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120 Boylston Street, Boston

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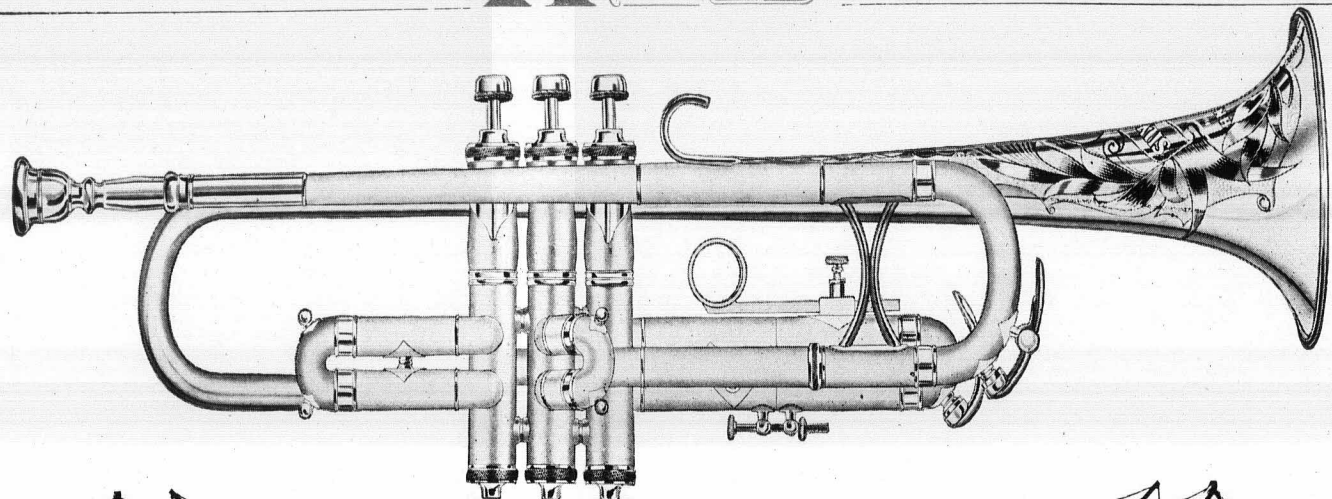
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JUNE
1930

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Angelus. From <i>Scenes Pittoresques</i>	Massenet	A	Pizzicato Polka	Strauss	A
Anitra's Dance. From <i>Peer Gynt Suite</i>	Grieg	A	Polonaise Militaire	Chopin	A
Aubade Printaniere	Lacombe	A	Potato-Bug Parade. An Aroostook Episode	Cobb	A
*Amaryllis. Gavotte Louis XIII	Chyd	D	*Power and Glory. Processional March	Cobb	E
*Anvil Polka	Parlow	D	*Prelude in C# Minor	Rachmaninoff	B
Barcelona. From <i>Tales of Hoffmann</i>	Offenbach	A	*Pretorian Guard. Triumphal March	Lusombi	D
Berceuse	Schytte	A	*Pure as Snow. Idyl	Lange	D
Berceuse. From <i>Jocelyn</i>	Godard	A	*Rakoczy March	Berlioz-Liszt	D
*Berceuse	Gounod	B	*Romance in Eb	Rubinstein	B
*Big Ben. Descriptive	Allen	A	Rustic Dance	Leigh	A
Blue Danube. Waltz	Strauss	E	Salut d'Amour. Morceau Mignon	Elgar	A
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Butterfly and Erotic	Grieg	A	Sand Dance. Moonlight on the Suwanee	Friedman	C
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*Chanson Triste	Tschaikowsky	B	Serenade	Titi	C
*Chinese Patrol	Fliege	D	Sorella. March (2/4)	Ch. Borel-Clerc	A
*Clock, The. Descriptive	Welles	D	Souvenir	Drdla	A
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*Czaras—Last Love	Gungl	D	Swedish Fest March	Teilman	A
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*Folk Songs of America	Hildreth	H	*Turkish March. From <i>The Ruins of Athens</i>	Beethoven	B
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Herd Girl's Dream	Labitzky	A			
Humoresque	Dvorak	A			
*Humoresque	Tschaikowsky	F			
Hungarian Dance. No. 5	Brahms	A			
Indian Sagwa. Characteristic March	Allen	A			
Intermezzo Irlandais	Leigh	A			
*Jinrikisha. Scene Japanese	Benkhart	D			
Kamennol-Ostrow	Rubinstein	A			
Kiss of Spring. Waltz	Rolfe	A			
La Castagnette. Caprice Espagnol	Ketten	A			
La Fontaine. Idylle	Lyaberg	A			
La Paloma	Yradier	A			
*Largo	Händel	B			
Last Hope. Meditation	Gottschalk	C			
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Mazurka. No. 1	Saint-Saens	A			
*Melodies from "Martha." (von Flotow)	Arr. Hildreth	H			
Melody in F	Rubinstein	A			
*Minuet in G	Beethoven	D			
*Monastery Bells. Nocturne	Lefebure-Wely	D			
Murmuring Zephyrs	Jensen	A			
My Heart at Thy Sweet Voice. <i>Samson and Delilah</i>	Saint-Saens	A			
Nocturne. No. 2	Chopin	A			
Norwegian Dance. No. 2	Grieg	A			
Old Salt. March (6/8)	Hildreth	A			
*Over the Waves. Waltz	Rosas	E			
Paprikana. Characteristic March	Friedman	A			
Paquita. Cancion Argentina	Norman Leigh	A			
Pa des Amphores. Air de Ballet	Chaminade	A			
*Pasquinade. Caprice	Gottschalk	D			
*Pilgrims' Chorus. From <i>Tannhauser</i>	Wagner	B			

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

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

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THE JACOBS MUSIC MAGAZINE TRIAD MELODY JACOBS' ORCHESTRA MONTHLY JACOBS' BAND MONTHLY

PUBLISHED BY
WALTER JACOBS, Inc., 120 Boylston Street, Boston, Mass.

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MUSIC

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LOVE IN VENICE, Valse Lento Frank H. Grey
Full Orchestra and Piano

JACOBS' BAND MONTHLY

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MELODY (For Piano or Organ)

IN THE BAZAAR, Morceau Orientale Norman Leigh
KISS OF SPRING (Vocal) Phil Staats and Walter Rolfe
DREAM THOUGHTS, Waltz Wm. Arnold
MEMORIES OF HOME, Reverie Elizabeth Strong

Framingham, Mass.—Trained and directed by the well-known bandmaster, Theron D. Perkins, the Framingham Boys' Band recently gave its sixth anniversary Spring Concert at the Nevin Auditorium, with Joseph M. White, the "Silver Masked Tenor" of radio fame, as guest-artist. With their blue zouave uniforms, 110 boys who comprise the band made a picturesque showing in the elaborate and colorful stage setting of a Japanese garden, designed and executed by George W. Cokell, Chairman of the Rotary Club Committee, which organization sponsors the band. The young soloists of the evening were as follows: Donald Powers (in a composition by Mr. Perkins, *Fancies*), trumpet; Edmund Shaw (who played Halevy's *Bright Star of Hope* after only twelve weeks on the instrument), bassoon; and Frank Pavia, clarinet, in "Grand Fantasia" from *Bohemian Girl*. The excellent work being done with these boys by Mr. Perkins is always a subject of marked comment whenever public appearances are made.

California—In commemoration of National Music Week, the combined symphony orchestras of Dinuba and Fresno State College (70 members), under the baton of Howard S. Monger, gave their first annual Cooperative Concerts—at William's Theatre, Dinuba, on Sunday, May 4, and at Fresno State College Auditorium, on Wednesday, May 7. The soloists were: Helen Roberts, dramatic soprano, and Emerson Button, baritone. Vera Smith Jones was accompanist. Also on the program was the Fresno State College String Ensemble, Samuel Hungerford, conductor.

Because of the expense involved in the long trip, as well as the increasing and somewhat unwieldy size of the contests at Rochester, Minn., School District #30, comprising eleven Class C schools, held their own festival this year at Preston. Professor Walter Grimm, head of the music department at State Teachers College, Winona, Minnesota, acted as critic, and his criticisms were mailed to the superintendents and supervisors of the schools represented. The various numbers showed serious preparation, and the effect of the ensembles, rendered after a brief period of rehearsal, were very satisfactory.

—L. J. FARMER, Canton, Minn.

KEEPING POSTED

For the purpose of putting our readers in touch with the announcements and products of manufacturers, publishers and others; this purely as a reader's, not an advertiser's service. Only new matter will be included herein, and comment on music is restricted to non-critical mention.

ON the back cover of the "Spring 1930" issue of *Musical Truth*, published by C. G. Conn, Ltd., Elkhart, Indiana, appears an interesting reproduction of a section of a page from the *New York Daily Graphic* of September, 1880, wherein is shown a picture of the Conn factory as it then looked. Above the row of first floor windows appears in large letters the caption, "Four In One". These mystic words are explained in a cut-out on the lower left-hand corner wherein C. G. Conn, Ltd. have inserted a picture of the "Four In One" cornet, then manufactured by them; the instrument, we imagine, played by Levy, Henry, Arbuckle, and Boos—those aristocrats of the virtuoso world of a bygone day. On the opposite cover is a corresponding cut-out in which is shown the modern Conn "Victor" Cornet. If nothing more has been accomplished (and of course we realize that there has been much), one has only to compare the two instruments to appreciate how much has been achieved in the matter of grace and beauty of line since the time the old "Four In One" was in its prime. We imagine it is a good deal easier to become a proficient performer these days, also. Among other things we notice in the type matter presented by the *Daily Graphic* with this picture that C. G. Conn was at the time Mayor of Elkhart, and that the machinery of the factory was run by hydraulic power. Without anything else to recommend it but this echo from fifty years ago, the present issue of *Musical Truth* would be worth requesting, but when one considers that in addition there are twenty odd pages of pictures and text, informative and with eye-appeal, it would seem that one was passing up something if one did not make the slight, if necessary gesture of dropping a card to C. G. Conn, Ltd., at Elkhart, asking that a copy be mailed to one.

A MAN should hear a little music, read a little poetry and see a fine picture every day of his life in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul. This quotation from Goethe heads the folder, *Fine Old Violins*, issued by Ferron & Kroepflin, Kimball Hall, 306 S. Wabash Ave., Chicago, which then goes on to say: "Fortunate is he to whom has been given the gift of musical expression. And of all the instruments which man has invented in his yearning for a medium through which to express his thoughts, his emotions, his very soul, the Violin has long been acknowledged the most perfect." Ferron & Kroepflin specialize in violins by famous makers, and this folder sets forth that at present their collection contains some exceptionally fine specimens. In addition to these examples of the older craftsmen's art, this concern carry a line of modern instruments and accessories trademarked "Cremona", ranging in price from \$15 to \$250. A postcard sent to them at Kimball Hall will bring a complete list of the instruments and products they handle.

A PRIZE is offered by the Martin Band Instrument Company, of Elkhart, Indiana, for the naming of the company's *New Sport Model* trumpet, trombone, and cornet. The winner will receive a *New Sport Model* instrument, of special all-gold deluxe finish, in a beautiful case and specially engraved with the winner's name, if so desired. In the event that the name is suggested by a present owner of a *Sport Model* Martin, the company will buy back the winner's instrument and give him a new prize horn. The rules require the suggestion of a name for the new model, fifty words or less explaining the applicability of the name, and submission of the name and explanation by mail to the Contest Editor, in care of the Martin Company. The contest closes midnight, Aug. 1, 1930.

PLEASURE—SAVINGS—PROFIT is the title of a four-page 8½ x 11 circular in the *Cleveland and American Standard* lines of band instruments, manufactured by Cleveland Musical Instrument Co., Cleveland, Ohio, and within are disclosed figures showing the amounts claimed to be saved by the purchase of instruments in this line. Economical buyers will find much to interest them in this circular, which the Cleveland Musical Instrument Co. will be glad to mail on request.

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for sale of his fixtures, workshop, tools, store, and goodwill—the latter, of course, an important consideration with such a well-established house involved. The location of this business, in the heart of New York City, would appear to be ideal for anyone contemplating entrance into the field.

THE Gibson *Masterlone* for May, issued by Gibson, Inc., 500 Parsons St., Kalamazoo, Michigan, is on our desk as we write, dressed in a suitably primrose-colored cover. We have so often spoken of the excellence in the matter of make-up, press-work, and so forth, of this publication devoted to the interests of fretted instruments, that we are somewhat tender of travelling over the same ground again. But here's the rub! We are never able to open an issue of the *Masterlone* without these thoughts becoming uppermost in our mind, and if we are not very careful, they slip out onto paper before we can stop them—as happened just now. Well the fault lies at the door of the person or persons responsible for such excellence—we won't shoulder the blame! The issue before us carries much of interest, including an article on

Vincent Lopez, one on the American Guild, another on Segovia, and—but take our word that it is well worth writing for.

Gibson, Inc., have announced a new model banjo, the *All American*, the decorative scheme and design of which picture the history and development of the United States from the landing of the Pilgrims down to the present time. These decorations consist of photographic reproductions done in colors for the position marks on the fingerboard, and hand-carvings that have been hand-colored by an artist who has devoted a life-time to the decoration of fine woods. On the back of the resonator is reproduced a huge American Eagle, and the peg-head is carved to match the resonator. Among the prominent banjosts reported by Gibson, Inc. as now using this "All American" model, and very enthusiastic over it not only from the viewpoint of artistic appearance but because of its tonal qualities, are Harry Reser, New York City; Francis Grinnell, Detroit, Mich.; Richard Choi, Gary, Ind.; and Robert Senay, Houston, Texas. Gibson, Inc. feel that with the advent of this new model, banjo interest will be stimulated materially.

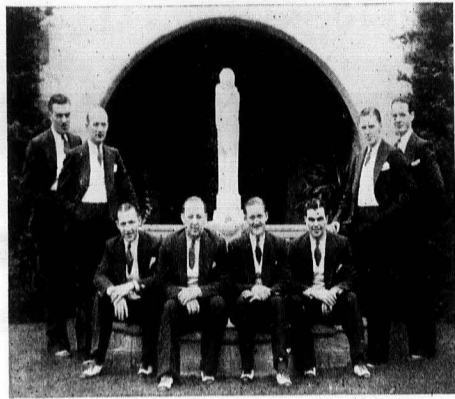
Facts and Fancies About Things and
People in the World of Music and
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CONN



Interesting Correspondence — Pro-
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Hats Off—Half Saxes—Doing Well

CHORDS



Harl Smith and His Orchestra say, "We wouldn't use anything else but Conns."

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Dance bands all over the country seem to be doing well with Conns. Every day we receive hundreds of letters from dance bands using Conn instruments and in spite of the fact that most dance organizations are crying the blues, the Conn equipped boys seem to be doing quite well.

Harl Smith and His Orchestra, a famous dance bunch with headquarters at Detroit, Mich., is a fine example of a Conn equipped dance band that is working regularly. Harl says, "We wouldn't use anything but Conns."

"Thank you for them kind words, Harl. Only modestly prevents us from telling you what a wise choice you have made."

America Becomes "Music Conscious"

The following correspondence between the head of the Chicago branch of a nationally-known advertising agency and C. D. Greenleaf, president of C. G. Conn, Ltd., is an excellent exposition of the fact that America is at last becoming "music conscious", especially insofar as the high school band movement is concerned.

This is the advertising man's letter to Mr. Greenleaf: "There has been a good deal of interest in connection with the elimination contest of Chicago High School Bands. Attached are clippings from the April 19th and April 24th issues of *The Chicago Daily News* telling how the Harrison High School Band, which won the local contest, will represent Chicago in the National High School Contest to be held at Flint, Michigan, in May."

Here is Mr. Greenleaf's reply: "I wish to thank you for your letter of April 26 with the enclosure of the clippings from the *Chicago News*. This illustrates the amount of publicity which these band contests are now creating. A few years ago it was necessary to stimulate articles of this kind, as there was no particular general interest in the matter. Now, however, public interest has grown to such a point and so many band contests are being held in various parts of the country that the local papers, at least, always play them up to a considerable extent. There is not, therefore, anywhere the necessity for the stimulation of this kind of publicity as there was a few years ago, although of course, even yet, no doubt, public interest could be still further stimulated in this manner."

"The fact that this movement has grown in public inter-

est as it has, with the comparatively very small amount of propaganda which is being put behind it is, to my mind, the best evidence of the soundness of the whole movement. If the school band idea had not had intrinsic merit, no amount of publicity could have created the interest which has been aroused."

A picture of the Harrison High School Band, which aroused this interesting correspondence, appears below. Take a look at it. Is it any wonder that the country at large is becoming interested in the school band movement when such fine musical organizations as this one are being turned out?

Professional musicians who are looking for a really permanent and profitable place in which to exercise their talents should make every effort to identify themselves with this great school band movement.

The Power of Music

The following paragraph from a recent issue of *The Chicago Daily News* is an eloquent example of the power of music to control crowds.

The story was headed "Band Music Keeps 3000 From Panic." It reads as follows: "Hastings, Neb., May 9 (A. P.)—The Omaha Shrine Band, here for dedication of the new Hastings city auditorium, playing continuously for a half hour, prevented a panic here last night when a wind-storm ripped out a large section of a side wall. As the bricks collapsed with a roar, the 3000 persons in the temple were in a state of terror. The music, however, calmed the crowd."

Hats Off to the Don

Don Phillipini is one of the most respected and loved names in the music business today. When the Don opened at the Saenger Theatre, New Orleans, for "Publix" as permanent musical director, he received wires from so many famous people that we feel the list of them should be published in part, at least.

Here are just a few of the famous folk who sent messages to wish Director Phillipini Godspeed: Herbert Clarke, Director, Municipal Band, Long Beach, Calif.; Clara Bow, no doubt you have heard of her; Cecil DeMille, something to do with the movies, Culver City, Calif.; Lawrence Tibbets, Metropolitan Opera Co., New York City; Mary Jordan, Metropolitan Opera Co., New York City; Dolores Del Rio, in the movies; Charles Wakefield Cadman, composer, and others.

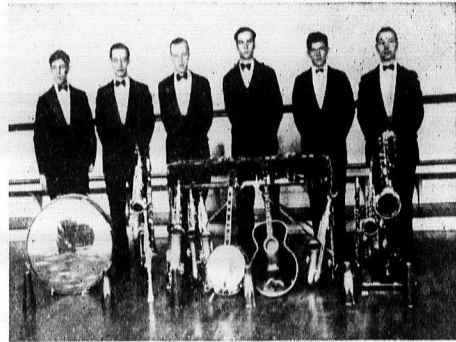
The list looks so imposing to us that we thought it worth publishing.



