurels gained during the school year. It seems to us that it is much more lively and stacks of fun to be doing the things in music that are open to students today. So many hundreds are going to summer music camps—the very idea of music combined with seashore, lake, pines, or dunes, is entrancing—or playing summer band concerts, or studying hard in order to get a first chair the coming season, that it is most heartening to even think of it. Go to it everybody, and write the Younger Set all about your summer music adventures!

Each month gold-and-enamel pins are sent to Younger Set contributors whose letters are published. Pins for April were mailed to W. Grant Dunham (Mass.), Stanley Mandel (Ohio), Mary D. Haddison (Virginia), Haruo Yamamoto (Hawaii), Frank Corsaro (Mass.)—A. F. B.



LENOIR HIGH SCHOOL WOODWIND ENSEMBLE
Standing, from left to right: Hunt Nemon, clarinet; Rhonda Johnson, flute; William Warren, oboe. Seated: Dick Whistant, bassoon; Lonnie Carpenter, bass clarinet.

Dear Younger Set:

It has been a long time since I have seen a letter on this page from Lenoir, N. C. Our band has been making rapid progress since last it was mentioned here.

We made a few trips last fall, playing for the Davidson-Carolina football game at Davidson, N. C.; for the Carolina-Virginia football game; and at Freedman, in December, for the colored people of Lenoir. We gave a joint concert with the Catawaba County Band at Conover, N. C., in February, and another at Lenoir, on March 7th.

A woodwind ensemble has been organized since school started, and the bassoon player is making remarkable progress in spite of the fact that he is only a beginner. The Woodwind Ensemble will play "Dance Humoresque" in the State Contest at Greensboro in April.

RHONDA JOHNSON, Lenoir, N. C.

The Band as a Generator of "School Spirit"

Dear Younger Set:

I came to Mission in the school year '28-29. The first morning I was at school, I saw the Mission High Band perform, and made up my mind to join it as soon as possible. I had played in other bands and orchestras, but none of them had much spirit, and just seemed to exist so a student could make certain points in school.

I went to the director, an interesting-looking teacher whose directing I admired the first time I saw him work, and made my application. After I had entered the band I found that the members were very eager to learn more difficult pieces as they went along. This is one reason Mission High Band is ahead of most high school bands.

The band worked very hard to get their uniforms, and now when they are called on to parade or give a performance, they make a trim-looking group in their maroon and white uniforms. Football and all other activities have at their beck and call a well-trained band to put the spice of music into things. When the band plays "Mission High", the school song, every loyal heart is thrilled to the uttermost, because of the wonderful band and a school that in their estimation is superior to all in the land.

BOB HARDGRAVE, Mission, Texas.

Chronicle of a Scout Band

Dear Younger Set:

A picture of the Boy Scout Band of Marlboro, Mass., of which I have the privilege of being a member, appeared in the November number of this magazine. In connection with an organization of that size, there is bound to be some story, and usually a story of real interest. I'd like to tell a part of the story connected with our band.

Seven years ago, Frank A. Warner, our present bandmaster, started a drum corps consisting wholly of members of the Boy Scouts. After one successful year, the corps was formed into a band, which, during its six years under the competent direction of Mr. Warner, has had included in its membership over fifty boys, practically all of whom started without an instrument or musical training of any sort. Standing membership has been kept at an average of twenty-five. At present there are six charter members, and one member who started with the drum corps.

It would take pages to tell of the fun we've had, but

there is not only fun to tell of, there is also achievement. The band has traveled to all sections of the state, participating in various events, centennial celebrations and other observances, besides doing a great deal of concert work. During its career, it has won three silver cups, and a first prize for the best amateur musical unit at the Holliston, Mass., Centennial celebration.

It is interesting to watch the advancement of members after they graduate from our organization. One has joined Sousa, others have joined college bands, some have started orchestras of their own, and they can all attribute a great deal of credit for their advancement to the experience they received under Mr. Warner.

Being a scout unit, no charge is made for our services, but oftentimes we receive generous donations in appreciation of our work, and through these donations we have been able to purchase instruments and equipment, as well as uniforms.

In addition to the reputation made in music, the members have also made notable records in scouting. To become a member of the band, a scout is required to pass the tenderfoot tests. We take part in a large number of the scout activities in the Algonquin Council, as well as many other councils in the New England area, and, besides, are often invited to attend meetings and activities of the Rotary and Kiwanis clubs, and other prominent organizations of the city.



N.E.H.S.O. MEMBERS FROM THE FALMOUTH SECTION
First row, left to right: Christine Wright, cello; Frances White, French horn; Arnolda Gifford, oboe; Frances Albertin, bassoon. Back row, left to right: Robert McKenzie, flute; Lennert Blomberg, viola; Robert San Souci, violin.