DON PHILLIPINI

Scientific Lullaby

We see by the public prints that Prof. Albert A. Michelson, noted scientist for the University of Chicago, has recently swelled the already lengthy list of his accomplishments by admitting to the authorship of a lullaby. The professor, however, has written only the music, and it seems to us that here is a made-to-order chance for some enterprising lyricist to do something really up-to-date with a lullaby. Here's a start which anyone is free to use: "Violet rays are soothing, but infra-red are best. Relax yourself, my baby, and catch yourself some rest."



Dance Band, Half Saxes, Wins Favor

The "Lucky Dance Band" of Baldwinville, N. Y., has evolved a rather unusual instrumentation which is winning them a lot of favor in local terpsichorean circles. The boys use piano, drums and banjo for rhythm against three saxes arranged as follows: first alto, tenor and third alto.

We blush to tell it, but the saxophones are, of course, all Conns. That, we suppose, has a lot to do with the fact that the boys are so popular.

Producing to Music

Constantly the interest of industry and of far-seeing industrial leaders is being turned more and more toward music and its uses in industry. Latest and one of the most interesting writings yet to appear on the subject is an article by A. H. Deute, general manager of the Billings and Spencer Co., which appeared in a recent issue of *Factory and Industrial Management*.

"Music—Production's Metronome?" is the title of Mr. Deute's article and it relates some very interesting facts in connection with the effect of music on the production ability of factory workers.

Mr. Deute forecasts the following as an example of what a factory production manager's report may read like in the year 1940: "From 1 to 2 P. M., with three-six time military marches, production was maintained at 75 per cent. From 2 to 3, three-four or waltz time showed a slackening of production to 68 per cent. From 3 to 4:30, jazz music played to two-four time showed production raised to 78 per cent."

As Mr. Deute remarks, "There is nothing especially revolutionary or unusual about such a practice, and there is really no good reason why it should fail to be quite well developed during the next few years, especially in shops and factories where a fixed and continuous type of work is going on."



"Boy—what a lot of wind it must take to push notes through that big broad-caster. I'll bet you have to save up your breath for a week before band concerts."

"No, Jerry. You can't judge a horn by the size of the bell. This one's a Conn and it blows so easily that I am ashamed to take the credit for the whoopee it makes on the double F's. All the Conn owners I know will tell you the same easy-to-play story whether they play a sousaphone or a piccolo."

There's a Double Advantage in these Easy-Playing Instruments

THERE are two reasons why every member of a school band should be equipped with a Conn.

First, an easy-to-play Conn safeguards health. Blowing a wind instrument is healthful exercise when the instrument is properly designed. Conns are easiest of all to blow with scientifically designed wind passages and glass smooth inside finish achieved by the Conn patented hydraulic expansion process.

Second, an easy-to-play Conn insures quicker progress and maximum development of talent. Among prize winning bands and soloists it is enlightening to note the preponderance of Conn instruments.

For more than half a century Conn has maintained supremacy in the band instrument field. Its fund of experience and its vast manufacturing and experimental resources are nowhere duplicated within the industry. And volume production has made it possible for you to own a genuine Conn at a price but

slightly higher than you must pay for a far inferior instrument.

Free Trial—Easy Payments

Any Conn instrument will be sent for free trial to prove its excellence. Easy payments if desired. Mail coupon for full details and interesting book on saxophone, cornet, trombone, clarinet or whatever instrument you prefer.

Special Service for Music Supervisors

Music supervisors will find Conn's Band and Orchestra Charts invaluable as teaching aids. Complete set of charts on 18 instruments and text book, "How Music is Made," sent postpaid for \$1.00, about one-tenth retail value.

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

Mail this Coupon for facts.

C. G. Conn, Ltd., 692 Conn Bldg., Elkhart, Ind.

Send free book, "Band Organizing Made Easy." instrument.

Send free book and details on _____ instrument.

Send complete set of charts and book, "How Music is Made."

I enclose \$1. _____

Name _____ State _____

St. or R. F. D. _____

Town _____

CONN
BAND
INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS



Chicago's champion Harrison High School Band, Capt. John Barabach, Director. This is the outfit which is responsible for the interesting correspondence between C. D. Greenleaf, President of C. G. Conn, Ltd., and the Chicago advertising man which appears on this page.

World
Renowned
Compositions

... for ...
BAND

Scored by the
Master Arranger
R. E. HILDRETH

All Numbers Have Parts for Saxophones

Abendlied (Evening Song) and Moment Musical	Schumann	.75	*Pilgrim's Song of Hope (Communion in G)	Batiste	.75
Angelus. From <i>Scènes Pittoresques</i>	Massenet	.75	Pizzicato Polka	J. Strauss	.75
Anitra's Dance. From <i>Peer Gynt Suite</i>	Grieg	.75	Polonaise Militaire	Chopin	.75
*Anvil Polka	Parlow	.75	*Prelude in C# Minor	Rachmaninoff	.75
*Amaryllis. Gavotte Louis XIII	Ghys	.75	*Pure as Snow. Idyl	Lange	.75
*Barcarolle. From <i>Tales of Hoffmann</i>	Offenbach	.75	*Rakoczy March	Berlioz-Liszt	.75
Trombone or Baritone Solo <i>ad lib.</i>			*Romance in Eb	Rubinstein	.75
Berceuse. From <i>Jocelyn</i>	Godard	.75	*Salut à Pesth. Hungarian March	Henri Kowalski	2.00
*Berceuse	Gounod	.75	Salut d'Amour. Morceau Mignon	Elgar	.75
Berceuse	Schytte	.75	Scarf Dance (Pas des Echarpes)	Chaminade	.75
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*Chanson Triste	Tschaikowsky	.75	Serenade d'Amour	von Blon	.75
*Chinese Patrol	Fliege	.75	Serenata	Mozzkowski	.75
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Crucifix	J. Faure	.75	Traumerei and Romanze	Schumann	.75
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*Humoresque	Tschaikowsky	2.00			
Hungarian Dance, No. 5	Brahms	.75			
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La Castagnette. Caprice Espagnol	Ketten	.75			
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Trombone or Cello Solo <i>ad lib.</i>					
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*Marche Romaine (Marche Pontificale)	Gounod	.75			
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*Melody in F	Rubinstein	.75			
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*Monastery Bells. Nocturne	Lefébure-Wély	.75			
*My Heart At Thy Sweet Voice	Saint-Saëns	.75			
From <i>Samson and Delilah</i>					
Norwegian Dance, No. 2	Grieg	.75			
*Over the Waves (Sobre las Olas), Waltz	Rosas	1.75			
Palms, The. (Faure) Paraphrase	Hildreth	1.50			
Pas des Amphores. Air de Ballet	Chaminade	.75			
*Pasquinade. Caprice	Gottschalk	.75			
*Pilgrims' Chorus. From <i>Tannhäuser</i>	Wagner	.75			


Prices for Extra Parts

75c. numbers	10c. each
\$1.00, \$1.50 and \$1.75 numbers	15c. each
\$2.00, \$2.50 and \$3.00 numbers	20c. each

The numbers marked with an asterisk () are published for Orchestra in the Band key, therefore either ensemble may be augmented *ad libitum*.

N. B.—Our Orchestra Catalogs Quote Prices for All the Above Numbers for Orchestra.—Sent FREE on request.


WALTER JACOBS, INC. 120 Boylston Street
Boston, Mass., U.S.A.



M E L O D Y

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME
PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET
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C. V. BUTTELMAN Managing Editor NORMAN LEIGH Editor WALTER JACOBS Music Editor

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Serioso Ma Poco Leggiermente

ON Saturday afternoon, April 26, at Symphony Hall, the New England High School Festival Orchestra, this year with 241 players, gave its third annual concert under the batons of Francis Findlay, conductor, and Wallace Goodrich, guest-conductor.

The present writer is not going to dwell on the concert itself—to marvel at the results obtained in such monster aggregations of school players as the present orchestra and its prototype, the National High School Orchestra, would be to deal in platitudes. Everyone knows, or at least should know by this time, what these results are—we will say only that to those who have yet to hear either of the orchestras mentioned, the experience when it does come will be memorable, because what they hear will be almost unbelievable. Not that these orchestras are without their faults, and in some particulars glaring faults if judged by professional standards—which, of course, would be an impertinent measure. They have faults! Considering the average age of the children, their comparatively short experience in music, and, in the case of the New England High School Festival Orchestra at least, the only one of which we can speak with direct knowledge, the absurdly little time allowed for rehearsal as a combined unit, the wonder is that these orchestras have any virtues! That they have, and aplenty, is a tribute not only to the people who have trained and groomed them for the work in hand, but to the young people themselves.

And with all due respect to the men and women, who, by reason of a liberal adherence to high ideals and an intensive application in the matter of plain, hard work, are responsible for these acute flowerings of the school orchestra movement, it is the youngsters themselves who most strongly engage our attention, and this not for what they accomplish, wonderful as it may be, but for what this accomplishment stands in the musical life of our nation.

Music is passing through a crisis. This is not the time or place to particularize. We all know the agencies responsible for the condition, some of them lying wholly outside of the music field. It has appeared to many persons that the future held nothing that by the wildest stretch of imagination could be termed encouraging. We are free to confess that if it were not for the beacon-ray of hope launched by the enthusiasm of the nation's young players, we ourselves might concur up to a point with this gloomy prognostication. But we are of the opinion that anyone who will consider carefully the meaning of what is going on in our schools the country over will be forced to a realization that through the opportunity offered for participation in ensemble music-making by the school instrumental-music movement, and the remarkably wide and eager acceptance of this opportunity by the youngsters themselves, there is being raised a vast potential audience, for the not very far distant future, of intelligent and discriminating listeners—an audience, the like of which has never been witnessed in this or any other country.

And of these two factors that will bring about a return of audiences, larger than ever before, for living, breathing players and singers, it is the attitude of our young school players towards the art of music that appears to us the most significant and encouraging. Trite and threadbare as is the saying, "You can lead a horse to water, but you can't make him drink", it is true. All the endeavor in the world, exercised in the most intensive manner, would never have drawn and kept the interest of the thousands of young players in the school field, unless there was already implanted in their breasts an instinctive love of

music, awaiting only the opportunity to express itself. Music will never die while such enthusiasm is native to our people and while it is nurtured as is now being done in the school field.

There is just one fly in the ointment—so to speak—and John Erskine, addressing the Music Supervisors National Conference, in a plea for the decentralization of music activities in this country, drew attention to the unwelcome insect. After pointing out in substance that owing to the restricted opportunity now holding, our student-players upon graduation found themselves, musically speaking, all dressed up and no place to go, Mr. Erskine stressed the necessity of finding some way to give these youngsters a chance to play (professionally, quite evidently, was his idea) after they had left school; for, said the speaker:

"Anyone who knows American education knows that if we keep on for another ten years increasing these high school orchestras and choruses, and making the grand stand play we are now making, and cannot point to any effect musically in the life of the people, your hard-boiled school boards will do to you what they did to the classics and what they are doing more and more to foreign languages and modern languages—they will simply withdraw the subsidy from the subjects which blow up after the students leave school."

There appears to us some truth in the above, even if it is a pity that it should be so. We live in an age ruled by a remorseless utilitarianism (real or imaginary) insofar as our mental equipment is concerned, and it may quite possibly be that the "hard-boiled" school boards referred to by Mr. Erskine, and under the circumstances outlined by him, would withdraw their support from instrumental music in the schools, ignoring the broad cultural value of the subject. If such a thing should come to pass, theirs is the shame.

However, we ourselves cannot visualize any such contingency, not because we put our trust in school boards, but because we believe that the Music Supervisors National Conference and the Playground and Recreation Association will, in some manner and successfully, provide the necessary opportunity for school musicians to carry on their music after graduation, if not professionally, at least as amateurs—the latter, after all, by far the more practical and expedient alternative. If this is done, and if Mr. Erskine is right, the utilitarian craze of our educational boob-balls will be mollified, and the great cultural force of instrumental music in the schools will surge onward, carrying on the crest of its wave the hopes of a regenerated music with innumerable professional performances of worthwhile music addressed to musically intelligent, large, and sympathetic audiences; in other words, to audiences of a type that, as yet, have seldom if ever congregated in this "land of the free and home of the Ford."

In an editorial, "A Dirge From the Band", wherein the *Army and Navy Musician* is taken to task for advising members of the Bandleaders' Association to influence the military affairs committee of the Senate and House in the matter of the bandleaders' bill, the *Army and Navy Register* refers to the "naive" announcement of the Senate committee on military affairs, in favorably reporting the bandleaders' bill, that "similar bills were passed by the Senate in the 69th and 70th Congresses".

It is evidently astonishing because "mysteriously enough" last year's bill "was reported from the military committee and passed by both House and Senate, apparently without

consideration of its defects and with unaccountable indifference to departmental opinion." It records it as "amazing to find the measure again presented for congressional adoption and remarkable that it should receive favorable recommendation of the Senate military committee." Although we have not seen following issues of this publication, we do not doubt but that after all this astonishment, mystery, and amazement, the *Army and Navy Register* finds itself "prostrated" at the news of the Senate's having passed the bill. Anything less would be in the nature of an anticlimax.

After extensively quoting the present Secretary of War on the measure (who wrinkled an august brow in disapproval), the editorial rumbles on about the "unprepossessing incidents" condemning the bill, registers horror at the "direct insult to the Secretary of War" involved in the campaign "to compel Congress to act favorably", deplors the unwisdom, and prognosticates the consequent harm, of any such effort, "especially when there is also a current desire to have Congress seriously consider and act *generously* on the proposed *service pay legislation*, the importance of which far exceeds anything which the bandsmen have to offer in behalf of their own restricted and selfish bill".

And at this point, we firmly believe, with the aid of our italics the cat is finally freed from the bag, and sits complacently grooming its whiskers. Well, we can sympathize without too much effort. It is always disturbing to find the other fellow a bit ahead of oneself, particularly when his action appears detrimental to one's own pocket-book. However, "All's fair in love and war", and whereas, apparently, "love" has not entered overmuch into this affair, at least there have been presented, as we see it, certain guerrilla-like aspects that might conceivably place it in the second category. And then again, there is that other copy-book maxim, "To the victors belong the spoils."

Fortified by these tags of wisdom from a bygone age, we venture the opinion that it doesn't help much to go into a tantrum, anyway.

IN AN address prepared for delivery at the recent Music Supervisors' National Conference at Chicago, Eric T. Clarke, managing director of the National Music League, deplored the American habit of professionalizing everything. Said Mr. Clarke:

The popular idea of sport is to go to see a first-class baseball game. The popular idea of drama is to pay money to see a first-class professional company perform a good play. Like all generalizations, this may be stretching the truth, but it is true certainly that our American idea in sport is to be out to win.

Now, I contend that, in our idea of professionalizing our recreation, in our competitive idea of excelling the other fellow, we are losing sight of the main value of the recreation we are considering.

Mr. Clarke pointed out that the League was continually facing the problem resulting from the bad habit of gauging all music-making from the professional angle. He stated that more than 2,000 would-be concert performers had come to his organization with the idea of developing professional careers for themselves, and that it had been necessary to advise at least 96 per cent of them to abandon any such hope. And he admits that the ramming home of the unpalatable truth has been no sinecure. The idea that the study of music should be entered on for the dividends in pleasure it can surely yield in preference to those dividends of *gold*, purely hypothetical in origin, is

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Soldier-Boy Musicians

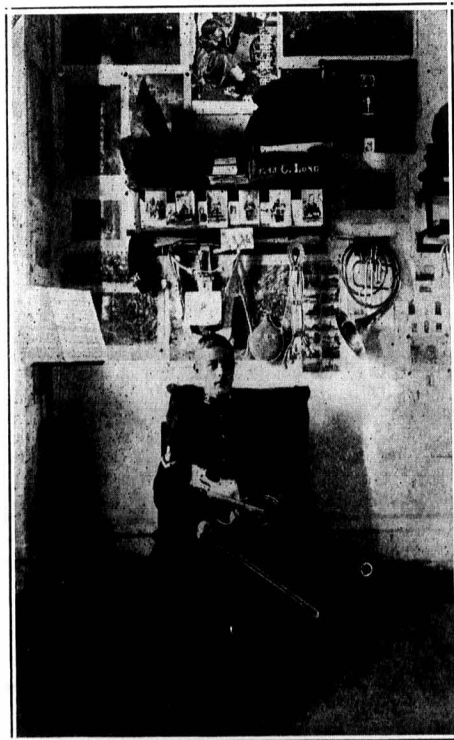
By ALFRED E. ZEALLEY

What boy—still a boy or grown-up—is not interested in army life? And for that matter, although from a different angle, what girl? Mr. Zealley has written in an interesting manner concerning some aspects of a boy's life in the British Army. According to this writer, the life is far from hard and offers good opportunities in the matter of education—scholastic as well as musical.



TO THOSE people uninitiated in the routine and makeup of army life, the fact that a matter of a thousand boys are annually enlisted into the British Army may be somewhat of a surprise. When I speak of the British Army, I do not refer to the territorial force, or the militia of Canada, but to the Imperial Army of Great Britain, known as the regular army. It might be well to mention here that the writer passed through the whole of the story himself, and so knows the life of a boy soldier, and, it might be added, both in peace-time and war-time. He will therefore relate his own experiences in the army, and it can be taken for granted that the rest of the gang have passed through the same or similar experiences.

Boys are enlisted, with the written consent of their parents or guardians, between the ages of fourteen and sixteen-and-one-half, and are granted to the band, the drums, the tailor shop, or the shoemaker shop, but, it may be stated,



Mr. Zealley in the band room of the Brighton (England) barracks, 1899. Each man was allowed to decorate his own part of the wall with pictures. Notice how neat and tidy a man's kit had to be kept.

a boy is never taken into the band without some previous musical knowledge. A boy is never allowed to handle arms, such as rifle, bayonet, or sword, until he reaches the age of eighteen. At the age of eighteen he becomes a man, and has to go through all the tactical training with arms. And so the question is readily asked, "Just what does a boy's daily routine consist of?"

A Boy's Day in the British Army

Well, thirty years ago a boy had to jump to it at the sound of the bugle at 6:30 A. M., which is known to soldiers as reveille, make up his bed, and get washed and dressed in readiness for the roll-call parade at seven o'clock. Then would follow a run around the barrack square for a matter of ten minutes or so, just to wake a fellow up, as it were. It might be well, here, to explain what the barrack-rooms were like in the old days, and today, for that matter, with the exception that properly constituted dining rooms are now provided.

In the Infantry, these rooms were long and narrow, with perhaps a matter of thirty beds in a room, while in the cavalry they would be much smaller, owing to the rooms being situated over the stables. In the army of that period, there were no bedrooms, dining-rooms, or parlors; they were very economical in such matters, and combined the three in one, and so a man ate and slept and played a game of cards in the same room. Down the center of the room stood the tables on iron trestles with forms on each side of them. The beds were iron, made to fold up like a chair. And this was a boy's home in the army, thirty years ago.

At 7:30 A. M. the bugler sounded "Come to the Cook-house Door", and the orderly for each room went to the cook-house where he was given a large bucket of tea or coffee. Rations for the day, such as meat, vegetables, bread, butter, etc., were drawn the day previous, usually in the afternoon. Breakfast and supper consisted of tea, bread, butter, and jam, with a good substantial cooked meal at mid-day. In the case of the band, the men would put a penny a day into a mess fund, and by this means procure some extras in the way of bacon and eggs for their breakfasts and suppers during the week.

The first regimental parade was called at



The author when he was in the 2nd Battalion of "The Buffs", East Kent regiment, 1899.

8:45 A. M., at which time the whole regiment went on parade, including the band and all staff-employed men. The senior major was generally in command, and in the event of no field day or route march, the band marched off the parade ground to its rehearsal room for a two-hour band rehearsal.

The boys attended all rehearsals, and it may be safely stated that there is no conservatory of music in civil life that offers a more thorough training than that obtained in a British army band. The boys are taught theory and harmony, and some string instrument in addition to their wind instruments, with the possible exception of those who play bassoon, oboe, and French horn; these instruments are considered orchestral instruments anyway. At rehearsals the band sergeant would take the stand; the band would go through a thorough process of tuning, followed by the playing of all major and minor scales from memory, and then, after the playing of a march, would be all warmed up and ready for the bandmaster. When His Highness took the stand, woe betide the man or boy who acted in any way inattentive. Should he commit the same error more than twice, he was usually crimined for inattention to duty, and taken before the commanding officer, which most often resulted in the accused being confined to barracks for several days. The class of music played by army bands may be considered good and wholesome, the popular trash was then, as now, eliminated at all times, the greater part of the programs consisting of light operas and musical comedies, while the instrumental soloists almost invariably appeared.

"Eats" Again

At 12:15 P. M., the bugle sounded "Cook-house" and the wet canteen was opened. It might be stated that boys were not allowed in the wet canteen; for this was the place where a man in the old days used to be able to get a pint of beer for four cents or two-pence. As will be imagined, boys were not allowed to touch intoxicating liquor or smoke cigarettes.

The next parade came at 2:00 P. M., but the band usually went to its room for a one-hour rehearsal. The principal performers were generally excused from this rehearsal, which was

under a junior non-commissioned officer. Every afternoon at three o'clock the boys had to attend the regimental school for one hour. All boys were compelled to attend school until after they had obtained their first-class army certificate of education, which is equal to a high school certificate in civil life, and in addition they attended gymnasium class two afternoons a week. They were allowed out of barracks after supper, but had to be back again in their rooms by 9:00 P. M., unless they had obtained a special pass to remain out later.

This was, and is substantially today, the routine adopted in an infantry regiment; with the cavalry it is somewhat different, since both the boys and men have to attend riding drill. They actually perform as a band mounted, but their mounts are usually old troop horses. These mounted bands play marches in a remarkably clever manner. All bandsmen in the cavalry have to take their turn in mounting guard as duty trumpeter, a duty that lasts for twenty-four hours continuous.

There are still some duties that have been

overlooked. Foremost is the mess night when the band has got to be in attendance at the officers' mess; a night when guests are usually present. It is more or less a request program of music, and the bandmaster has generally to submit his program for the commanding officer's approval. During the summer months, the regiment has a couple of field days each week, and this is a military duty that all musicians dislike. It is practically a day's work, on bread and cheese sandwiches, since the regiment leaves

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The Faculty Council

AS A teacher of instrumental music, and as a trainer of future music supervisors, the question, "Just what is the justification for transposing instruments?" has often confronted me. I have been told repeatedly by professional students of music that transposition in certain cases makes for ease in technical transfer from one instrument to another, and that it also simplifies the work for the composer or arranger. If these doubtful benefits are conceded, and they are open to some question in my mind, they do not offset and balance the disadvantages, confusion, and wasted time and effort, caused directly by transposing instruments. All instrumental conductors who have tried to unravel the actual pitch-sounds of every type of instrument while teaching a band or orchestra will agree that if all instrumental parts were played and produced in actual pitch, a big part of their problem would be simplified. The problem is even more difficult for the teacher who endeavors to explain the theories and mysteries of transposition to interested amateur students, or to future teachers, supervisors, or professional musicians.

The Problem is Presented

Every schooled musician knows, upon gazing on an instrumental score, that there are certain instrumental parts represented whose actual pitch-tones are different from the tone-line as written. The instruments that play these pseudo-tone-lines are called transposing instruments. To know what pitch-tones these instruments must produce, the conductor or teacher is obliged to go through a set of mental gymnastics. For example, for horns in *F*, it is necessary to think a perfect fifth lower than the written part to find the correct pitch, because these parts are written a perfect fifth above their actual sound. This is not an easy task, unless the leader be gifted with a keen sense of pitch, and when it is considered that many teachers or leaders have to use sol-fa syllables as a prop to sight-read non-transposing parts, the problem of reading transposing parts in actual pitch represents an enigma never to be solved or conquered.

One of the theories upon which transposition is based is that the writing of the natural open tone of some wind instruments as *C* upon the staff, when that part is written in the treble clef, simplifies the work for the composer or arranger. That this theory can be discounted is apparent when it is considered that any composer or arranger of worth must know the full range and technical possibilities of all instruments. It would be fatuous for an artist to endeavor to express himself through a technical medium that he did not thoroughly understand.

The practice of transposition results in a discrepancy from actual pitch of from one tone, as in the case of the trumpet or clarinet in *B₃*, to two octaves and a major sixth, as in the case of the contrabass saxophone in *E₃*. The score reader is not the only one who has to practise this inconsistency, as players of transposing instruments have to learn their instruments an equal degree away from actual pitch so as to provide the opposite balance. An example will clarify and elucidate this dual discrepancy. Trumpet parts in *B₃* are written one whole tone above the actual sound as produced, and consequently, players of this instrument learn to call the sounds produced a whole tone above the actual pitch. They produce the open tone *B₃*, and call it *C* because *C* written on the staff represents a sound a whole tone lower.

From the player's viewpoint, reading and producing tones in actual pitch should provide many advantages. All players of instruments must, at one time or another,

Why Transposing Instruments?

By HARRY A. KING

State Normal School, Fredonia, N. Y.

have done vocal sight-reading, and also made a study of musical theory. Such work would have been done in actual pitch and would have tended to establish a feeling for the association of a certain sound with a given staff degree. Continuation of this association instrumentally would in many cases result either in the development of relative or of absolute pitch. The possessor of relative or absolute pitch has the advantages of being able:

- To discriminate intonation keenly and carefully.
- To memorize easily, because of the association of sight, sound, and production.
- To improvise and fake with great ease and exactness.
- To compose and arrange without the aid of a keyboard.
- To determine keys, modulations, modes, chords, melodies, etc.

From the teacher's and conductor's viewpoint, actual pitch would be a very welcome innovation. It would be possible for the conductor to determine the sounds of every part, and thus he could guide and direct the efforts of each performer. In the present manner of writing scores, it is a real and difficult task for the teacher or director to determine just what pitches the score calls for. This is because the sound of the notes as produced is not associated with the sight of the notes as represented on the staff. No direct correlation between pitch and pitch-notation can be formulated until these two factors always suggest and represent a single precept.

Actual pitch would also make it possible for the boy or girl who is learning a transposing instrument in school to

Editorial Note

THE above article is published in accordance with the policy of this department to present an opportunity for free discussion of the various problems facing music supervisors in their work, and, possibly, editorial comment may appear somewhat intrusive. There is, however, one angle that we would like the privilege of pointing

In all such wide-sweeping reforms of our musical system as that advocated by Mr. King, one fact generally appears to escape the attention of the reformers, and this fact constitutes an almost insuperable obstacle to the success of their plans. We refer first to the enormous capital already invested in engraving and plates under the old system, and the consequent loss to publishers of this capital, and secondly to the equally enormous investment of capital necessary to change over catalogs to meet the new requirements.

Music publishing, popular opinion to the contrary notwithstanding, is no royal road to wealth, and today, for publishers of standard material, its path presents thorns of major proportions. To ask these gentlemen to throw away a goodly proportion of their investment and find (at present prices) triple the amount of money, thus gaily discarded, to invest in new plates and engraving, is to ask something that they, with good reason, would not receive with much acclaim. As it is, with the constant changes in instrumentation, a publisher is hard put to it to keep his catalog up-to-date, and keep it up-to-date he must, or go out of business; for the simple reason that immediately a change is adopted, he finds that he is unable to sell any music with the old instrumentation and is thereby forced to add the required parts to everything in print.

It is on the publisher's back that the burden falls. At present that back is bent and weary, and its owner is not apt to be responsive to any suggestion that the load be increased. And honestly, between us, can one blame him overmuch?

—N. L.

play it at home with sister or brother who is studying the piano. All compositions are written for the piano in actual pitch, and consequently the student of a transposing instrument is greatly discouraged when he finds he cannot play in conjunction with the piano. This should be a great talking point to music educators who emphasize leisure time activities as one of the great benefits to be derived from the study of music.

Whenever I have approached conductors or professional musicians on the problem of eliminating transposing instruments, they have inferred that such a procedure would mean the changing of the structure of transposing instruments so that they would all become instruments in *C*. Such a radical change would remove the peculiar tonal colorings of some of the major instruments, and consequently it would be folly to even think of such an innovation. It would be possible, however, to change the fingerings and the written parts for transposing instruments, so that both would conform to actual pitch.

The Instruments Affected

The sundry transposing instruments that would require individual treatment should they be changed into actual pitch instruments are: clarinets, trumpets or cornets, saxophones, French and English horns, piccolo, string-bass, mellophone, and heavy brass, when parts for the latter are written in the treble clef.

Clarinets in *B₃*, *A*, and *E₃*, are used by modern musical organizations. Most professional clarinet players use the clarinet in *B₃* that has the extra low *E₃* key for both *B₃* and *A* parts, thus eliminating the clarinet in *A* entirely. Some players transpose the parts in *A* one half-tone lower, while others transpose the instrument one half-tone higher. Those using the latter system have two different sets of names for each key on the instrument. If the parts were written in pitch, those in *B₃* would have to be written a whole tone lower, and those in *A* a tone and a half lower. The treble clef would still be used, and extra staff lines could be added for the seldom used lower tones. The keys on the clarinet would then be renamed a whole step lower, to correspond to the change in the parts, and the result would be a correlation between parts, keys on the instrument, and production of sound. The clarinet in *E₃* is used only in military bands and seldom in the orchestra. It transposes up a minor third instead of down a major sixth. Written in actual pitch, the notes would be placed a minor third higher on the staff. The keys of the instrument would also be learned a minor third higher to correspond to the change in the written parts. This clarinet and the alto clarinet in *E₃* would both be fingered alike, the latter being one octave lower in pitch. Parts for the alto clarinet would be written in the alto clef, and parts for the clarinet in *E₃* in the usual treble clef. The bass clarinet in *B₃* corresponds to the ordinary clarinet in *B₃* as the alto clarinet does to the small clarinet in *E₃*; that is, it is one octave lower in pitch. Bass clarinet parts should be written in the bass clef.

As in the case of the modern professional clarinetist, the trumpet or cornet player uses only his instrument in *B₃*, to play all the parts. He transposes the parts in *A* down a half-step, thus in a sense doing for himself what the arranger refuses to do. But it is easy to understand how much more logical it would be to rename the tones on the trumpet in *B₃*, by calling them one tone lower, and writing the parts one tone lower so as to tie-up written notes, production, and pitch. This is actually done on the baritone

Continued on page 44



Cornet section of Herbert L. Clarke's Long Beach Municipal Band, posed with outmoded instruments. Front row, left to right: Herbert L. Clarke (director), modern cornet; George H. Tyler (solo cornet, assistant director), slide cornet. Back row, left to right: Floyd R. Hoose (assistant solo cornet), "over the shoulder" cornet; Jacob O. Knutten (1st trumpet and cornet soloist), baby cornet, smallest B₃ cornet in the world; Robert Durand (2nd trumpet and cello soloist), old German Rotary trumpet; Robert B. Chisholm (2nd cornet), old keyed bugle.

A Cornet Playing Pilgrim's Progress

Chapter XXII

By HERBERT L. CLARKE

In this chapter Mr. Clarke gives some excellent advice, both practical and philosophic. His progress in music has here brought him to the point where he finds too little time to do all the things that offer themselves to him—in other words, his reputation is gradually establishing itself.

GROWING older (I was now in my twenty-first year) and continually learning, as well as gathering success in all my work because of the fact that I always tried hard to be as perfect as possible in everything that I undertook, my dreams of becoming a great cornet soloist took hold of me again, and I began to work with more determination than ever, especially in correcting my faults, so that if the time should come for me to apply for a higher position I would be fully prepared.

Even so, although I devoted much time to my profession, there was always a chance for recreation of some kind, and I was always out for a good time with the boys, riding the bicycle (I was bugler in the Wanderers Bicycle Club), and doing considerable yachting, of which I was extremely fond. I had a small sailboat, a sloop rig, named *The Puritan*, with which I won the championship in the Fifth Class of The Royal Canadian Yacht Club Regatta for three consecutive years, sailing the boat myself, with a crew of four.

Three years passed pleasantly, during which time I was always occupied, branching out into broader channels as my popularity increased. Although still a young man, I was appointed to the staff of teachers in the Toronto Conservatory of Music as instructor for the violin, viola, cornet, and all brass instruments. I might say here that I had again taken up the viola for amusement, and had become a member of the Conservatory String Quartet, giving monthly recitals at the Auditorium. This, to me, was a most interesting phase of music, especially while I was studying harmony, as string-quartet music is the purest form of harmony and the foundation of the symphony orchestra. This experience still further extended my education in music, giving me a better standing throughout the Province, with the result that out-of-town concert engagements began to pour in.

More Work Than Time

I soon realized that there were not enough hours in the day for all the work I could take on, so I raised my price for pupils, as well as that for concert work, arguing that even with less pupils at an advanced price, I would make just as much money and have more time to myself. The same with concert engagements; if I received as much for one concert as I had been getting for two, it would make me a bit more independent and increase my drawing power. Even with my advance in price, during

the winter season I averaged three concerts a week for solo playing, my territory covering the entire Province of Ontario, and even extending to Montreal, Quebec.

With all these engagements, I managed to carry out my duties with the band, not once failing in my obligations to the regiment or band engagements, and the more work I had, the happier I became. I never wasted much time gossiping with musicians whose principal theme, generally, was to "knock" successful players and the different leaders upon whom they depended for a livelihood. And still I seemed to be popular among them, trying to help everyone who was not doing very well, recommending many for jobs, and also advising each to try to better his playing through proper study and practice.

I am mentioning my successes at this early age to impress the reader with the thought that everyone has an equal chance to succeed if he goes about it in the proper way, there being no such thing as *luck*, either good or bad. I had my struggles, in fact I am never without them, but I always tried my best to overcome obstacles that at first seemed impossible. By sticking to it, I managed to conquer many faults (another name for obstacles), and gained a realization that the most important matter was to learn self-control. This has been the fight of my life.

Nachtstück

It was night—dark and mysterious. From the hueless shadows crept dank perfumed breezes and unheard sounds. The temperature dropped, perceptibly, and a frightened anglerworm bumped his head against a stooping blade of grass A leaf rustled. No one stopped it, so it rustled again In the distance a burly policeman with his night club struck an attitude under an arc light, and coughed sternly I heard a clock tick or was it a wood tick clomping on the wall? Or did I hear it? I dozed again and the moon, after some hesitation, rose. Higher, and higher. Everything seemed to be getting higher Cautiously I peered over the porch rail and there in the naked moonlight I saw the sidewalk, strewn about the streets, just as I had left them before supper. —C. V. B.

Ambition is the first essential for musical success, but *patience* is the greater virtue. It is so difficult to hold back and not strive to reach the top of the ladder too soon. *Through Difficulties to Triumph* is a splendid motto to follow, but much thought and understanding are required to reach the highest pinnacle; so many disappointments occur before one has learned to climb very high. We only learn by making mistakes, and these mistakes should be lessons to us. We should immediately correct them as best we can, without falling into discouragement, a state that has been the downfall of the majority of enthusiasts. (I often tell the members of my band at rehearsals that there is no crime in making a mistake, but that there is in making the same mistake *twice*.)

Many Roads to Rome

Often in my practice, finding that I cannot accomplish something I try for in a certain way, I simply try another way, in fact, several ways, as there is no set rule for correct playing, except to be absolutely perfect in each exercise one practises. This principle, followed out, gives us the experience necessary to win. Keep on trying to do the best you can. Gain knowledge by asking questions when in doubt, and never give up, no matter what you have to face.

Whenever a player imagines he is "good," his career is ended. Remember that the more we learn, the less we seem to know, and the better we play, the more mistakes we discover in our efforts. Consequently, perfection is never reached. Even if the public congratulates us upon a good performance, we all know secretly that the result has been far from what we intended it to be, and this knowledge inspires us to correct the little faults we discover in our work of yesterday. Flattery is our most dangerous enemy. I did not make my reputation; it was made by the public. All I had to do was to back the public by trying always to give a good performance.

I think it was in the fall of 1890 that I was tendered the leadership of the Heintzman's Piano Company Band, an organization in Toronto that had come to the front musically, being composed of good musicians who were secured through employment offered by the firm. The position had been made open through the resignation of the band's former leader, Mr. Thomas Baugh, who, after having made a success of the band, had returned to New York.

Thinking the matter over seriously, and realizing that such a position would give me

more prestige, as well as more experience, I decided to accept, which necessitated my resigning as cornet soloist of the Queen's Own Regimental Band, and after the expiration of my second enlistment term of three years, I was given an honorable discharge.

My new duties as bandmaster called for responsibilities far different than simply playing cornet in a band, for I now assumed full control of the men, with the additional burden of procuring engagements. I was also given more opportunities in the musical line. So I began to hustle around for all kinds of engagements, with the standing of the Heintzman company to back me. I was surprised at the first rehearsal to hear the men play so well. There were about

forty members, and these took much interest in the organization. My experience in band work under the direction of Mr. John Bayley, bandmaster of the Queen's Own Regimental Band, together with what I had learned as a member of the Philharmonic Orchestra under Dr. F. H. Torrington, helped me to try to interpret good music properly, and the men responded splendidly at rehearsals.