This story would be incomplete without a word about our leader, Mr. Warner. He gives his time and service without any pecuniary recompense, doing the things he does in friendliness towards the boys of Marlboro, and for his love and appreciation of music. Mr. Warner has been musical director of both instrumental and vocal organizations in this city for more than 40 years, and the members of the band enjoy and appreciate their personal contact with him.

ROBERT H. WILCOX, Jr., Marlboro, Mass.

A Work-Inducing Award System

Dear Younger Set:

Three years ago a band, composed of players who had some experience, was started in the Montrose High School. During that year, our organization played for basketball games and at a few entertainments. We were eligible to compete in the State Band Contest, but on account of a conflicting date were unable to go.

The next year the band continued, and it was much larger, due to the entrance of those who had started in the beginners' class the preceding year. We did not play in public until near the end of that school year, because many of the players were inexperienced. At that time the band also conducted a campaign for the purchase of new uniforms. In return for the support given us by the residents of the town, we gave open-air concerts every week during the summer months. We alternated by playing a concert in Montrose one week, and another in a neighboring town the following week. This playing gave the members much good experience.

At the beginning of this present school year we had a group of about forty players, with a nearly complete balanced instrumentation. We have given several concerts and played for basketball games. At present we are working and planning to participate in the State Band Contest.

We have a system of award based on demerits for lack of attendance, conduct, and monthly examinations. At the end of each three months a statement of standing is made. If a member has had not more than one demerit for each four rehearsals, and has satisfactorily passed two of the three examinations, he is given a silver pin to wear until the end of the next three months, when, if his standing has not fallen, he is allowed to wear it for another period. If, at graduation, he has had a sufficiently high standing, he will be given a gold pin of the same design for his possession. This system has created an incentive for the band members to do their best.

Our band has two rehearsals a week during school hours, with everything provided except instruments. The percussion instruments and larger horns are also furnished free.

Now I will say a little about myself. I have played cornet for nearly five years, and at present am solo cornetist in the Montrose High School Band as well as in the Montrose Community Band. I play saxophone in the school saxophone band, and also in a band at a neighboring town. Recently I have taken up the study of oboe. It is my expectation to organize bands in Northeastern Pennsylvania, after graduation from a musical school.

RALPH TAYLOR, Montrose, Pa.

A Chock-Full Schedule

Dear Younger Set:

After reading the many interesting letters from correspondents of the Younger Set, I thought that possibly they would enjoy knowing something about our band.

1920 was the first year that this community knew a high school band existed. Beginning under the direction of S. L. Hardin, with a membership of twelve, until 1927 the band continued under various leaders, at which time Russell C. Shrader, the present director, came to Mission. Since Mr. Shrader's advent, the band has grown enormously. In 1927-28 it had nearly fifty members, the next year, seventy-five, and this year it went over the top, having more than 100 students.

There are three separate band departments in our school, the beginners', junior, and senior bands. The first section named is composed chiefly of students in the elementary school, whose ages range from eight to twelve years. The middle group is made up of junior high and senior high students who are also beginning the study, but whose minds are too mature to be in the same class as the elementary students. The senior band, the cream of the crop as you might say, is composed of the more advanced students.

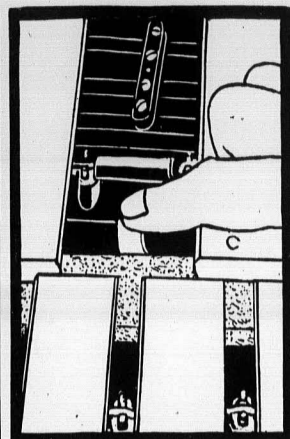
Our band is one of few to give fifty-two concerts each year. During the summer months a bandmaster is employed, thereby making summer concerts possible.

If it had not been for our patient and faithful director, Russell E. Shrader, I am sure the band would never have made the progress it has.

CHARLOTTE LISSNER, Mission, Texas.