I owe much of my success to Mr. Bayley, as he so often drilled me in my solo playing at his home, showing me how to properly interpret the different arias in all the grand operas, telling me the stories of each, and playing the music on the piano. He was one of the best accompanists I ever had, besides excelling on

the violin. He was concertmeister of the orchestra, a wonderful organist, and one of the best clarinet players I have ever heard. The same held true in the case of Dr. Torrington, who had played violin with Theodore Thomas, and was considered, at that time, the best organist in Toronto. So with this environment, I very naturally, when a boy, absorbed the best in music, and certainly made good use of my chances, never losing an opportunity of asking vital questions concerning music from both of these splendid musicians, and never forgetting anything they told me. These experiences prepared me for a career later in life, and it is needless to say that I was very thankful for them. (To be Continued)

Have You Had Your Tercentenary Yet?

By L. G. del CASTILLO

Del ponders on the mysterious glumness of the Puritan era, and misquotes the editor of this magazine on the musical milestones of Massachusetts with cold-blooded effrontery.

logist, and a dandy big drum held by Jackie Coogan, who accompanies him. Even the codfish is giggling as he ripples his scales.

I rather think that, with all due regard to the courage and hardihood and ideals of our Puritan forbears, this gay conception is influenced somewhat by steam-heat and the automobile and the radio. Any people who were content to be arrested and fined if caught singing a tune, or even trying to, which was about as far as any of them were likely to be able to go, must have been a dour lot, and history amply bears out the contention. I call to mind the sad fact of a good old sea-dog, who, returning home after night onto forty year, met his wife in the street and kissed her. He had to pay the court ten shillings for that little osculatory experiment, and they do say that he was never quite the same afterwards.

Later on things improved somewhat. Kissing eventually was accepted as a social symbol, although even within the past decade a gentleman named Will Hays, in a position of authority, has endeavored to set a time limit on it. In the March issue of this magazine, Norman Leigh recounts some of the musical achievements that were later to lull Boston into a cultural complacency that it is only now outgrowing. The initial feat of having published the first psalters I prefer to ignore, although it was probably quite as sensational a progressive move in its day as was the first diminished seventh. The latter, if you don't know, is the chord that movie organists constructed their agitatos on, in the good old silent-movie days, when the hero was battling for his life, or the heroine for her extra helping of pie.

Del Is Not Satisfied

I am not altogether satisfied with the thesis that since Boston is the home of the Boston Symphony Orchestra it is still the musical hub of the universe, and that our population is so naturally musical that all the committee has to do is tell it to cut loose, and the air will then be full of music. It's a jolly idea, and I trust it is going to influence staid Bostonians to go down Tremont St. in groups, chanting *Strike Up the Band* in four parts. At the same time, I still have rather vivid recollections of the fate of the opera companies that have folded up and drowned in red ink this season, and I begin to wonder if in this city of culture people are as effervescently musical as they are cracked up to be. Or if they ever were? Or if people have to be cracked up to be effervescently musical? Or if we could stand them if they were? And how do you like your eggs boiled?

It has always been my contention that people's souls expand just as much as their native climate will let them, and that is why tropical people are gay and exuberant and volatile in comparison with their reserved and distrustful fellow-beings of more northern latitudes. It seems quite reasonable that on this stern and rock-bound coast the only music that would not be frowned on as being heretical, satanical, corrupt, lascivious, and ungodly, would be the turtle-like chants out of which all life had been squeezed that they might be fit to use for religious ceremonies. Professor Lewis stated that the only tune the Puritans really knew was the hymn-tune called *York*, referred to above. Now is that ghostly or isn't it ghostly? I think it's ghostly.

The official poster of the Tercentenary belies this point of view by depicting an alms hoydenish spirit in the inhabitants. Even the Indian in the official seal looks a little roguish, as though he might any moment start doing tricks with the other seals, and an old gentleman in the right-hand corner seems to be positively—er, well, mellow. The group, showing some townspeople listening to the town crier, seem to be having an altogether jolly time, and I can only conclude that either they have just been apprised of a reduction in the income tax, or else he is reading to them out of Joe Miller's Joke Book. Incidentally, there are two musical instruments in the picture—the bell carried by the official mono-

*And as regards this particular tune, many years before, at the time Sir Arthur Sullivan gave it to the world in its original form. —N. L.

†We have looked, and vainly, in the March issue for any such statement as is attributed to us by Mr. del Castillo. Our lack of success has greatly relieved our mind. —N. L.

fact that the average age of the Boston Symphony members would make them the grandfathers of the contemporary Pierian boys. While delving into Harvard records it seems worth while to note that one of the first organs in and around Boston was that imported from England and set up in Holden Chapel, which, if you are ever around that way, is the little ivy-covered building opposite the flag-pole at the subway incline. The organ itself has been recently given back to the University by the Chickering Piano Co., in whose possession it was, and installed in one of the museums, I forget where. It was not used by Lon Chaney in *The Phantom of the Opera*. The organ used in Evelyn Brent's recent picture, *Slightly Scarlet*, was a Wurlitzer. The shoes were by I. Miller, and the wigs by Heppner. Over 20,000 tulips are grown every month in Hildegarde County, near Brussels, Holland.

At any rate the organization of the Boston Symphony seemed to act as a musical stimulus to the whole town, as it very well might, and in the latter part of the century Boston bid fair to justify its self-inflicted title of *The Cradle of Music in America*. When I was a lad of three in 1912 (figure it out for yourself), Boston had a famous orchestra, a famous quartet, a famous opera company, a famous conservatory of music, Mrs. Jack Gardner's palace, and Louis'. New York City, with six times the population, had only three famous orchestras, two famous quartets, a small operatic company run by a man named Gatti-Casazza, and a conductor or a stage manager, I forget which, named Caruso, the Aquarium, and Jack's. There was also the Flatiron Building and Grant's Tomb, as against Bunker Hill Monument and Austin and Stones Museum.

Sad But True

Then came the dawn—I mean the war. Mr. Cabot fought with Mr. Henry Russell, Mr. Russell fought with Mme. Edwina, Madame Edwina fought with M. Marcoux, and, the first thing anybody knew, everybody but the sponsors had left for Paris, and the Opera House was given over to spectacles by the Shuberts and Morris Gest. The most notable thing about the Opera House production came to be the big patch in the red curtain, and the rent of telescopes to balcony subscribers. I remember seeing a couple of typical Shubert spectacles there. I then stayed away and waited for a miracle. *The Miracle* happened, the Opera House had its brief reincarnation, and folded up for another season.

After the crash of the Boston Opera Company, and after the war, something happened. I don't know whether it was the lure of New York, or whether the city was waiting for its tercentenary, or whether it was the movies. Or maybe it was just because I grew up and had to go to work for a living. Probably it was a little of each. The net result, whatever the cause, was that Boston became a very pleasant place to live in as it grew spiritually beyond the point of being culture-conscious. Particularly in these last years it has accepted, with all other American cities, its artistic fate, and apathetically learned to take without complaint the entertainment that Big Business delivers to it in nicely sealed and assorted packages, mostly in cans. This may sound like cynicism, but 'tain't. Verily I say unto you, there is no action without a reaction. The pendulum always swings back and socks the swinger in the snout. Canned music will in time accomplish two things; it will make its listeners

Continued on page 37

Recital Numbers for

FLUTE

and other

SOLO INSTRUMENT
COMBINATIONSTranscribed by
Geoffrey OttaraNewly arranged by
QUINTO MAGANINI

Flute and Piano	.....60
Two Flutes and Piano	.....75
Piccolo and Piano	.....60
Two Piccolos and Piano	.....75
Oboe and Piano	.....60
Two Oboes and Piano	.....75
E♭ Alto Sax. and Piano	.....60
Two E♭ Alto Sax. and Piano	.....75
B♭ Tenor Sax. and Piano	.....60
Two B♭ Tenor Sax. and Piano	.....75
C Melody Sax. and Piano	.....60
Two C Melody Sax. and Piano	.....75
Clarinet and Piano	.....60
Two Clarinets and Piano	.....75
E♭ Alto and B♭ Tenor Sax. and Piano	.....75
C Melody and B♭ Tenor Sax. and Piano	.....75
Flute, Oboe and Piano	.....75
Flute, Clarinet and Piano	.....75
Bassoon and Piano	.....60
Cello and Piano (Concert version)	.....60
Cello and Piano (Simplified)	.....60
Violin and Piano (Concert version)	.....60
Violin and Piano (Simplified version)	.....60

MAÑANA

A Central American Tango-Serenade

Composed by

QUINTO MAGANINI

Flute and Piano	.....60
Two Flutes and Piano	.....75
Flute, Oboe and Piano	.....75
Oboe and Piano	.....60
Two Oboes and Piano	.....75
B♭ Clarinet and Piano	.....60
Clarinet, Oboe and Piano	.....60
Clarinet, Flute and Piano	.....75
Bassoon and Piano	.....60
B♭ Trumpet and Piano	.....60
E♭ Horn and Piano	.....60
Trombone and Piano	.....60

ONE SAXOPHONE AND PIANO

C Melody	.....60
B♭ Tenor	.....60
E♭ Alto	.....60

TWO SAXOPHONES AND PIANO

1st and 2nd C Melody	.....75
1st and 2nd E♭ Alto	.....75
C Melody and E♭ Alto	.....75
C Melody and B♭ Tenor	.....75
E♭ Alto and B♭ Tenor	.....75

THREE SAXOPHONES AND PIANO

C Melody, B♭ Tenor, E♭ Alto	.....90
1st and 2nd E♭ Alto, B♭ Tenor	.....90
1st and 2nd C Melody and B♭ Tenor	.....90

Piano Solo50
Violin and Piano60
Cello and Piano60
Small or Dance Orchestra1.00

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Soldier-Boy Musicians

Continued from page 9

the barracks at an early hour in the morning and does not return until the afternoon.

Then again there are the route marches throughout the winter months, but many of these are cancelled on account of inclement weather. However, regimental bands often get excused from like objectional duties because of the many civil concert engagements that they are called upon to fulfill, and here, it may be stated, the army band reigns supreme. A civil band has no prestige in Great Britain, and the public demand the army band at all important functions. The reason is obvious. You have probably seen some civil bands whose very appearance was enough to stir your risibilities. Discipline and deportment are many times sadly lacking, and in a great number of cases the playing is of a mediocre character. The leader has no control, and it is just the case of Jack being as good as his master. None of these things exist in a regular army band.

To return to the subject, the boy at eighteen becomes a man, and it is here that he becomes acquainted with the sword, rifle, and bayonet. It is only natural to suppose that he becomes more easily acquainted with these arms than the raw recruit, and in most cases he is only away from the band for a short period. The question may be asked, "Why is he trained as a fighting soldier when he was enlisted for the specific duties of a musician?" The reason is just this. A regimental band is only allowed a strength of twenty-one members, and so bands are augmented by what are termed "acting" bandmen. By this means a regimental band is brought up to a strength of fifty or sixty performers. The twenty-one bandmen are trained as stretcher bearers for active service, which means the remainder must take their places in the ranks as fighting men. This is a hard and fast rule in the British Army, with perhaps the exception of staff bands, such as guards, artillery, and marine bands. It might be stated that the majority of boys are obtained from the two military schools known as the Duke of York's and The Royal Hibernian. These two institutes exist for the orphans of soldiers, and many of the boys from there have been born and bred in the army; thus the life naturally appeals to them.

To see these little fellows on parade is a sight never to be forgotten. It used to amuse the writer to see a boy go down-town in his regimentals for the first time. That boy would have his buttons shining like a mirror, and his pipeclay belt as white as the driven snow. He would stick out his little chest almost to the point of explosion, and you can bet that all the youngsters on the street envied him.

A boy's life in the army is not a hard one, he is treated as a boy, and unlucky is the man that strikes him; it is a serious offence, and a man is severely punished for doing so. If a boy shows exceptional ability as a musician, he is often sent to the Royal Military School of Music to be trained for a soloist in the band. The writer had the honor to be sent there for study on the French horn. This cathedral of military music is without an equal the world over, and when a pupil or student graduates from this institution, he is what he says he is, a musician, in the truest sense of the word.

The Sunday morning church parade is in reality the great show parade of the week, and this is the time when the youngsters show off to perfection. There is always a huge concourse of civilian population on hand to see the troops parade to church, more especially if the garrison station happens to be one where a number of different regiments are quartered. Take for instance, Woolwich, England. Here you will see one of the most wonderful sights in the world, from the standpoint of a military parade. This is the British headquarters of the Royal Artillery, and the band of the regiment is of the largest. Many musical authorities claim it to be the premier military musical organization in existence, a band of ninety performers.

If ever a boy has got to be spotlessly clean, it is on church parade. At 9:45 A. M. the staff parade falls-in to await a grueling inspection by the adjutant. The staff parade consists of band, drums, and senior non-commissioned officers. A man's face has to be as smooth as a mirror, otherwise you can rest assured he is going to be checked for not shaving, and woe to the man or boy who has a sweat stain on his collar or cuffs, something very marvellous to steer clear of in regiments whose facings happen to be white, buff or yellow. The staff parade is known as the "Parade of Jewels." A man is seldom checked; he values his position too seriously to risk any chance of its happening.

As soon as the staff parade is dismissed, the regiment falls-in, and during its inspection the band is formed up in a circle and performs a number of pieces of music, usually of a sacred character. In the church, the boys and those men of the band who are not actually playing for the church service form the choir. Most regiments have a string band, and in such instances, it performs the church service. The service is most important from a musical standpoint. It is not the mere playing of hymns; the chants and psalms are all set to music.

On a Sunday morning, after the regiment has returned from church, visitors are allowed at the various barrack-rooms, but the majority remain in the square to hear the regimental band play its concert. This is the time when the young girls come around, all togged up, to meet their soldier sweethearts. Sunday is the day of days in the army.

Another important event usually looked forward to is the twenty-one days' furlough, which as a rule takes place around Christmas period.

When a regiment proceeds on active service, the bandmaster and boys are usually sent to the regimental depot, which was the case in the writer's own particular regiment before proceeding to the South African War in 1900. However, some regiments take with them their boy buglers. No doubt many can recall the incident of Bugler Dunn, a boy of fifteen who sounded the charge of the Irish Brigade in the South African War. He was later decorated by Her Majesty Queen Victoria, and presented with a silver bugle.

A boy is enlisted for twelve years, and as far as the band is concerned he has excellent opportunities offered him to qualify for army bandmaster. On the other hand, if he chooses to leave the service, he is not so seriously handicapped, since in most cases he has been thoroughly trained as musician, tailor, or shoemaker.

The Quaker Critic

By ALFRED SPRISLER

THIS year is the twentieth anniversary of the *Symphony Club*, which marked that felicitous occasion by a pair of concerts given on consecutive Sunday evenings in the fabled and storied Academy of Music.

And before proceeding with a recital of what happened at both concerts, some brief notice of the Club must be made for the benefit of those who have never heard of it. It is an institution of our own dear city, as much a tradition as Billy Penn's Statue, Independence Hall, and the fine old families in Germantown. Perhaps six out of every ten prominent musicians in Philadelphia, residents thereof, have received their early orchestral training with the *Symphony Club*. The roster of the Philadelphia Orchestra is spotted with former Club members, and every now and then an alumnus bursts out in recital or concert in a big way.

Two decades ago, Edwin A. Fleisher began the *Symphony Club* for the purpose of offering free orchestral training to ambitious students. Today the Club has two orchestras of about a hundred players each. The string orchestra once was a sort of training school for string players not far enough advanced to play in the full orchestra, but today they have equal status. Each plays difficult and rare music, and plays it extremely well.

The Club has its home in the entire building at 1235 Pine Street, where is housed the largest, finest, and most complete collection of orchestral music in the country, and instruments for the use of players such as have none or prefer not to carry them. And you can imagine the chorus of relief from bass players, drummers, and harpists. Membership is open to students of music, regardless of color, age, or sex, and, in passing, it may be mentioned that when this scribe played second oboe very badly with them years ago, the orchestra included, among the usual Russians, Poles, Germans, and true born Americans (hurrah!), a Japanese girl who played the violin, and a Filipino sailor from the Navy Yard. The latter played the French horn, and was an extremely clever performer.

The Club offers chamber-music work, and instructions in harmony, theory, counterpoint, and orchestration. There is also a two-piano class. The instructor and directing conductor is William F. Hapich, and Josef Wissow and Sascha Jacobinoff are the instructors for the two-piano class and chamber-music.

And all this is absolutely free. The members pay nothing. The expense is borne by Mr. Fleisher, who used to, and perhaps still does, play viola in the orchestra. On several trips to Europe he has bought various rare scores, and so arranges that at the yearly concert the orchestra always presents works never before played in this country.

The *Symphony Club's* first concert of the pair referred to took place recently, the string orchestra breaking the ice with the Handel overture to the opera, *Agrippina*, a work scored for strings and a single oboe, the latter played by a small boy, staggering under the sonorous appellation of Rhadames Angelucci, who, to quote our piece in *The Evening Bulletin*, "negotiated the not easy cadences with much dexterity and a beautiful quality of tone." Other numbers by the string orchestra were Hugo Kaun's *Theme and Variations*, for string orchestra, and an octet of winds "in which there was a clarinet with a lamentable tendency to gurgle at the wrong time. The composition is extremely melodious, etc." And the omnipresent Angelucci family was represented in the wind octet, with Adelchi Angelucci playing an effective bassoon, while a third Angelucci, brother Ernani, loosed dulcet sounds from a French horn.

The full orchestra gave Franz Schreker's *Ein Tanzspiel*, Jaromir Weinberger's *Overture to a Marionette*, in which Albert Doener did much dextrous clowning on the bassoon, and three Slovakian dances by Moray.

The soloist was young Mr. Richard Cameron, 23, a pupil of the illustrious William Kincaid, first flutist of the revered Phila. Orch. Mr. Cameron played the Mozart G-major flute concerto. His reading of the work was an adequate show of brilliant technique, accurate phrasing, and a beautiful, mellifluous tone.

The second concert, a week later, featured the string orchestra in the Geminiani concerto grosso in C-minor, Robert's *Pastorale*, and the Coleridge-Taylor *Nocturne in A-major*. The full orchestra played a concert overture of Kopylow, and four Crimean sketches by Alexander Spendiarrow. The soloist was Master Ralph Schaeffer, 13, who played the Tchaikowsky violin concerto. With the exception of the concertos, every number was heard for the first time in Philadelphia. Mr. Hapich conducted both concerts.

Continued on page 15



"88"

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You Can Take It or Leave It

By ALFRED SPRISLER

Souvenirs d'Autrefois

CORNELIUS van KROMHAAR, in his heyday, would never think of playing at recital in any coat other than his frock-coat, a ministerially sedate garment, which he wore as a senator wore his toga. And van Kromhaar, with his imposing mane of silvery hair, his flowing black tie, and that frock-coat with only the bottom button doing duty, made a significant figure on the platform. Even if he couldn't play very well, he looked the part.

At one of his recitals there were about ten people in the audience, including the janitor. Van Kromhaar had elected to play the Beethoven Concerto in D-major (opus 61).