MISSION JUNIOR BAND, MISSION, TEXAS

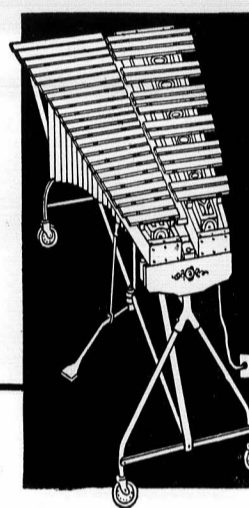


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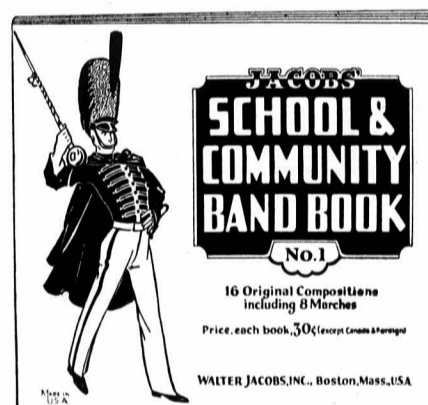
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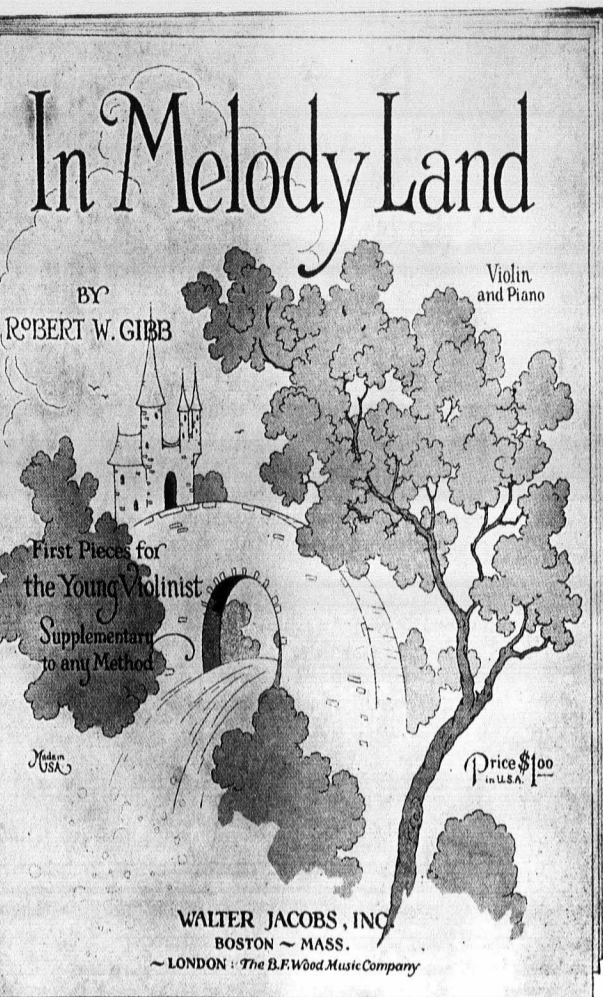
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8.	Lullaby
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10.	Merry-Go-Round
11.	The Cloister
12.	Fireflies

Introducing the Third Finger

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14.	The Scooter
15.	Music Box
16.	Folk Dance
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18.	Arrival of the Prince
19.	The Peacock
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Band and Orchestra Teaching

Continued from page 11

learned something about the whole piece. They have also put into practice the fine habit of keeping at it and doing their best even though it was only counting the time.

Back to the beginning as before. The hard portion is still too hard for them. After another trial or two of this hard place (only to make sure that no one can play it), the band is willing to stop and study that passage. They know they are stumped. Now is the time for the teacher to change his tactics.

There are several ways of learning this difficult passage. It may be given out for home practice. That is the best way. It may be worked out at sectional rehearsals, if the difficulty is confined to one part only. If the same difficulty occurs in all the parts, the following drill, or some variation of it, should be done, and done so thoroughly that it never need be done again. We hear a good deal about research and corrective teaching. Now is the time to do both.

What Do the Players See?

It is quite probable that the passage is difficult because the players do not see the music correctly. It is often horrifying to a leader to learn just how little players do see when they look straight at the music. I have frequently offered ten dollars cash to any pupil who would tell me how people manage to look straight at a thing and not see it. This form of blindness is particularly rampant among music students, largely because the teacher has let them "read" by ear.

Have all the players indicate the offending measure by pointing to the bars that bound the measure at either end. Many may be unable to do this. Let them practice until they can. When all have found the measure, let them take their pencils and draw a light bar after each beat. The real trouble will often show up here. They do not divide the measure into beats correctly. No wonder they cannot play it. When all have divided the measure correctly, let some pupil count the measure over and over aloud, pointing to each beat as he does so. Let another try it, until all can see and count the beats.

Next have one player intone the notes of the measure, either with voice or instrument, while another counts aloud. Another tries it; then the whole band, until all have the swing of that measure. Next, let some one play the measure over and over as it is written. Then another; then the whole band; until it is done correctly by everyone. After this the band may go back and fit the offending measure or passage into its place in the composition.