He stood there upon the platform, a figure worthy of an artist's talents. Calm, dignified, deliberate, he was the very picture of a violinist of the old school. So he posed, while his accompanist battered his tortuous way through three pages of introductory matter. He listened to the pianistic fracs a trifle superciliously, as if to say: "Good people, this is nothing. Wait! I, the great Cornelius van Kromhaar, am going to play for you."

Just as the pianist, breathing an audible sigh of relief, made a brief pause before the solo was to begin, van Kromhaar placed his bow precisely on the strings.

He looked startled, even disconcerted. He lowered his violin. He applied his left forefinger to his forehead.

"It . . . it," he announced succinctly, "falls me not in." (Literally from the German: *Es fällt mir nicht ein.*) He turned and sedately marched into the wings, whence he emerged bearing a music-stand and the violin part to the concerto. He placed the stand in the geometric centre of the platform, and deliberately set the music thereon.

"Where shall I begin?" queried the worried pianist.

"From the beginning, fool!" was the answer.

And he did, while van Kromhaar, the very picture of a violinist of the old school, heard him wade through the three pages of introduction the second time.

ANYONE desirous of purchasing a genuine Strad should by all means look into the following advertisement, which appeared in the Philadelphia Evening Bulletin:

Weekly, B. B. Todd, 1306 Arch st. will call or visit. Call Wagon 8888.
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As all think, Stradivari died in 1727. This advertisement shows all think wrong. He, it would seem, died in that year, immediately came to life and went to Germany, where he built up the violin in question. Watch this page for further developments of this remarkable case.

Our Own Research Department

WHILE quietly wheeling in the family motor through the countryside a week ago, we were startled by a sudden cry from the back seat. "Sale-ho!" had been that cry. We looked, and behold! A "combination sale" was in full career on the lawn before an ancient farm-house. We disembarked immediately, and mingled with the citizenry.

In the center of the objects, some of art and some otherwise, was a parlor melodeon, a wan, pathetic relict of an age that once was, and that will never be again.

By actual statistics the melodeon has done more to shape the destiny of rural America than Congress with all its deliberating and figuring could ever do, or indeed hope to do. In those times, music on the farm, aside from that afforded by the saxophonic mooing of cows, the staccato oink oink of porcine counterpoint, and the embellishments afforded by numerous insects, was at a low ebb. The Jew's harp, pronounced *juice harp*, an occasional whine from a one-lunged accordion, or a few wails from a fiddle, was the sole offering to Apollo in the music line. Singing was slightly better off, but instrumental music was 0.

Yet every farmhouse had its altar to music. This stood in the dark and forbidding sanctity of the parlor, that awfully majestic room used only for marriages and deaths, or visits from the parson. The melodeon was never touched, for it was the tabernacle of music, and it was perhaps believed that the miscreant who did touch it would have

immediately been stricken down in his tracks. Servants of the altar, once a week, after suitable preparatory rites, did dust and polish its dull surface and rearrange the bric-a-brac that was disposed in the odd nooks and crannies of the instrument's anatomy.

A family's status in the community depended upon the size of the melodeon. A plain, unadorned instrument, with four dummy stops, was the sign that the family was not so much. The height of something or other was attained when the melodeon was built on the general plan of a secretary desk, overtopped by a mirror and ornamented with jig-saw and scroll work, curlicues, and schnoekels. The keyboard presented a vast array of pull stops bearing flamboyant names. When these stops were pulled, the result was nothing; for the innards of the organ consisted of one set of reeds that seemed out of tune, and usually were. Most of the higher priced melodeons had two knee pedals, the use of which was quite unknown, since their manipulation resulted in no change whatever in the sounds from the organ.

The wind was of course supplied by working two pedals that actuated a bellows. In seventy-five per cent of the bellows investigated by this department, there were evidences of intercostal rheumatism, while a possible five per cent had a systolic murmur. This led to a belief that the wheezy quality of music issuing from most melodeons was due to pulmonary and cardiac trouble, and not to the reeds, as some authorities averred.

Further questioning in the great melodeon belt in Pennsylvania brought to light the fact that ninety per cent of the melodeons were never played, five per cent could not be played, and after the remainder had sped forth two Moody and Sankey hymns, the listeners wished that these couldn't be played either.

The moral rectitude of the bucolic regions in which the melodeon was the musical shrine of the household was impeccable. One could no more connive or commit evil in the room dominated by a stern and righteous melodeon than he could sing comic songs in a cathedral. The saxophone, the radio, the accordion, and even the Jew's harp, may induce light and frivolous thoughts and actions; the melodeon, never! Even when Elvira or Matilda, after three years' courting by John or Joseph, had finally been allowed by the family council to entertain her young man in the parlor, the songs she played from the gilded presentation copy of *Heart Songs for Hearth and Home* seemed subdued from gentle and touching melancholy to absolute morbidity and dejection. The sad, sad songs, *Sweet Alice*, *Ben Bolt*, *The Gipsy's Warning*, and others of like sentiment, became so oppressive and lugubrious that things were just too bad.

But everything is changed! First the piano drove out the melodeon, only to be ejected by the player-piano. Then the phonograph came, later to be followed by the radio, flanked on one side by a tenor saxophone and on the other by a set of trap-drums. The melodeon sojourns in banishment and the comparative obloquy of the carriage house, or else it has been sold for a pittance at a "combination sale". A question that this investigator must regretfully leave unanswered is: "Who buys these melodeons?"

Educational Note

WALTER WINCHELL, one of N. Y.'s better known columnists, whose lucubrations are disseminated far and wide through many papers, mentioned the other day, in connection with something or other, that Carrie Jacobs Bond had written *The End of a Perfect Day* and *Mighty Lak' a Rose*.

No better way of ascertaining just how many people read this daily stint of smart crax with remark could have been devised. Scarcely had the first edition of the *N'yawk Graphic*, which we believe to be the rag on which he works, hit the streets when he received 354,078 "phone calls that apprised him of the fact that he had erred. He was taken aback.

The first mail brought 645,856 letters and cards denouncing him in vituperative language and invective, pointing out, in the cases of the *well-informed*, that Ethelbert Nevin composed the second opus, according to the record catalogs. The following day his colym carried a recantation.

However, although this department spotted the error at once, it was not elated, for if it were asked to name one other work of Carrie Jacobs Bond besides *The Perfect Day*, it would have to blush to admit that it couldn't do it either!

THE QUAKER CRITIC

Continued from page 13

What Edwin A. Fleisher has done for music, Samuel S. Fleisher has done for art. He took an old church building at 719 Catherine Street and transformed it into a veritable treasure house of paintings and sculpture. There, classes in the fine arts are held and many fine works are on exhibition. In what was the old chapel, he has performed a miracle. One steps from the somewhat dingy South Philadelphia street across the threshold into a medieval cathedral. This sanctuary is adorned with altar, choir, chancel, figures and statues of saints, tall candelabra. . . . We were overpowered. . . .

It was in this glorious atmosphere that the American Society of the Ancient Instruments gave a concert on May 2. Ben Stad is the founder and director, and plays the viole d'amour.

Surrounded by ecclesiastical objects of art fashioned in mediaeval times, the musicians, playing the fine old music of the day when music was harmonious and agreeable, were in a perfect setting for their exceptionally meritorious concert. The five performers, playing in the chancel before a magnificent old-world altar, and barely glimpsed through the rail and gate, were: Jo Brodo, quinton; Ben Stad, viole d'amour; Josef Smit, viola da gamba; Christian Klug, basse de viole; and Flora Stad, clavecim. The program contained works by Bach, Telemann, Torelli, Locatelli, and Mouret. It was so beautiful that we had to say it was impossible to describe the music produced by these ancient instruments, and then make a fool of ourselves by burbling adjectives and adulation and encomia.

In a poll (they seem to be a habit now-a-days, what with the Lit Dig and all) of patrons of the revered Phila Orch, Dr. Stokowski's no applause proposal was voted down 700 to 200, thereby scoring another point for the common people.

This town will have summer orchestral concerts in Fairmount Park, and not near the railroad freightyard either, by cracky! A shell is going to be erected near Strombyr Manshun (Strawberry Mansion) in the dear old Park. They are going to raise some 81,000 snackers for the enterprise. The members of the Phila Orch will perform, drawing salaries from the receipts. Season tickets will be \$5., with single admission at 25 cts., 50 cts., and \$1. This, friends, is sponsored by the Philadelphia Music Bureau.

Illinois — On its twentieth annual tour, the University of Illinois Concert Band, under the baton of Albert Austin Harding, has a repertoire of eighty compositions, ranging from marches to symphonic material, from which to draw for its programs. The serious fare bears such notable names as Wagner, Strauss (Richard), Tchaikowsky, Saint-Saens, Rimsky-Korsakoff, Humperdinck, Glazounoff, Dukas, Respighi, Elgar, Coates, and Stanford. It is said that the University band library is one of the largest in the United States.

In addition to the Concert Band, the University supports a First Regimental Band, Raymond F. Dvorak, conductor; a Second Regimental Band, Neil A. Kjos, conductor; and the University Orchestra, Albert Austin Harding, conductor. W. L. Roosa, associate-conductor.

Recently a Silver Anniversary Concert (also the Fortieth Anniversary Concert), commemorating twenty-five years' directorship of the University bands by Mr. Harding, was held.

North Dakota — The south central district tournament of the North Dakota Bandmasters' Association will be held in Steele, June 5, supported by the Steele Lions Club; mixed bands, classes A and B; school bands, classes A and B. A massed band concert directed by the judge will be the final event. Under the direction of J. A. Prescott, south central representative of the Association, the Steele Hi Band won first place in the annual district high school contest held in Jamestown late in April. This made the band eligible to attend the state contest May 15-17. The McClusky High School Band, under Professor Forbes, took second place. Mr. Prescott has four bands: Driscoll, Tuttle, Wing, and Steele. Three of these are beginners' bands.

Rhode Island — The East Providence H. S. Band is the official American Legion musical organization for the Starr-Parker Post. Organized two years ago last November, this band plays at all the Legion events, has broadcast on Legion night over WPAW, and will probably play at the Legion's national convention to be held in Boston the coming October.

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IN BOSTON

By CHARLES REPPER

IN the spring a teacher's fancy lightly turns to thoughts of pupils' recitals, and so from now till June all of us who have friends in the teaching profession, or relatives being taught, may expect from one to a dozen invitations to listen to the exploits of numerous young geniuses, near-geniuses, and not-so-near geniuses.

All of which is quite fitting and proper, and even though an hour-and-a-half or two hours of student playing or singing may not be my idea of whoopee, I could accept the situation with grace (for how are our young musicians to get experience in performing in public unless some of us are willing to play audience?) if it were not for one thing.

That thing, or things, is chairs. The average teacher has not a concert hall in connection with his studio, and unless his recital assumes more than average proportions, he does not wish to, or perhaps cannot, go to the expense of engaging one. The average studio contains about two piano stools, one settee, and two, or possibly three, chairs of the Louis 14th Street period.

If there are, say, fifteen pupils on the program, each pupil must be allowed to invite his, or her, two parents, or failing a parent, a brother, or sister. In the case of girls, there may be boy-friends to be invited, but boys are not apt to invite their sweethearts to hear them play at pupils' recitals, if I remember correctly. Then there must be some extra seats for odd guests: friends of the teacher, or the parents of possible future pupils, etc. In other words, a studio with roughly five-and-a-half seats must suddenly accommodate some fifty people.

To solve this problem the teacher sallies forth, or, more probably, sits down at the telephone and calls up some man who makes a business of furnishing small folding chairs for concerts, lectures, funerals, and other occasions at which numerous persons must be quickly provided with something to stand between them and the floor.

You know the sort of chair we refer to: small, and rectangular, the seat and back contrived from a few pieces of pine board, upholstered with a coat of varnish. And hard, ye gods!

I have talked with many others who agree with me that sensibility to music decreases in direct ratio to the time spent on one of these infernal contraptions; after an hour, or even less, the most rapturously beautiful music in the world loses its effect, and the combined efforts of Paderewski, Kreisler, and Casals, would leave me cold. And when my aesthetic temperature has dropped to zero, the mercury of wrath rises against the cursed inventor, manufacturer, and purveyor, of these chairs, and, inevitably, also against the teacher who rewarded my interest in his pupils in this unfeeling and barbarous fashion.

Would that the spirit of old Phalaris might be reincarnated in the person of some ruler of today. Phalaris, if you remember your history, was the Tyrant of Agriguntum. A brass-founder of Athens invented for this ruler a brazen bull in which special offenders against the government were to be shut up and roasted to death. Phalaris accepted the invention, and ordered that the first victim should be its inventor.

If only such sublime justice could overtake the inventor of these torture-chairs. Or failing that, an immense bonfire of all the little varnished wooden chairs in the country would be a vastly cheering spectacle. I am even vindictive enough to take pleasure in imagining a corner in Hades where all the people who have forced me to spend hours on these folding

chairs are compelled to sit on little, hard chairs - possibly hot ones - the sitters being kept in position by little devils who have printed on their pitch-forks the names: Sonata, Theme and Variations, Operatic Aria, and so on.

The most charitable view to take is that the people who issue invitations to musicales and supply nothing but these chairs have never, themselves, sat down on them and so have no idea of the punishment they are inflicting. But when it comes to the people who give pupils' recitals with wooden chairs and do not even offer any reviving refreshments afterwards - well it's difficult to make sufficient allowance for two such misdeeds on one day.

Numerous experiments in symphonic jazz, or in the use of jazz material in symphonic music, whichever way you prefer to put it, have been heard in the last few years. I listen to all that comes my way with real interest; not that I believe strongly one way or the other that jazz can or cannot be developed into an American style of classical music, but because I like jazz - that is, musical jazz. I would just as soon hear it in Symphony Hall as anywhere else, and I see no reason why a composer should not make symphonic use of this "music of the people", just as he makes use of the folk songs and popular airs of foreign countries.

But, so far, it seems to me that most, though not all, of the composers who have tried to put jazz through a musical Ph.D., have fallen victims to certain musical conventions, which are apparently as arbitrary as they are foolish. The main convention that wrecks so many of these pieces is the one decreeing that a straight-away melody of sixteen or thirty-two measures is permissible and proper in a popular song, but vulgar in a symphonic work. A symphonic work must therefore not have any extended melodies. (That is, any modern symphonic work. Of course in the case of Mozart, Haydn, or Schubert, it is all right; this presumably because they are dead and so not subject to modern rules!) In place of an extended melody, which is vulgar because even a popular composer might be able to write a good one, the symphonic composer feels it necessary to use only short themes, or fragments of melodies, which must then be developed or treated in as great a variety of ways as the ingenuity of his writer can compass.

Now, one of the charms of the best jazz is intriguing melody combined with piquant rhythm. The rhythmic twists give characteristic jazz effects, but the melody holds them together. The rhythmic effects without any melodic continuity become disjointed and tiresome. And it is here that the symphonic jazz composer, in our opinion, falls down. Despising, or fearing, to use an extended melody, he picks out little scraps of themes and depends for his jazz effect almost entirely on fancy rhythmic stunts and the instrumental colors of saxes and muted brass.

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NORMAN LEIGH

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PIANO

p

f accel.

mf a tempo

f

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25

MELODY

Musical score for piano accompaniment on page 26. The score is in G major and 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. The first system starts with a dynamic marking of *mf*. The second system continues the accompaniment. The third system features a first and second ending bracket. The fourth system begins with a dynamic marking of *f*. The fifth system continues with a dynamic marking of *ff*. The sixth system concludes with a dynamic marking of *ff*.

MELODY

26

Continued on page 39

Kiss of Spring

Words by
 PHIL STAATS
 Composer of
 "Some Day When Dreams Come True"

Music by
 WALTER ROLFE

Andante Moderato

VOICE

Musical score for the first system of page 27. It includes a voice staff and a piano accompaniment staff. The piano part starts with a dynamic marking of *f*. The tempo is marked "Andante Moderato".

I won - der if you
 I've thought of you so

Musical score for the second system of page 27. The piano part includes dynamic markings of *accel.*, *rall.*, and *p a tempo*.

ev - er knew, Dear heart how much I cared for you? I
 man - y times, So far a - way in for - eign climes, And

Musical score for the third system of page 27, including the final line of lyrics.

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MELODY

27

won - der dear if you had known Would
 won - dered if you'd come a - gain, Or

you have left me here a - lone? The snow is gone, the
 if my love was all in vain. Through sum - mer's glow, and

grass is green, The flow'rs are bud - ding still un - seen; And
 win - ter's storm, I've kept the love - light bright and warm, To

MELODY

Continued on page 37

Dream Thoughts

Waltz

W^m ARNOLD

INTRO
 Andante

PIANO *p*

f *dim.*

Tempo di Valse

WALTZ *p*

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MELODY

MELODY

MELODY

Musical score for page 32, featuring piano accompaniment. The score consists of eight systems of music, each with a treble and bass clef. The key signature is three flats (B-flat major or D-flat minor). The time signature is 3/4. The first system starts with a fortissimo (*ff*) dynamic. The second system has a fortissimo (*f*) dynamic. The third system has a fortissimo (*f*) dynamic. The fourth system has a fortissimo (*f*) dynamic. The fifth system has a fortissimo (*f*) dynamic. The sixth system has a fortissimo (*f*) dynamic. The seventh system has a fortissimo (*f*) dynamic. The eighth system has a fortissimo (*ff*) dynamic. The score ends with a double bar line and a repeat sign.

MELODY

32

Musical score for page 33, including a CODA section and piano accompaniment. The score consists of eight systems of music, each with a treble and bass clef. The key signature is three flats (B-flat major or D-flat minor). The time signature is 3/4. The first system is labeled "CODA" and starts with a piano (*p*) dynamic. The second system has a fortissimo (*f*) dynamic. The third system has a piano (*p*) dynamic. The fourth system has a piano (*p*) dynamic. The fifth system has a piano (*p*) dynamic. The sixth system has a piano (*p*) dynamic. The seventh system has a fortissimo (*f*) dynamic. The eighth system has a piano (*p*) dynamic. The score ends with a double bar line and a repeat sign.

33

MELODY

f
rall. *f a tempo*
cresc. *poco a poco* *ff* *p*
ff

MELODY

34

Memories of Home

REVERIE

ELIZABETH STRONG

Moderato

PIANO

p
f
p

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35

MELODY

MELODY

36

mem-ries of the past that cling Are brought back with the Kiss of Spring.
 guide you back a - cross the sea, Sweet-heart to home, and love, and me.

f rall.

CHORUS

Tempo di Valse

Now the win - - ter's gone, ——— And the
 skies are blue, ——— 'Neath the old
 oak tree ——— Here I dream of

you; I'll a - wait your word,

And the joy 'twill bring When you

come back dear, With the KISS

OF SPRING. Now the SPRING.