All this takes time, but, if properly done, it is well worth while. The leader is often tempted just to play or sing these tricky parts, and it follows that the players get them by ear. This is poor teaching. To be sure, it gets the piece learned more quickly, but we are not after that piece but something far bigger. It is the ability to read music that we should be teaching, and music is read by eye, and not by ear.

After a drill as thorough as the one above outlined, this band will seldom need another. The players will look at the beats more carefully and read them with the eye. Reading time by ear is one of the most insidious diseases that can attack the young musician, and it is often fostered rather than discouraged by the teacher.

All that the above amounts to is an emphasis on the fact that the leader should teach his individuals while the ensemble plays on. If the individuals are looked after, the leader never need be troubled about the ensemble. It will be fine.

Shooting Interlochen

Continued from page 9

is especially to watch for, and the picture starts. The projector has a reversing attachment by which the film can be run backward when necessary, and this is regularly used, not only to re-roll the film after the picture has been shown, but as a means of letting the students see some particular thing over and over again until they thoroughly understand it. Any details that entirely escape the eye when the motor is running in the normal direction will appear more prominently when the film is running backward. If a certain few feet are run forward and backward, over and over again several times and slowly, the students will not only see clearly the thing the instructor is demonstrating, but many other points that may have wholly escaped their attention. The students are free to speak up and ask questions or make comments at any time, unless the instructor happens to be explaining something. These comments help to fix details in the minds of other students.

As a rule, the students wish to see the film run through again in its entirety, and this request is granted if it seems to express the preference of the majority. The oftener the picture is shown, the more detail will be absorbed. There is always a deluge of questions when the showing is finished, and students will continue to come in with more questions for several days. By the time the student has excitedly told his family and his fellow classmates all about it, he knows pretty thoroughly the ground covered.

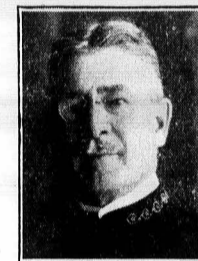
When the film is taken for a showing at some other school, the music supervisor of that school generally gathers together those whom he wishes to see the picture, usually the members of the school band or orchestra, the Lenoir representative appearing at the proper time with projector and films. A little more explanation is usually necessary at such showings than at those held in Lenoir, because much of the information would be known in advance to students in the home school from their personal acquaintance with the instructor. Otherwise, the procedure is about the same. At least a half-dozen students ask the cost of the motion picture camera, projector, and films, each time the pictures are shown. They usually know that the film cost includes developing and printing, and they generally can think of some personal activity of their own that really should be filmed.

The writer has always found these student moving-picture audiences courteous, interested, and eager to learn, and the resultant effect on their band work is quite marked. This is particularly true in regard to such features as marching, drum-majoring, and other things showing action.

Massachusetts—On April fourth the Boston Public School Symphony Band, Fortunato Sordillo, conductor, gave a concert at the Girls' Latin School. This band numbers fifty-nine players. The program, varied and pleasing, was well received.

perfection!

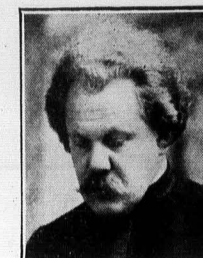
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3. MOON MIST. Reverie	V. N. Scholtes
4. ROYAL PURPLE. Polonaise	Clayton Mills
5. BOSTON HIGH SCHOOL CADETS. March	Fortunato Sordillo
6. SAHARA. A Desert Episode	H. J. Crosby
7. FADED FLOWERS. Mazurka	Charles J. Dorn
8. KIDDIKINS. Doll Dance	A. J. Weidt
9. GOLDEN GLOW. Waltz	A. J. Weidt
10. CHERRYTIME. Gavotte	V. M. & C. R. Spaulding
11. THE BLACK PRINCE. March	A. J. Weidt
12. BAG O' BONES. March Novelty	Clayton Mills
13. GLORIETTA. Spanish Serenade	R. E. Hildreth
14. WILD HORSES. Galop	Lloyd Loar

INSTRUMENTATION			
Piccolo	E: Cornet (Lead)	1st & 2d Trombones (bass clef)	Piano (Conductor)
E: Clarinet	Solo B: Trumpet (Cnd.)	1st & 2d B: Tenors (treble clef)	1st Violin (Lead)
Solo B: Clarinet	1st B: Trumpet	Bass Trombone (bass clef)	1st Violin Obligato
1st B: Clarinet	2d & 3d B: Trumpets	Bass Trombone (treble clef)	2d Violin Obligato*
2d & 3d B: Clarinets	Horns in F*	Basses*	2d Violin Acc.*
Oboe (Lead)	E: Alto*	E: Tuba*	3d Violin Obligato*
Bassoon	Mellophones*	B: Bass (treble clef)*	3d Violin Acc.*
Soprano Sax. in C (Lead)	1st & 2d E: Altos*	BB: Bass (treble clef)*	Viola Obligato*
B: Soprano Sax. (Lead)	Mellophones*	B: Bass Sax. (treble clef)*	Viola Acc.*
Solo E: Alto Sax. (Lead)	Alto Saxophones*	Drums	*Cello
E: Alto Saxophone	2d & 4th E: Altos*	Tenor Banjo Solo (Lead)	Bass (String)*
B: Tenor Saxophone	Mellophones*	Plectrum Banjo Solo (Lead)*	E: Tuba*
1st & 2d C Tenor Sax's (Alto & Tenor)	Alto Saxophones*	Tenor Banjo Chords*	Flute
E: Baritone Saxophone	Baritone (bass clef)		
	Baritone (treble clef)		

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Music Supervisors National Conference--1930

Continued from page 7

the National Camp at Interlochen, but I took everything I read and heard with a few grains of salt. As a matter of fact, I think I have been taking so much salt that the resulting brine somewhat pickled my attitude in regard to the musical value of achievements in this line. I have heard the National Orchestra play over the radio, but my broadcast apparently wasn't a complete success, or at least my radio did not give me anything like the impression I received here. The demonstrations I have heard at this Conference have made me revise my opinions, and have set for me a new standard such as I had considered impossible. Then, too, I have learned valuable lessons by attending the rehearsals of the orchestra and some of the section rehearsals as well. Perhaps I needed the job I have received, because in no other way could I have divorced myself from the traditions, customs, and standards, of the professional orchestra experience, which forms the background for my present work in our local schools.

"The entire Conference is so packed with outstanding features that I have run out of superlatives," said another person who wore an active member's badge. "I think, however, that you can put down my vote for the National Chorus Concert, if there is any one thing that I can single out as having impressed me the most. I would have been repaid in full for my eighteen-hundred-mile trip if I had only heard that one concert. Four hundred and fifteen children singing from memory a complete program—mostly a capella; almost perfect pitch, diction, balance, and beauty of tone, that were amazing! I give you my word, I never have been, or never expect to be, so thrilled as I was at this concert. I am taking home with me a new vision of young America singing, and I shall do my small bit to make this vision come true in my community. We owe to Dr. Hollis Dunn and his co-workers a tremendous debt of gratitude, not only for a marvelous experience, but for what the inspiration of this experience will mean in the new impetus it will give to vocal work in our schools throughout the country."

THE foregoing are but samples of the opinions divulged to this editor in his role as an "inquiring reporter". Nearly every person approached with the question that has been used as a theme for this writing responded with enough to furnish at least a paragraph or two regarding what appealed to him as the "outstanding feature" of the great meeting. In most instances, the opinions expressed necessarily reflected to some degree the needs and interests of the individual. Several emphasized the great value of the displays of music, instruments, and other commodities, shown by the exhibitors. Not a few indicated that for the first time they had realized the importance of having first-hand information regarding the great variety of materials and tools available for their use. One man told about going into a publisher's exhibit and outlining to the attendant at some length a certain type of material that he sorely needed, and hoped some enterprising firm would produce. Judge his astonishment when the attendant handed him a sample of just what he had described—a publication that had been on the market for some time. This incident is interpolated for whatever it may be worth. (Advertising managers take notice; likewise, supervisors who have not cultivated the habit of observation.)

Some supervisors referred to the practical value of the various demonstrations. One person spoke facetiously of the thrill that he got out of thinking he might possibly win the trip to Europe offered by the exhibitors (he didn't win it, but he got the thrill just the same). Several spoke of the profitable hours they spent in the exhibitors' demonstration classes.

Of course there was criticism, some of it undoubtedly warranted. The most common complaint was that the convention offered too much, and did not provide sufficient breathing spaces. "I have enjoyed every minute of the Conference," said a prominent director from the Far West. "And that is literally true. Every minute has been full; in order to make sure that I missed nothing on the program, the last day of the sessions found me without having had one opportunity to visit the exhibits. This is really too bad, because the displays of music and instruments are very important to the Conference and to the individual supervisor. In fact, as I understand it, the presence of the exhibitors and the resultant financial support afforded the conference management are what make possible a convention on such a large scale with so many splendid attractions provided at practically no cost to the supervisor except for his own transportation, lodging, and meals. I feel that I owe it to the exhibitors to spend some time in each display room, but more than that, I owe it to myself, and I regret very much that I did not take an entire day off from the convention sessions in order to make the rounds

on the fourth and fifth floors. I hope that someone will suggest to the managers of the next convention that a part of each day, or one entire day, be left entirely free for visiting the exhibitors, as well as for rest and relaxation."