MELODY 38

MELODY 39

MELODY

40

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The result is something sophisticated, perhaps, and certainly too intricate to be in danger of vulgar popularity, but distinctly less enjoyable than the real jazz, or "syncopated music," if you prefer the term, as heard in our best musical shows and as played by our best dance orchestras.

Jazz not only has pep, and all that sort of thing; the best of it has real charm—and it is this charm that is usually sadly lacking in the jazz of our ambitious high-brows.

Two examples of this have been heard in Symphony Hall this season: Grünberg's *Jazz Suite* was the first. Unfortunately I was unable to hear it, but from all accounts it belonged in the category just described. The next was Samuel Gardner's *Broadway*. Mr. Gardner furnished a very scant "program" for his work, so I may be doing him injustice, but my impression was that he was attempting to use jazz material symphonically. At all events, he used three saxes, five trumpets, and a banjo, along with the usual full orchestra. Moreover, if "Broadway" doesn't lead you to expect something in the way of jazz, what would?

Of course, this thoroughfare might be treated from different aspects. It might be taken as the one street in the country that typifies gaiety, whoopee, the butter-and-egg-man on a lark, speed, excitement, bright lights, and easy money. On the other hand, a person more philosophically inclined might look at Broadway and see beneath the lights and glitter, sordidness and commercialism—hard-boiled showmen concocting entertainments, both eyes on the box office, with the sole purpose of enticing money from the dull, the credulous, the easily amused, and the fools soon parted from their money. Speed, size, brilliance, and solid brass!

In the second case, the composer would hardly write music to charm the senses;

he would write something brilliant, but rather sinister. Mr. Gardner's music suggested this aspect of Broadway to us much more than the cheerful ideas that are more often, even if incorrectly, associated with the famous street.

However, for a work based on what may be called our native idiom, but refining it for symphonic purposes without losing its character, my first choice is still John Alden Carpenter's *Skyscrapers*, written before many of the much advertised pieces, yet far excelling them all in genuine inspiration. This music expresses the verve and *elan* of our swift mechanical age combined with the romance and sentiment that are still part of American character, in spite of the pessimists who would have us all a close approach to robots. Carpenter's jazz is full of fascination and charm, and who can miss the romantic appeal of his "blues" section? Throughout, one receives the impression of inspiration, in contrast to the effect of conscious manufacture so often rather evident in works written to demonstrate something or other. Why is it not heard more often?

The Symphonie Française, an orchestra composed of twenty-five members of the Boston Symphony (according to the announcement, all of them former prize winners of the Paris Conservatoire), conducted by Abdon Laus, gave its first concert on the evening of April 30th in John Hancock Hall.

The hall was well filled, partly perhaps by friends and well-wishers of the players, and partly by those attracted by the several novel features of the concert. For example: It was the first concert of a new orchestral group; it was a predominantly French organization in contrast to the more cosmopolitan membership of other orchestras heretofore; the program contained several composers new to Boston audiences, four pieces being given "first performances" here; and, finally, the affair took place in a new and attractive hall, which, so far, has been very little used for concerts.

Before the regular program, the orchestra played the slow movement of Saint-Saëns's organ concerto as tribute to Georges Longy, the great oboist of the Boston Symphony, whose death, in France, was recently announced.

The novelties on the program were by Suzanne Smetz, Gaubert, Paul Allen (an American composer, who was in the audience), and Lili Boulanger. Debussy's *La Boite à Joujoux*, in orchestral version, was comparatively unfamiliar even if not, technically speaking, a novelty, as was also *La Princesse Janne*, a surviving excerpt from an unsuccessful one-act opera of Saint-Saëns. The program closed with the too seldom heard and always delightful *Norwegian Rhapsody*, by Lalo.

I have not heard what the plans of the *Symphonie Française* are, but I hope they include other concerts next season.

The twenty-first annual competition for the prize of a Mason and Hamlin grand piano was held last month at the New England Conservatory. The judges, Serge Koussevitzky, Ernest Schelling, and Heinrich Gebhard, decided in favor of Eleanor Packard, of West Somerville, Mass.

The contestants, seniors or post-graduate students at the Conservatory, were: Lois Luther, Brazil, Ind.; Esther Miller, Revere, Mass.; Clayton A. Williams, St. Louis, Mo.; Willa Semple, Boston, Mass.; Albert Vincent, Denver, Colo.; and Eleanor Packard. Each competitor played prescribed pieces from Bach and Beethoven, and one work of personal choice. Miss Packard's personal selection was MacDowell's *Keltic Sonata*.

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It is gratifying to recall at this time that in other great contests held in recent years, in which soloists competed for honors, the winning artist played a B & D Silver Bell Banjo.

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The Violin Bow

By EDWIN A. SABIN

IF a hundred violin players could be questioned as to their appreciation of the finer qualities of the violin bow, we wonder how many would answer suitably—showing that they understood the artistic possibilities of this familiar tone-producer. Or would a fairer test be to invite each one of the hundred average players to draw a few tones from his violin, explaining the process? It is possible in such case that the player who drew the best tone would be the least satisfactory in explaining how he did it. However, our present object is to present some of the known, explainable, and, to the player, helpful qualities of the violin bow, and also certain historical facts about its transformation from something closely resembling that bow of which William Tell was an able exponent, to the perfect model for musical purposes, conceived and dedicated to the violin world by François Tourte.

It would seem unnecessary to say that to understand a good bow one should know in the first place what should be expected of it. Yet it is worth while, in view of much misapprehension, and a not uncommon lack of any thought whatsoever in the matter, to consider the best and most promising function of the violin bow. We say "most promising", because without the artist's feeling and understanding of the bow, you will arrive at some indefinite point in your playing, and there you will stick. You may study much new music, but unless you knowingly or instinctively acquire a feeling for the finer function of the bow, your playing will not improve, even if you worry your way through all violin literature.

Knowledge of Bow Too Often Lacking

There are many people whose intelligence in general lines cannot be doubted, yet who, to the musician, are strangely dense in comprehending an artistic point like the finer function of the bow. The usual opinion among them would be that the bow drawn at right angles across the strings vibrates them, causing them to give forth sounds, and that is all there is about it, according to their understanding. They will admit that some violinists draw forth more pleasing sounds than others, but even if the reasons for this are clearly explained, there will be only a vague understanding, if any, of the technicalities involved. This is not surprising when we reflect that many violin players go through life without understanding the bow they have used almost exclusively.

The whole future of the violinist, his musicianship, his technique, and his prosperity (if he is a professional violinist), is very closely connected with his understanding of the bow. It may seem strange to him who likes violin playing, and to many who play only in their own way even if they have had lessons, that the very first exercise in the first lesson is the one that advanced players find most serviceable for continued progress. He may only awaken to this fact after years of unskillful practice. He realizes that, with a desire to play better, something must be done—something different from the way he has always played. He reasons well when he concludes that the excellent violinists he occasionally hears do something different, and he decides, if possible, to find out what it is. He thinks he may pick up a point or two here and there without actually taking lessons and thus exposing his greatly conscious deficiencies to some brutal teacher. But the call of the violin is too strong! He thinks deeply and more to the point, and brings to the surface a mighty resolve that has been simmering for years somewhere in the subconscious. His resolve is exhilarating—he damns the expense involved, and without further beating about the bush he makes up his mind that he will take lessons of the best, even if the most brutal teacher available.

This was quite nearly the case of an acquaintance of mine who called to confide in me and, disregarding the fact that he knew I made some pretensions as a violin teacher, asked me whom I could recommend "to set him on the right road". This thing has happened to me several times during many years' experience, and I have formerly said very decidedly, "I recommend myself. I know nothing of other people's teaching."

But with Mr. Meyer I felt differently. If I gave him this answer, he might take me at my word, and I did not like the idea of personally setting him on the right road—it would be too much like making myself responsible for the equilibrium of a man who had imbibed not wisely but too much, and who insisted on an arm-in-arm promenade. So I was glad to speak in the highest terms of my old friend Henry Elon, who had lately returned from a three years' stay in France and Germany, and wished to recoup financially. Mr. Meyer was typical of the unsuccessful violin student outlined above, and he did not fail to say that he damned the expense of lessons.

So, after he had left, I phoned Elon, told him to take note of the eager and reckless frame of mind of a prospective pupil who would soon call on him, and advised him to act accordingly. I added that "no matter how much you charge Mr. Meyer you will earn your fee", showing, I hope, that I am not wholly lacking in professional sentiment.

Afterwards, Elon told me about the first lesson. He said, "I heard Mr. Meyer play through that dear old *Scène de Ballet* of De Beriot's from beginning to end, in the hope that he would somewhere show that at an earlier period, perhaps, he might have played better, but he finished, and I had to tell him what I believe to be the truth. I said, 'Mr. Meyer, I hope you will not be in the least discouraged by what I must tell you, but from the first to the last note of this De Beriot piece you have not made one single skillful stroke of the bow, mainly because you do not understand the bow'. Furthermore, in order to complete my diagnosis of his playing I said, 'Mr. Meyer, I do not believe you have ever made a single skillful stroke of the bow in all your life—if you had, you would have naturally made many others; you would not have worked so hard; you might, by playing things suited to your skill, have avoided the complete disorder in which I find your playing at the present time. To know this', I told him, 'is not discouraging, it is hopeful—I will help you.' I said, 'Get De Beriot off the music stand—yes, get the stand out of the way also. We will clear for action. Let me see how you hold the bow'. He showed me. 'I assure you, Mr. Meyer', said I, 'that the best bow Tourte ever made would not be worth fifteen cents for good violin playing clutched the way you are clutching that stick—that frog. You must learn that a good violin bow is made by an artist workman who knows that its value lies in its being instantly and easily responsive to the touch of an artist performer. The grip that you have on your bow would not be right even for a baseball bat. We know nowadays, Mr. Meyer, that gripping anything means contraction, and contraction means obstruction of free movement. Now you must have free unrestrained movement in great variety in violin playing. You have not been led to become a good student of the violin. In the first place no inkling of comprehension of the violin bow has been accorded you. I have no doubt that with your evident interest and willingness to work, under right conditions you would now be an excellent violin player. As it is, if you will pardon a little humor, I will say that in Germany a good teacher might pleasantly sum you up—regarding your violin playing, of course—by calling you a *Stief-Meyer* (Stiff-Meyer).'

"Mr. Meyer had listened intently to my harangue up to this moment—perhaps I had been a little severe. I saw his face suddenly take on a peculiar expression—*Mein Gott*, I thought, is he going to burst into tears? Happily he did not—he only broke the ice, as you say, by treating me to a hearty laugh in which I joined. "He had had practically nothing of what a modern violinist calls 'fine technical work.' He was surprised to know that the bow requires such almost exclusive attention, and after we got to work I was able to keep him interested for an hour in the true function of the bow—using only the open string."

This is just one instance of a man who had always practised badly because he did not understand the bow and had little natural aptitude for playing. He should have had careful, intelligent teaching, and much of it, until his playing had become rightly established.

Evolution of the Bow

A short quotation from Paul Steoving's *Story of the Violin*, from the Walter Schott Publishing Co., Ltd., London, Charles Scribner Sons, New York, on the "Evolution of the Bow," will, I am sure, be acceptable here. "The bow, made of bamboo, is retained in India to this day more or less in its rudimentary state—i. e., the hair is clumsily fastened at both ends, and the tension permanent. An improvement came with the Arabs, who, at sometime or other, gave their bow a head or point where the hair is fastened, or a nut fixed in a dovetailed notch in the stick. In this form it was probably carried into Spain in the eighth century. After various modifications in the course of the Middle Ages, when we find bows depicted either long or short, very much or less curved according to the use to which they were put, the stick began, in the sixteenth century, to assume more and more the familiar shape. It appears sometimes round, at others pentagonal, or becoming smaller towards the top end. In the seventeenth century, with the bow used by Corelli, Vivaldi, and their contemporaries, the

various degrees of tension . . . were attained by a contrivance called *crémaillère*. It was a band of metal divided into notches; a movable loop of iron or brass wire attached to the nut that served to catch the nut to one of these notches. Tartini's bow, it will be seen, was longer, and thus rendered more flexible and more serviceable for producing the great variety of bowings and dynamic shades of expression that the master introduced in his music.

"But only at the end of the eighteenth century with François Tourte (born in Paris, 1747) the bow received its last, and since then unimproved shape. It is significant that Viotti was the first to use this new bow, and one naturally asks whether he had anything to do in its creation. Perhaps he assisted the ingenious bowmaker with his advice, and experimented with him; at all events by his famous sweep of the whole bow in which the new (Tourte) bow surely had its share, he won for it immediate popularity.

The Tourte bows are still the finest in existence, and one marvels at the unflinching instinct or insight of the maker, who, it is said, was wholly without education, being neither able to read nor write. To him is also due the invention of the *ferule** for regulating the tension of the hair."

J. O. M. readers may appreciate information about the Dodds—bow-makers of London. I am quoting from *British Violin Makers*, by Rev. W. Mersdith Morris, B. A. Roberts Schott, publishers, London: "Edward, the father, was born in 1705, and died at the advanced age of 105. He considerably improved the form of violin bows. John Dodd, a pupil of his father, was born in 1752; he died in Richmond workhouse. He has been called the English 'Tourte' and much of his work justifies the application of that title to him. But a great deal of his work, it must be admitted, is not for a moment to be classed with the work of the great François Tourte. Had he lived a more virtuous life he probably would have made bows of more uniform excellence. Many of his bows were made in haste, and sold for a few shillings to replenish an empty larder, and to quench a great thirst. . . . His method of cutting his bows was primitive, and it has not been adopted by any great 'bow-maker' since his time. He cut the bow in a curve out of a block, thus dispensing with the usual plan of cutting it straight and bending by heat. . . . There are hundreds of mongrel 'Dodds' about, some with genuine heels, others with genuine heads, and not a few patched up in divers ways. The owner of a genuine Dodd bow of anything like full length, made in his best style, and in good preservation, has a treasure he can well be proud of."

Just a word about the Tubbs bows. "William Tubbs was born in 1814, and died in 1878. His father, Thomas Tubbs, was a bow-maker. William's bows were said to be very good. He made many bows, principally for the dealers. His son, James, was born in Rupert Court, March 25, 1835. His name has been a household word among artists and bow collectors for a generation or more, and Tubbs has long won for himself the title of 'The Modern British Tourte.'"

Mr. Morris reports a call on Mr. Tubbs in 1919. "Mr. Tubbs was in his eighty-fifth year, and was almost as active and as keen as he was twenty-five years ago when I first made his acquaintance. . . . Up to about six or seven years ago, Mr. Tubbs made at the rate of seven to ten new bows a month. He must therefore have made altogether between four and five thousand bows of one sort and another."

Rev. Morris has much of interest to say about James Tubbs, whom he calls a character. His book on British violin makers is well worth owning. Other bow-makers, whose work nearly if not quite equals that of Tourte or Tubbs, and who are justly celebrated, may be presented later on.

*By this term, Mr. Steoving indicates the screw to the threaded eyelet in the frog of the bow, although his usage of the word is unfamiliar to the writer and to those violinists with whom he has consulted on the matter. — E. A. S.

New Bedford—Recently the High School Orchestra, under Clarence W. Arey, gave its annual concert at the High School Auditorium, with Anton Witek and Alma Rosengren-Witek as guest-soloists, and Mercedes Pitta, as guest-accompanist. On the last, and unprogrammed number, as a surprise feature, Mr. and Mrs. Witek sat in with the violin section of the young orchestra; an interesting experience for these boys and girls that they will no doubt carry in their memories for years to come. Mr. Arey, in addition to drilling and conducting the senior orchestra in the New Bedford High, acts in the same capacity for the New Bedford School Band and the Fairhaven Community Orchestra. Kenneth C. Park is in charge of the junior orchestra in New Bedford.



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New York Notes

By ALANSON WELLER

AS we write these notes, the season of 1929-30 is just about closing. Both the Metropolitan Opera and the Philharmonic Orchestra, New York's two chief sources of music during the winter months, are on tour. The former organization visits a number of other American cities; the latter has left for its European tour with a series of artistic and tactfully arranged programs, including among other items important works of composers of the countries visited. Strauss is on the German program, Debussy on the French, Smetana on the one for Prague, and so on. The last named composer's seldom heard and enchanting *Vltava* was on the closing New York programs. This has been an interesting season for the Philharmonic, each of its three conductors having contributed something worth while. The opera season has also had much of interest, including revivals of *Fidelio*, *Louise*, *Luisa Miller*, *The Girl of the Golden West*, and some novelties. The old stand-bys have been somewhat neglected however; *Faust* had but three performances, *Norma* two, *L'Africaine*, one, and *Lucia*, none at all.

When Paul Whiteman's picture, *The King of Jazz*, was shown at the Roxy, that genial and rotund bandman appeared in person with his orchestra. George Gershwin played his own *Concerto in F*.

Two musical films are now in production and will soon reach us. Grace Moore is making *Jenny Lind*, in which she will sing a number of the Swedish Nightingale's famous arias, and Fortune Gallo, impresario of the Gallo Opera Company, is completing a screen version of *Pagliacci*. This opera has been the basis of so many screen "Laugh Clown Laugh" pictures that it seems only fair for the original to find a place in the movies.

Mayhew L. Lake and Edwin Franko Goldman are collaborating on the composition of a comic opera, the name of which is as yet unknown.

To entertain the crowds that seem to be always waiting in the lobby of the Brooklyn Paramount, instrumental recitals have been arranged for practically all day and evening. A pianist, a violinist, and an accordionist, alternate in keeping the waiting throngs in as good humor as possible under the circumstances.

So many readers of this magazine have had their employment status changed by the present situation holding in the music world that a word or two on the activities of a typical group of these may be of interest to the others. The particular ones studied included organists and orchestra men, some of whom had occupied excellent positions before the "sound" invasion. The names of most of them have appeared in this column on more than one occasion.

Four of the most prominent of the orchestra men are in synchronizing work, the radio has claimed four others, seven of the organists have church and lodge positions, and one is doing concert organ-work in an art gallery. Three of the women are married, and their troubles are over(?). One has met with considerable success in cuing records for recording as sound accompaniment to silent films, three are handling non-sink machines, one is teaching, composing, and doing some radio work. One has become proficient on the piano-accordion. (This, by the way, is a large and remunerative field, especially for those with piano or organ experience, for the reason that dance and radio orchestras are using the instrument more and more, and it is also in demand for vaudeville and entertainment work.)