We could go on almost indefinitely, quoting from our little notebook, but enough has been given to pass on to our readers a general picture of the Second Biennial Conference. It would be utterly impossible to give here a complete report of the affair. This will be available in the published "Journal of Proceedings", a permanently bound volume that should be in the library of every person in the field of music education. Conference members will receive it without charge. Those who are not members of the Conference should arrange to secure the book by sending in their membership dues or the purchase price of the volume. Take our word for it and hold us responsible: it will be worth the price.

THESE paragraphs would hardly be complete without some tribute to the music organizations from the Chicago schools and elsewhere, which contributed to the Conference program. Among these were the University of Chicago Choir, led by Mack Evans; the Paulist Chorus of Chicago, Father O'Malley, conductor; the Northwestern University Glee Clubs, led by Glenn Bainum; the A Cappella Chorus of Senn High School, Chicago, Noble Cain, leader; the Central High School A Cappella Choir of Flint, Mich., under Jacob Evanson; the Haven School Boys' Glee Club, Evanston, Ill., under Mary H. Kiess; and the Junior High School Boys' Chorus, Mae Callahan, leader.

Other groups heard included the chorus from the intermediate grades of Henderson School, Chicago, under Mary F. Dooley; the Boys' Glee Club of Linbom High School, Chicago, Leroy Wetzel, leader; the Glenview High School Chorus of Cleveland, Ohio, under Griffith J. Jones; the combined glee clubs of New Trier High School, Winnetka, Ill., Mrs. Homer C. Cotton, leader; and the Senior Glee Clubs of Central High School, Omaha, Nebr., under Carol Marhoff Pitts.

The concert by the Chicago Symphony Orchestra, directed by Frederick Stock, and complimentary to the supervisors, deserves more than passing mention, but space will not permit, nor is there opportunity to give extended comment at this time on the band concert at the Auditorium Theatre by Senn High School Band of Chicago, Albert Gish, conductor, and a band representing the combined bands of Senn, Hammond, and Emerson High School of Gary.

The band was composed of one lone girl and 314 boys, although it can hardly be said that a girl with 314 boys is very much alone. The work of this group was of considerable interest. The program was conducted by Capt. A. R. Gish, of Senn; Adam P. Lesinsky, of Hammond; H. S. Warren, of Emerson; and Professor Austin A. Harding, of the University of Illinois. The climax came when Lieutenant John Philip Sousa assumed command of the group, leading Lacombe's *Masquerade Suite* and three of his own marches. He was greeted enthusiastically by both band members and audience.

New officers were installed at the conclusion of the Conference. Russell V. Morgan, director of music, Cleveland, was elected to the presidency of the Conference; Maybelle Glenn, director of music in the Kansas City schools, retiring president, was elected vice president; and Max T. Krone, of Western Reserve University, Cleveland, second vice president. The choosing of a full-time executive to look after the duties formerly carried on by the secretary and treasurer was delegated to the executive committee. New elections to the Conference's board of directors were: Walter H. Butterfield, Providence, R. I.; Karl W.

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Gehrken, Oberlin College, Oberlin, Ohio; and John Kendal, director of music, Denver, Colo.

New members elected to the National Research Council of Music Education are as follows: A. D. Zanzig, New York; Jacob Kwalwasser, Syracuse, N. Y.; Edith Rhetts, educational director of the Detroit Symphony; Peter W. Dykema, Columbia University; Karl W. Gehrken, of Oberlin; and Will Earhart, director of music, Pittsburgh, Pa.

N. E. School Music Festivals

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

FOLLOWING is a condensed outline of the 1930 school music contests and festivals in New England. These events are all listed as observances of the Massachusetts Bay Tercentenary celebration.

To conserve space, no attempt is made to give complete programs, lists of committees, etc. These have been published in previous bulletins, and if more detailed information is desired, it may be obtained from the chairman of the event in which you are interested, or from the office of the secretary of the Association, Room 233, 120 Boylston St., Boston, Mass.

April 25, Boston, Mass. Spring meeting of the Association, Hotel Hemenway, 12 o'clock noon.

April 26, Boston. Third concert of the New England High School Festival Orchestra at Symphony Hall, 2:30 P. M.

May 3, Providence, R. I. State band and orchestra contests; W. H. Butterfield, general manager, Classical High School, Providence.

May 3, Concord, N. H. State Band, orchestra and glee club festival and contests; first concert by the New Hampshire All-State Orchestra, Elmer Wilson, conductor; auspices of New Hampshire Music Festival Association, Mrs. Esther B. Coombs, president and secretary, Hampton.

May 3, Springfield, Vt. Southern Vermont school band and orchestra contests, sponsored by the Rotary Club of Springfield; chairman, R. N. Millett, principal of Springfield High School.

May 10, Bangor, Me. Third annual state school band and orchestra contests, sponsored by Bangor Chamber of Commerce and local service clubs. Alton Robinson, chairman, 106 Union St., Bangor.

May 10, Burlington, Vt. Northern Vermont school band and orchestra festival and contests. Third annual concert by the Vermont Festival Orchestra, Harry E. Whittemore, conductor. Auspices of Burlington Lions Club; contest chairman, A. E. Holmes, Burlington High School.

May 10, Providence, R. I. State glee club contests; chairman, W. H. Butterfield, Classical High School, Providence.

May 16, Meriden, Conn. First annual state school band and orchestra contests, sponsored by the Meriden Lions Club; chairman, Raymond P. Walker, principal, Meriden High School.

May 17, Waltham, Mass. Second state band and orchestra festival and contests (the sixth annual band and orchestra festival held in Massachusetts). Open to all bands and orchestras composed of players of school age. Special events for drum and bugle corps. Entry in contests is optional. Each participant in the festival will receive a handsome gold-dipped souvenir medal, the gift of the city of Waltham. Edwin Franko Goldman will be guest conductor of the massed bands and orchestras. The event is sponsored by the Waltham Chamber of Commerce, Waltham Public Schools, and cooperating organizations. Chairman of the state committee, Miss Maud M. Howes, 59 Greenleaf St., Quincy, Mass.; secretary and local manager, Earl J. Arnold, secretary of the Chamber of Commerce, Waltham.

May 22, Boston. New England final choral contests in Jordan Hall, 2:30 P. M. Doors open at 1:30 for participating organizations. Open to winners in state and district contests and to representatives of towns and schools in sections where there are no contests this year. For complete information, see the April bulletin or address W. H. Butterfield, chairman, Classical High School, Providence, R. I.

May 24, Pawtucket, R. I. New England final band and orchestra contests, open to first and second prize winners in the various New England contests. All New England bands composed of players of school age are invited to participate in the parade and festival program. Guest conductor of massed bands and orchestras, Theron D. Perkins. The event is sponsored by the Pawtucket Lions Club, and the Pawtucket Senior High School Band Association will be hosts to the visitors. General chairman and contest manager, Paul E. Wiggin, Pawtucket Senior High School.

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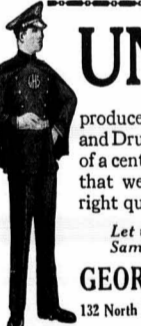
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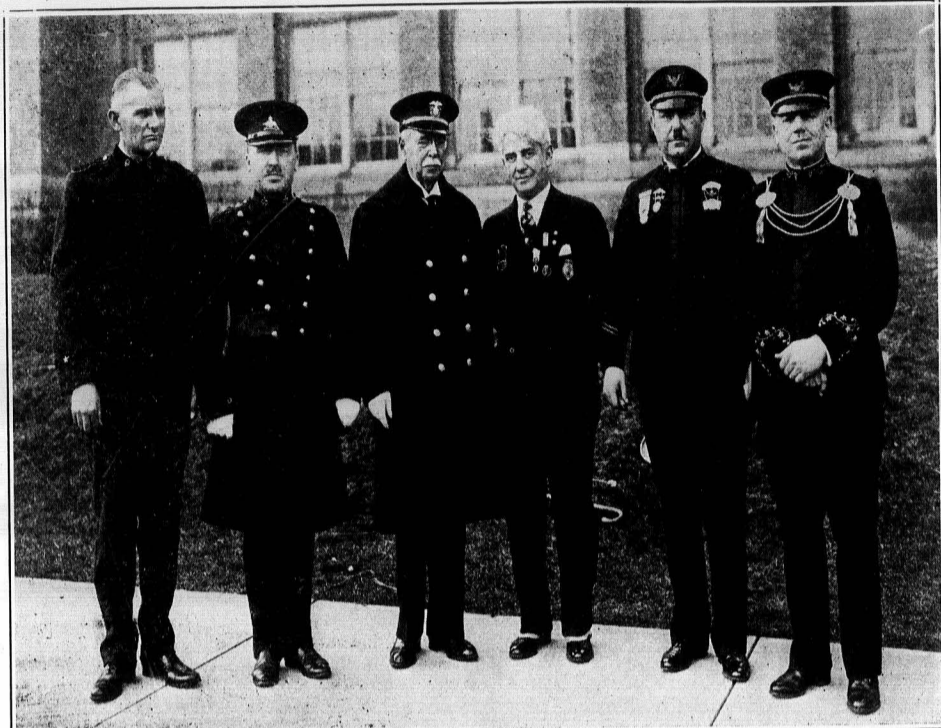
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First Annual Convention, American Bandmasters' Association