Other professions and businesses have been found to have places for these musicians. One is a physical training instructor in a Y. M. C. A., three are selling insurance, one deals in surety bonds, one in real estate and heating equipment, and one is preparing to become a high school art teacher. Doubtless many more are engaged in still other professions. The point is, that hard though it may be for a musician of ability to lose the kind of work he loves, there are fields in other lines. Having been unemployed at various times myself, we know the feeling, but although, in every line at present, jobs are none too numerous, there is work to be had, however strange and un congenial it may seem at first glance. Many musicians who have entered on new types of endeavor have been agreeably surprised to find themselves enjoying work that they had previously thought impossible. It is only a question of adjustment.

Incidentally, there are still many uncrowded spots in the musical sphere. All over the country, Y. M. C. A.s and other fraternal organizations are organizing bands, orchestras, and plectrum and glee clubs, and the same is being done in many industrial and commercial organizations; a huge field for musicians capable of handling it. Public school music has scarcely been tapped as yet. There are thousands of people throughout the country,

in whom an interest in music has been aroused through the radio and, in many cases, through sound-pictures, who are only too anxious to learn an instrument of some sort. It only remains for the musician to find these unexplored fields and work them to the limit. Hard? Yes, but worth it.

Far be it from this humble scribe who is not himself a performer-musician, and whose active interest in music as a profession is negligible, to attempt to put a Pollyanna face on the present situation. All I maintain is that there is a large field in the school, the church, and the fraternal and industrial organizations, for the well-trained, thoroughly competent musician, and a country-wide opportunity to raise the standard of amateur and professional music through these mediums, and that the intelligent musician can also earn a good living in other fields if he will but find the right one. Music is not a narrowing, vision-destroying job, but a profession, mentally stimulating, and, if anything, serving to equip in a cultural sense those who practise it for other fields of life.

Have You Had Your Tercentenary

Continued from page 11

music-conscious, and it will make them ambitious to play a little themselves. That is the law and the profit, and may it eventually line your pocket.

In the meantime, and because I always like to be impartial and argue on both sides, one is not to assume that Boston is barren of its own music. The Boston Symphony was never at higher flood than with its present fame under Dr. Koussevitzky, but it is not necessary to stop there. The Handel and Haydn Society (as it is now called), under Thompson Stone, and the Cecilia Society, under Arthur Fiedler, present excellent choral programs. The latter gentleman is just coming into his own, in part through his splendid initiative in having organized the so-called Esplanade concerts, which correspond somewhat to New York's Stadium concerts, though of rather more popular vein. One expects, too, that under his leadership the so-called *Pops* concerts in Symphony Hall will regain their old popularity. The New England Conservatory Orchestra and the Boston Civic Symphony provide excellent opportunity for student orchestral experience, and despite the failure of several operatic ventures in the last season, there is still reason to believe that eventually a successful opera company will be formed. The People's Symphony Orchestra still operates valiantly to supply symphonic music at popular prices.

This article could not be complete (for me, I mean) without a reference to Leyland Whipple's remark in the March issue of this magazine, in which, speaking of our association together in the A. E. F., he says, "Ask del Castillo if he remembers anything about Bordeaux after the Armistice." Now what I want to know is, is that a dirty crack or is it a dirty crack?

Fredonia, N. Y.—The fifth annual Western N. Y. Music Festival, April 29-May 2. Non-competitive music meet for school pupils were held with the following classifications: Class A—high schools having 500 pupils; Class B—having 150-500 pupils; and Class C—having less than 150 pupils. Events were open to all pupils of high schools and teachers training institutions. By arrangement with the Committee on Instrumental Affairs of the Music Supervisors National Conference, sections of both the State Band and Orchestra Contests were held at the same time as the Festival. This was incidental to the regular program and optional for all organizations. Among the evening events, held at the Normal Auditorium, were a recital by the N. Y. Opera Ensemble, with Ethel Fox, soprano, and Allan Jones, tenor, in scenes from *Faust* and *Manon*; a recital by Gina Pinna, prima donna soprano; a concert by the combined musical clubs, Howard Clarke Davis, director; Otilie Czerny Davis and Lloyd Bremer, accompanists; a performance of *The Creation*, by the Festival Chorus of 250 voices, Howard Clarke Davis, conductor, assisted by Otilie Czerny Davis, pianist, Edith Sprague, organist, Grace Pollack, soprano, Sydney Carlson, tenor, Charles Metcalfe, bass, and twenty men from the Buffalo Symphony Orchestra; and a concert by the Normal School Symphony Orchestra, Harry A. King, director, and Ernest Ahern, clarinetist.

Ohio—The organization of the Bellefontaine Civic Orchestra was recently effected when thirty-four men and women, meeting for rehearsal, chose G. L. Fenn as president, Donovan Williams as conductor and librarian, and Herman Hadley as treasurer. The purpose of the organization is to aid in the betterment of community music and to give citizens an opportunity of hearing the best in classical music. Members and officers serve without pay, giving ten cents weekly at each rehearsal to defray library expenses.

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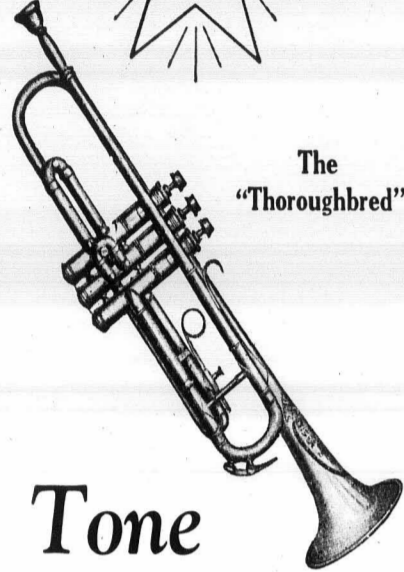
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Clarinet Technic
By RUDOLPH TOLL
Clarinet Virtuoso and Teacher

A Case of Short Fingers

1. I was greatly interested in the letter from R. S. L., Montpelier, Vt., in a recent issue of the JACOBS ORCHESTRA MONTHLY, concerning the first finger interfering with one of the keys on the upper joint of the clarinet. I, myself, am having difficulty because my fingers and arms are short, and have thought many times of filing the key. Do you not think if the 6th key were filed more at right angles to the instrument, like some of the keys on the saxophone, that this would be an improvement? I have tried turning the lower joint a little to the right, but it made very little difference. I should like to hear from other players with short fingers.

2. What is the cause of a clarinet squeaking? I think perhaps it is just a habit one gets into; for, when I first undertook to play the clarinet I was pretty bad, and it seems hard to break a bad habit. Any information you can give me on this point will be welcome.

—C. H. J., Portland, Oregon.

1. There is no reason why you should not file, bend, shorten, lengthen, or do anything to fit the keys to your particular needs. I did a little filing on my own clarinets because my fingers are long and I preferred certain keys a little shorter.

2. Generally speaking, a squeak is caused by the player because of incorrect tonguing. The much discussed "mid-tonguing", in other words, tonguing under the reed, is the cause of squeaks and queer sounding high-tones. However, there are other causes for squeaks, such as a leakage in the pads, imperfect lay on the mouthpiece, or a poor reed. There is no excuse for continuing a bad habit. If you are at all anxious to improve yourself, you should get in touch with an authority on clarinet and get the correct instruction. Do not go to someone who merely plays better than you do, and only tells you not to finger it that way or play it that way—he must know, and he should explain, the important part that the throat, chest, jaw, and tongue, play in the study of the clarinet. The reason for so many poor- or bad-sounding clarinets is because these last mentioned factors are not understood by the great majority of so-called teachers.

Turns and Tonguing

1. In Carl Fischer's edition of Beethoven's "Adagio from Tercet, Op. 87", what notes should be played in this turn, and how should the slip under it be played? Example enclosed.

2. At what metronome mark should one be able to tongue the major and minor scales and arpeggios in all keys written in sixteenth notes in order to be a proficient clarinetist?

—H. E. H., Alamosa, Colo.



1. Example 2 shows clearly the notes to be played in the turn. The time required to play the turn must be taken from the half-note D, as shown in example 3. The *sfz* is an abbreviation for *sfzando-piano*; meaning that the note should be emphasized and instantly subdued to piano (soft).

2. To be able to tongue fast is the ambition of every wind-instrument player, especially the clarinetist. There are many very fine players who have not this ability. One must resort to various means, such as slurring two and tonguing two notes; if playing triplets, slur three and tongue three, etc. I will venture to say that every clarinetist, even the most renowned, must resort to these measures more or less. It is not possible to show the endurance in staccato playing on the clarinet that is

shown on the violin. When I was a student, I remember keeping with the metronome up to 164 in sixteenth notes. Do not become discouraged if you cannot tongue every note as written in some parts. You will do well if you can play every note even by slurring two or three occasionally.

In the Baermann Clarinet Method you will find studies covering these different styles of articulation, for example:



Ex. 1. In case the speed is too fast, you may have to slur the first two notes of each group; or, slur the first four notes and tongue four. As a last resort, you may have to slur the whole passage! The same tactics may be applied to examples 2, 3, and 4.

Drum Questions Answered

By GEORGE L. STONE
Head of the Stone Drum School

A Question of Tension

Can you tell me how to take care of drum heads, and also how to tension them in order to get best results?

—G. G. S., Columbus, Ohio

You are either thirsting for information, which is laudable, or it is possible that you have recently broken a drum head, which is most unfortunate. In either event, I hope the following hints on how to properly tension and take care of drum heads will prove useful:

Improper tensioning will spoil the playing qualities of the best drum made. Without a doubt, there are more drums that have proved unsatisfactory to their owners on account of the heads being either improperly or insufficiently tensioned than from all other reasons put together. Sooner or later, improper tension is almost sure to lead to a broken head in the drum. On the other hand, drum heads properly tensioned will withstand an almost unbelievable strain. I have personal recollection of a young man who placed a snare drum on the floor, up against the wall, and kicked one of the heads just to see what kind of a noise the head would make when it broke. Unfortunately for him, the head did not break, but the young man was laid up for months with a dislocated ankle.

A snare-drum head will give best results in tone and playing qualities if an even strain is placed on each point of the head, i. e., if each rod is tightened as much as the others—no more, no less. With one rod tightened more than the others, the head, normally at a terrific strain, needs but a sudden rise in temperature, or a good solid blow of the drum stick at this point, for it to split. Heads are very susceptible to weather changes; in damp weather they slacken, and in a warm, dry atmosphere they tighten until, if not loosened in time, they reach and pass the breaking point.

It is impossible to strain heads as much in damp weather as when the weather is dry. However, this is a matter for the drummer to experiment with until he has found to his own satisfaction just when and how much to tighten or loosen his drum heads. After using the drum, it should be packed in its bag and left in a room or closet where the temperature will not be extremely high. If this can be done it will be unnecessary to loosen the heads, but if left in a warm room or closet, it is advisable to loosen them by two or three turns of the rods.

In making a drum, care is, or should be taken in the

beveling of the shell edges, so that these will not be sharp and cut the heads. Yet even with a shell that has been correctly bevelled, particles of dust and dirt are apt to work in under the flesh hoop, and lodge in a position where in time they will cut the head, which is constantly moving over the edge of the shell.

In playing a drum, care should be taken that the sticks are not held at too high an angle. Hold the sticks as low as possible, just clearing the counter hoop. A stick held at a high angle will go through the head as if it were paper. This is one of the reasons why so many heads break on parade work; for the knee of the marching drummer is apt to turn the drum up at a little too much of an angle, thus making it an easy matter for the sharp point of the stick to go through the head.

Nor should the tensioning of the snares be neglected, as they also have much to do with the tone and playing qualities of a drum. This is another point that needs a certain amount of study and experimenting on the part of the drummer. Adjust the snares so that they will lay evenly on the head; then, while tapping the drum lightly in the center with a stick, slowly tighten them until a slight tubby sound is noticed. This is an indication that the snares are too tight, therefore loosen them again until the tubby tone has disappeared. They will then be at their correct tension.

Separate tensioning, whereby the heads are strained independently, is best for the orchestra drum. I will go further than this and say that it is indispensable. But for the band drum, especially when that drum is to be used on the street, the single tension is preferable. I favor thumbscrew rods with center posts for the band snare drum, there being less weight to this type of rod; also, the thumbscrew is much easier to tension than the more complicated key-rod drum. An occasional adjustment is necessary in parade work while the drummer is marching. If the sun beats down on the head too long, the head will contract until the breaking point is reached. With thumbscrew rods it is a simple matter to adjust the drum quickly before this can occur. Then again, if a few raindrops fall a quick adjustment is necessary, and this can be better done with a simple rather than complicated type of rod.

The snare head should be a trifle thinner than the batter head, and should be sufficiently loose to vibrate freely against the snares, which, in turn, vibrate against the head. The batter head should be a good solid one in order to properly rebound the sticks and transmit their concussion to the snare head.

Angle of Drum—Transposition

Will you kindly answer the following questions in the forthcoming issue of JACOBS' ORCHESTRA MONTHLY?

1. Is there any particular angle at which the snare drum should be placed to obtain best results?

2. In what key shall I play a xylophone solo when reading from the B♭ cornet part of a regular band arrangement, and what system can I follow to introduce variations into a popular number?

—W. W. G., Schenectady, N. Y.

1. The drum should be placed at the proper angle to meet the position of the sticks as normally and correctly held in the hands. Outside of this, there is no set rule regarding angles. When a parade drummer carries his drum in front of him on the sling, the drum naturally hangs at an angle. In order to play the drum as it hangs at this angle, we are obliged to hold the left stick in a different position than that of the right. If it were not for this custom developed in street work, we could play an orchestra drum on a drum stand with drum set in a horizontal position and with both right and left sticks held in the same manner. This arrangement might be considered either disastrous or advantageous, according to the individual convictions held by my readers.

2. When a xylophonist reads from the B♭ cornet part in a military band arrangement, he must transpose one whole tone lower than what he sees written. If the signature in the cornet part denotes the key of C, the xylophonist must play in the key of B♭.

The latter part of your second question, that concerning improvisation, is preferably a matter to be taken up under a good teacher. Next best, you will glean a lot of information from the George Hamilton Green publications for xylophone.

Regarding Tympani

Would you suggest the purchase of a set of tympani for a drummer who already plays drums and xylophone, but who as yet has not gone into the study of tympani? I have had several years of experience in concert and dance work and have been considering the purchase of tympani, but many friends have advised me that it is not a good investment until I have an opportunity to use them.

—R. P. S., Oakland, Cal.

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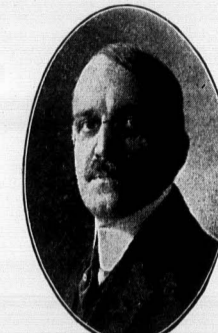
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playing, you should study tympani. The proper study of these wonderful instruments is impossible unless you own a pair. If you were contemplating the study of saxophone or trumpet you would certainly buy a saxophone or trumpet, would you not?

There are but few opportunities that the unprepared drummer may take advantage of. You would be wise to look ahead and prepare yourself for the future. There is small prospect of your being disappointed if you are properly equipped for business. You will find opportunities for using tympani, or any other instrument you may study, if you are able to do something as well or better than others, you need have no fear of lack of employment. To be sure, there are dull seasons that occur in every line of endeavor, but you must not let the occasional dull season scare you out of an effort towards self-improvement, which, if achieved, will last you for many years to come.

I have spent hours and days of valuable time (if I should total up) in trying to secure, at the last moment, drummers for emergency jobs. I was always able to find plenty of drummers, but the hard part was to find some one drummer who had the instruments: the right kind, and the right number. A lot of music business "comes in" at the last moment, and this last moment is not the time for you to be looking around for instruments.

Piano Accordion Technic

Questions Answered by
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What Bass?

In playing the bass accompaniment of fox trots, what bass-notes should be used? Is it correct in a fox trot to play a bass-note and three chords for each measure?

—C. R. H., St. Louis, Mo.

If you are able, define the chords used in the accompaniment—first mark each measure with the correct chord—and then play the single bass-notes as you find them in the selection and play the chord as marked.

I am afraid that you will not secure much pep in playing a fox trot with a bass and three-chord accompaniment. The best rule is to follow the accompaniment that the composer has indicated. If, however, you wish to improvise an accompaniment, the following methods written in accordion notation will be found satisfactory. The first method: A bass-note on the first beat, followed by a chord on the second beat, bass for the third beat and chord on the fourth beat—with a slight accent on the chord in each case. The second method: Bass and chord together on the first beat, followed by the chord alone on the second beat, and the third and fourth beats played in the same way.

Major 7th

major

These are but two of the many ways to play this type of accompaniment, but I think they will give you a little clearer idea on the subject.

What Model to Buy?

I am very much interested in the piano accordion and would like to learn to play one. However, I do not wish to invest the amount necessary to purchase a 120-bass instrument until I am sure that I have some chance of learning. Would it be possible for me to get any idea of the accordion from one of the twelve-bass models, or would you advise one of the larger models to start with?

—T. H. L., New York City

The smaller standard models contain bass sections that are really but portions of the standard 120-bass keyboard. On the twelve-bass accordion, the bass section contains the major chords of F, C, G, D, A, E, and the corresponding bass notes. All minor chords must be played with the right hand. The major chords are used as substitutes for the seventh chords. This type, while it will limit the range of keys in which you may play, will give you practice in using the bellows and in playing both hands at the same time—melody and accompaniment.

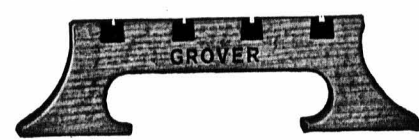
For a comparatively small increase in your investment would be possible for you to purchase an accordion having forty-eight basses, containing all the major and minor chords, and two rows of single basses. This instrument would enable you to learn the finger routine of the major, minor, and chromatic scales on the basses, which would be the same as on the 120-bass instrument, and would not limit the range of keys in which you could play. Of course, the sixty-bass accordion, which adds a row of seventh chords to the forty-eight-bass, would be better, but if you do not wish to spend that much at the beginning, I would say that the forty-eight-bass would be the better investment for you.

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Saxophone Questions Answered

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

Improvising

I have been an interested reader of your column since I started taking JACOBS' ORCHESTRA MONTHLY. Your willingness to help must be an inspiration to saxophonists, particularly beginners.

I have been playing saxophone professionally for three years. As I had played clarinet previously, I had broken a lot of ground. I am considered a good sight-reader, and produce a good smooth tone. I am greatly interested in learning to improvise a little in my dance work. I should greatly appreciate any help you could give me, or any course you could recommend. I hope to see an answer in J. O. M. shortly.

—F. M. K., Halifax, N. S., Canada.

There are several good books on improvising and hot playing. These will do much to help you on the road to this type of work, and if you will send me a stamped self-addressed envelope, I shall be pleased to give you a list. Of course, we all know the chords must be mastered first, and the rhythms well learned. Get a few good hot choruses written out by an arranger, or a good hot player, and learn them well; then try to fashion some of your own after them. At the beginning, learn from memory the chorus that you wish to fill in or improvise. Do not try to play the entire chorus hot at first, and do not attempt too many choruses at once. When you get the knack of one, the others will come easy.