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Left to right: Victor Grabel, Secretary; Lieutenant Charles O'Neill, Vice President; Lieutenant-Commander John Philip Sousa, Honorary Life President; Edwin Franko Goldman, President; Frank Simon, Director; A. Austin Harding, Treasurer

THE first annual convention of the American Bandmasters' Association was held March 13, 14, 15, and 16, at Middletown, Ohio. Much enthusiasm was developed, and a number of papers dealing with various angles of the problems confronting band leaders were read by prominent members. Victor J. Grabel, secretary of the Association, in his address, "Revising Published Band Arrangements", brought out the fact that bad band arrangements have done as much harm as bad bands. Cooperation with publishers is his remedy for the situation. A paper from Herbert L. Clarke, director of the celebrated Long Beach Municipal Band, who was unable to be present, resulted in the expression by members of the opinion that the American Bandmasters' Association adopt the cornet as the proper first-chair instrument for bands, the trumpets to be used on specifically written trumpet parts.

Captain Stannard (U. S. Army Band) took for his topic, "How to Induce Prominent Composers to Write For the Band". In commenting on this subject John Philip Sousa remarked that "whenever the composer finds a market for his goods he will write for the wind band." It was the suggestion of A. Austin Harding (University of Illinois Bands) that writing for concert bands be stimulated here much in the same way it is done in England, by subscription. Mr. Sousa's paper dealt with "The Orchestra and Band as They Originally Existed."

Other papers read were, "How to Secure Financial Support for Municipal Bands", Karl King (Municipal Band, Fort Dodge, Iowa); "A Plea For The Army Bandmaster", Arthur S. Haines (Capt. Charles O'Neill, vice president of the Association, considered this a very serious matter and was of the opinion that an active committee be formed to take care of it); "Development and Use Of The Alto, Bass, and Contrabass Clarinet", Lieut. J. J. Gagnier (Canadian Grenadier Guards Band); "Comparison of English, French, German, Italian, and American Instrumentation of Concert Band", Captain R. B. Hayward (Toronto Concert Band); and "Qualifications For the Complete Bandmaster", Captain Charles O'Neill.

Features of the convention were the playing of the Armeo Concert Band, Frank Simon, director, under the batons of leading bandmasters present, and a concert by the Cincinnati Symphony Orchestra under Fritz Reiner. At the first of these events gold medals were presented in the name of the Armeo Band, by Ernest Glover, manager and assistant conductor, and Frank Simon, respectively, to Edwin Franko Goldman and John Philip Sousa. The same officers were elected for the ensuing year.

Kentucky—On April tenth and twenty-fourth, the first two of a series of six "Twilight Concerts" were given at the Memorial Amphitheatre by the University of Kentucky Concert Band, under the direction of Elmer G. Sulzer. The full schedule of concerts is as follows: April 10th, April 24th,

May 1st, May 8th, May 15th and May 22nd. In the course of a college year this band performs at either rehearsals or engagements almost daily. A tabulation for 1929-30 up to April 1st showed 102 rehearsals, 7 football games, 10 basketball games, 7 concerts, 8 broadcasts, 12 military formations, and about 10 miscellaneous appearances. The band broadcasts over station WHAS (820 kilocycles) and their next appearance on the air will be on May 21st, 10:00 P. M., C. S. T.

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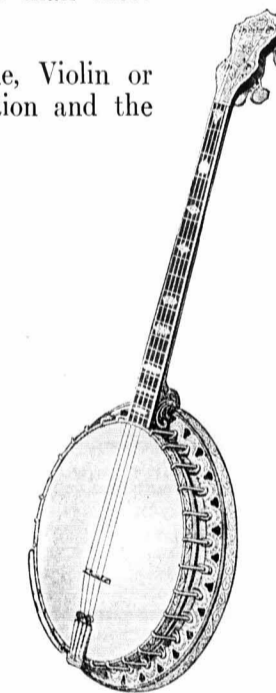
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B♭ Tenor Saxophone	Bass Trombone (Bass Clef)
E♭ Baritone Saxophone	Bass Trombone (Treble Clef)
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2d B♭ Cornet (Trumpet)	B♭ Bass Saxophone (Clef)
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