In studying from the books written for this type of playing, you will find an ample supply of both examples and choruses that will enable you, with a fair amount of practice, to improvise the choruses you desire.

Best Model for Recitals

As I am a reader of JACOBS' ORCHESTRA MONTHLY, I wish to ask a few questions relative to saxophone playing. I am planning to give a recital and am undecided as to which model to use for solo purposes. Should the soprano, alto, tenor, C melody, or baritone, be used? Will you also give a list of compositions of medium difficulty for such purposes?

—J. H. K., Martinsburg, Pa.

The alto saxophone has been used most by artists for solo work, although some have used C melody, and tenor. If the recital is by your pupils, it would be interesting to have solos on all the different models that you have mentioned. Every model requires individual study as each has its little peculiarities. Just because a student can play one model is no sign that he can play them all.

The soprano demands serious study to play in tune, and it should not be used for recital work by a beginner.

You will find suitable collections of music for your program advertised from time to time in this magazine.

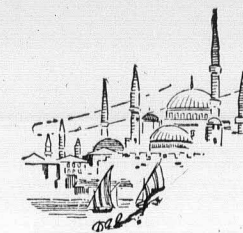
Michigan—At least 200 of the 300 limit in the 1930 enrollments for the National High School Orchestra and Band Camp at Interlochen are reported by Joseph E. Maddy, Musical Director. Michigan and Illinois are in the lead, with Ohio, Minnesota, Indiana, and Wisconsin, closely pressing.

This year the extension courses for music supervisors will be offered by Teachers College, Columbia University; the School of Music of the University of Michigan; and the Cincinnati Conservatory of Music. The instruction staff for these courses, over thirty in number, will include Vladimir Bakaleinikoff (Cincinnati Symphony Orchestra); A. A. Harding and Raymond Dvorak (University of Illinois Band); Orien E. Dalley (University of Wisconsin); Thaddeus P. Giddings (supervisor of music, Minneapolis, Minn.); J. E. Maddy; and Edith Rhett (educational director of the Detroit Symphony Orchestra). The courses offer music supervisors an opportunity to gain credits in the inspirational environment of the camp, and to associate with the eminent leaders and teachers who will be present.

An incomplete list has been furnished of the guest conductors and soloists who will appear at Interlochen. The list includes such names as: Carl Busch, Hollis Dann, Peter Dykema, John Erskine, Percy Grainger, Howard Hanson, Barre Hill, Redfern Hollingshead, Guy Maier, Earl Moore, Mozelle Bennet Sawyer, John Philip Sousa, Leo Sowerby, Edgar Stillman-Kelley, and Henri Verbruggen.

Pennsylvania—For Muhlenberg College Band, the past year has been the most successful of any in the history of the college. F. R. Gergits is bandmaster and conductor.

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Our YOUNGER SET

Has your school year been successful? Are you leaving it behind with a sense that you have benefited to the fullest possible from your opportunities? Of course you have, if you are like those of "Our Younger Set". On looking back over our members' correspondence since the start of the school year, we are most impressed with the bubbling enthusiasm, high ideals, ambitions and accomplishments they show. Now to plunge into summer activities connected with music study—and we know the accounts you send in will be just as "vibrant and vigorous". Reserve an extra pad of note-paper especially for writing to the Y. S.

Each month, gold-and-enamel pins are sent to Younger Set contributors whose letters are published. Pins for May were mailed to: Rhonda Johnson (North Carolina); Bob Hardgrave (Texas); Robert H. Wilcox, Jr. (Mass.); Ralph Taylor (Pennsylvania); Charlotte Lissner (Texas).—A. F. B.



A "Champ" Speaks

Dear Younger Set:

I have been reading about the New England High School Festival Orchestra all winter, and it was a great disappointment to me that it came on the same day as the State Rally of Girl Scout Drum & Bugle Corps, but I had an exciting time after all.

Several weeks before, another Melrose girl, Helen Harding, and I went to Winchester for the local tryout of individual drummers, and we both qualified. Saturday morning, April 26, when so many of you were at or on your way to Symphony Hall, we reported at 9:15 at the Cadet Armory. Twenty-three drummers, 24 buglers and 10 drum majors from all parts of the state were there for the individual preliminaries. Each group was assigned to different rooms. We were given numbers and entered the tests in groups of five.

The public was excluded from preliminaries and semi-finals, where we were judged not only for drumming, but also given a thorough scrutiny for posture by instructors from the Posse and Sargent schools of physical culture. You orchestra players escape this test, don't you?

Well, we waited, and hoped, and guessed, and feared, until noon when the numbers were called for the ten who achieved the semi-finals. Both Helen and I got in, and I think this speaks a lot for Helen, who has kept up her practicing, without benefit of any lessons, for over a year. Only two of the three judges at the preliminaries were in the semi-finals, and at the finals there was a complete change of judges, making five judges that the winner had to pass, thus removing any hint of favoritism. After the semis we went to lunch, but we were so afraid we'd miss something we only bolted a sandwich and ran back. Eighteen drum and bugle corps competed and they were splendid, but we could only wonder who would be the three drummers called for the finals to decide the State Champion.

After the eleventh corps, Mrs. Redfield announced an intermission for the individuals. The buglers played first, and they were fine. They got a lot of clapping and cheering. Then came the drummers. The first number called was from Lexington, then came Quincy, and then "Number 18, Melrose," and my friends pushed me out on the floor. I was pretty excited, but I got in line with the other two girls and we waited. The final judges were Simon Sternberg, of the Boston Symphony Orchestra, and Maurice Tushin, a prominent teacher. They kept us standing what seemed a long time with 2000 people looking at us, then they put us through the long roll, the 5-stroke roll, the 2/4 and 6/8 marches, and solo. Then we had to stand at attention while they talked. They must have had a hard time coming to a decision, for they made us do the marches two or three times more. Finally we were dismissed and the drum majors went on, and then the drum corps finished their drill.

Mrs. Hartt, State Commissioner of Girl Scouts, came out with three silver cups for the champions, and the hall was silent, everyone waiting to hear Mrs. Redfield call the numbers. The drum major was Frances Stuart, 17 years old, of Springfield; the bugler, Winifred Dodge, 15, from Winthrop; and then—"Number 18, Betty Brown, Melrose!" and as I got out of my seat, a girl jumped behind me and ran me all the way to the trophies. It was 5:15 and shadows were falling, so we were hustled to the sidewalk to be photographed with Mrs. Hartt for the Sunday papers, and the day was over.

I am twelve years old, in the 7th grade at the Roosevelt School, and play in our school orchestra. I have studied drumming since I was ten, with Mr. Wescott of the Metropolitan Grand Orchestra, and recently started on xylophone. I am going to work hard with the xylophone next year so I can go on to tympani when I enter high school, and hope some day to play in the New England Festival Orchestra.

BETTY BROWN, Melrose Highlands, Mass.

Oak Harbor With Us Again

Dear Younger Set:

As a result of a program of supervised music given in Oak Harbor School, under the direction of Lynn W. Thayer, Ottawa County supervisor of music, and through efforts of other interested persons, an Epworth League Orchestra has been formed in the Oak Harbor M. E. Church.

I have been taking a conducting course under Mr. Thayer, and was chosen to direct the group. Other members of the orchestra are: Virginia Deringer, Elizabeth Seeley, Thelma Fleckner, Julia Gordon, Donald Bennet, Harry William Timmerman, and Gaylord Engler. FAYE ELIZABETH TIMMERMAN, Oak Harbor, Ohio



BETTY BROWN, Melrose, Mass. State Girl Scout Champion Drummer

Dear Younger Set:

I am very interested in music. I play the violin, and have taken lessons for one year and two months.

In our school orchestra there are twelve violins and the piano. The director is a boy of my own age, which is eleven years. This is my first year in the orchestra and I think it is very nice.

I would like to become a member of your Set if I am eligible. S. RUTH SHAW, Mattapan, Mass.

Experience Is His Teacher

Dear Younger Set:

I'd like to tell you some of my ideas on the benefits of music, and also something about the Pawtucket Senior High School Band.

In 1926 I left school and went to work, but in 1928 I thought better of the matter and returned to school. Mr. Wiggin, director of the Pawtucket Senior High School Band and the Orchestra, and Joseph Jenks Jr. High School Band, was then inquiring for good musicians. I was in the graduating class of the Junior High, and through another boy I took up BB♭ bass, although I had never before touched an instrument to my lips. I didn't take any lessons either, but with encouragement received from the rest of the band, and Pawtucket's good will, I got along very well.

The same year, Joseph Jenks Jr. High Band put in its first outside appearance, at the State Contest. We won second prize for playing, and first prize for our snappy, prominent uniforms. At the same contest the Senior

High Band won first prize in Class A Bands, and is yet, I believe, sticking up for my own band, of course, the best band in New England.

In June 1929 I graduated from Joseph Jenks Jr. High School amid laurels (?), and was told to go to work. I did so until I had made my fortune (maybe) in January 1930, and begged to go back to school.

Pupils and friends: You don't know what a consolation it is, and what good you get out of it, until you leave school and then go back again. Set out into the world and realize how hard a person has to work, not only physically but mentally. A lot of boys and girls think all their parents have to do is to go to and from work and be done. But that isn't all. There are rates, taxes, bills, controversies, collectors, this and that; friends, you had better stay in school as long as possible. Not to escape all this work, but to learn how it is done. Get your education now. Nobody else can do it for you. There are things that are not to be learned in books; mix the two together and you get a vastly precious education.

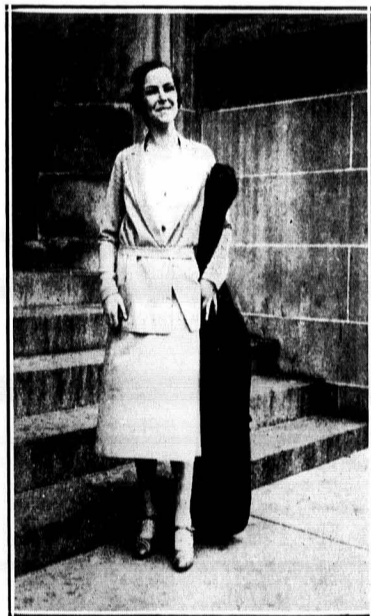
Well, to get back to the Band. As stated before, in January 1930 I went back to school as a sophomore, and in two weeks was again in music, this time the Senior High School Band.

You should know that it is through the efforts of our marvelous director and teacher (he also teaches shop mathematics and mechanical drawing), Mr. Paul Wiggin, who is famous for his good-nature and popularity, that the City of Pawtucket and its Band are put on the map.

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DOROTHY SCHLOSS, Cellist. From Providence, R. I. She played in the New England High School Festival and Providence orchestras.

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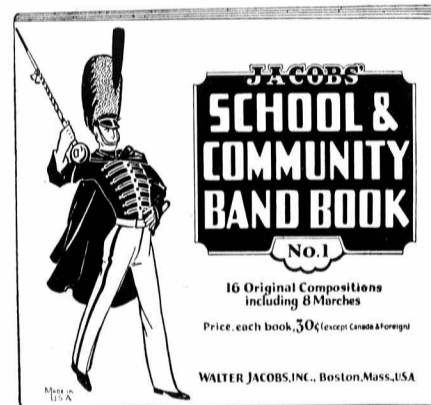


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Continued from page 9

or euphonium, an instrument of the band that has the same number of valves, and no difficulty is encountered. Of course in band compositions, the parts are usually written in flat keys, but modern trumpet virtuosity has risen to a point whereby performers can play with facility in sharp keys in spite of the so-called difficult fingering.

One of the most absurd of the conventional transpositions is the writing of parts for the trombone, baritone, and tuba, in the treble clef. The parts are transposed one or two octaves, and also raised a whole tone, so as to correspond to the parts for the trumpet. As even amateurs can read the bass clef after very little study, there is no argument for this illogical transposition. It only results in confusion and difficulties. The absurdity of having the pitch of B₃ indicated in one instance (bass clef) on the second line of the staff, and in the other (treble clef) on the first ledger line below the staff, is perfectly obvious. These parts should be written on the bass clef in actual pitch.

String-bass parts present a unique problem. The sound of the notes as produced is one octave lower than written on the staff. Many low ledger lines would be required to write the parts in actual pitch, and this would cause difficulty in reading the score. Besides, in this extremely low range, which is beyond that of the average singing voice, the ear jumps the octave with ease. Consequently, it would be inadvisable to change the parts for the string-bass.

The same is true of the piccolo in D₅, which sounds an octave and a half-tone above its notation. This instrument's range is at the extreme upper end of the musical keyboard, and if the parts were written in pitch in the treble clef, many ledger lines would be required. However, as the ear readily jumps the octave, because the range is beyond that of the singing voice, the only change to be made would be the writing of the parts one half-tone higher so as to conform to actual pitch, and the learning of the keys on the instrument one half-tone higher.

The saxophones present a difficult problem. To quote from Forsythe, "As the fingering of all the saxophones is identical, a player can with little trouble pass from one instrument to another. For this reason the saxophones will probably always remain transposing instruments with treble clef parts. . . . It would perhaps be more satisfactory to use the treble and bass clefs at discretion."

The ease in transferring from one instrument to another of the same group, when the instruments have identical fingering, presents a strong argument in favor of transposition for the saxophones. However, when it is considered that middle C is presented in nine different pitches, ranging from fourth space treble clef to first line below the bass staff, actual pitch becomes a logical and sensible aim even for this group of instruments. Such a procedure would require the use of the treble, bass, and alto clefs, and would also require a knowledge of two different fingerings, one to be used for the B₃ instruments, and the other for the E₃ instruments.

English horn parts could be easily written in actual pitch, by adding low ledger lines to the treble staff. French horn parts should be written in the alto clef, and the key signature of the composition should be added. The same is true for mellophones in E₃.

Having treated all of the instruments of transposition individually, it is apparent that if actual pitch were substituted for transposition, it would cause some changes in instrumental pedagogy. The instruments would have to be learned in pitch so as to be consistent with the notation, new clefs would require study, and players would have to play musical compositions in the actual key signature. The clarinetist and the saxophonist would be obliged to learn a fingering for B₃ instruments, and a fingering for E₃ instruments, and the oboist would have to learn a new fingering for the English horn. But new clefs and key signatures are simple matters after a little study, and even two different sets of fingerings can be mastered easily.

An innovation or suggestion of change in routine procedure such as the above should be judged critically, and all arguments, for and against, should be very carefully considered. The author invites criticism, in the hope that a system can be evolved to remedy the present unsatisfactory condition of writing for instruments. In this day of rapid progress in arts and sciences, it is necessary to suggest remedies for methods that have outlived their usefulness, in order that someone, someday, will create a method that will be more consistent, practical, and applicable, to present-day needs.

The ignorant believe that a great composer cannot commit faults; the musician knows this to be a fallacy.
—Frederic Corder.

Serioso Ma Poco Leggiermente

Continued from page 7

something that apparently does not occur to the average person. Especially to parents!

Whenever you have come across a musically talented child, how often have you not heard the question, "Well, what's she going to do with it?" If the answer is, "Oh, she is studying to be a professional concert artist," then everybody is happy. But if the answer is, "She is studying because it will mean a great deal to her in her life and not with any idea of becoming a professional" — well, people just don't understand that answer.

After relating his own pleasant experiences with amateur music-making, at first in the home and later with various organizations in London (one of these named the Bayswater Orchestra, with which Sir Henry Wood got his first experience as a conductor, *never gave a concert!*), and stressing the value to amateur players of listening to concerts as a stimulation and as a yardstick by which to measure their own achievement, Mr. Clarke continued:

Now, why do you teach music in the schools? Why does the National Music League give concerts in the schools? Do you want to make professionals? No. Are we, either of us, out to turn the students into critics? No. We organize these concerts to help in education, to supply for eye and ear a supplement to the recognized theoretical and practical teaching. The league aims to develop in young people a sense of appreciation of music. The programs are carefully selected and these, with annotated notes and an attractive cover, are given to all who attend the concerts. Both you and your supervisors are at work trying to develop a nation of amateur musicians and so to make America a really musical nation. Germany has been at this for 200 years. To play in the home is traditional. Amateur music forms the soil in which the composers grow. Great work has always come as the result of amateur enthusiasm. The science of the past century is the result of amateurs. Darwin was an amateur. Alfred Russell Wallace was an amateur. Francis Galton was an amateur.

Compare the ability to play music with the ability to read. In the Middle Ages people could not read. History, poetry, even news had to come to them through bards and troubadours, professional literary performers. Nowadays, when almost everyone can read for himself, we look back on that period of history as benighted. Yet, musically speaking, we are still in the Middle Ages. Our music is brought to us by professionals.

In this last paragraph quoted, Mr. Clarke has struck upon an illuminating analogy. People, even Americans, learn to read without thought of any financial benefit to be derived from the study demanded. It is possible that in time our attitude towards music will be of a like nature. In the meanwhile, the public schools are turning out thousands of singers and players who have achieved, to state the matter modestly, a tolerably firm foothold in amateur music-making, and, as Mr. Clarke put it in the final but one sentence of his address, "What awaits these players after they leave school?"

The answer, of course, except in a very small percentage of cases, is *not* a professional career — this much Mr. Clarke would have made plain to us if our own common sense had not served us to good advantage. If not a professional career, what then? Quite naturally, amateur playing — the making of music for the pleasure it gives. But how? And here we strike at the root of the matter. To those of us who are interested in the furtherance of music, fully as important as the development of young players in the schools is the retention of their interest in playing after they have graduated. This interest must be encouraged and opportunities presented to young players of getting together and carrying on. One must not only proselytize in this matter — one must act, because at the start, at least, all the preaching in the world will not produce results. Amateur orchestras and bands must be organized in much the same manner that school orchestras and bands are organized. It is true that this is being done to a degree, but in nothing like the degree that is necessary if our school players are not to drop out of the ranks of active players and become mere listeners — which would be a pity.

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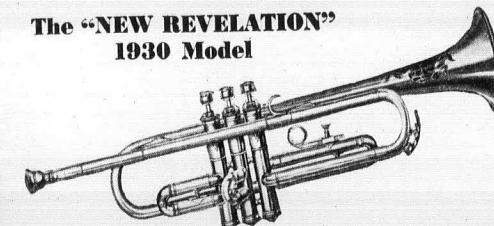
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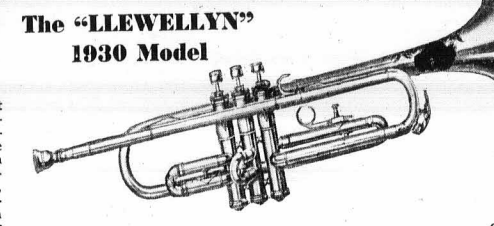
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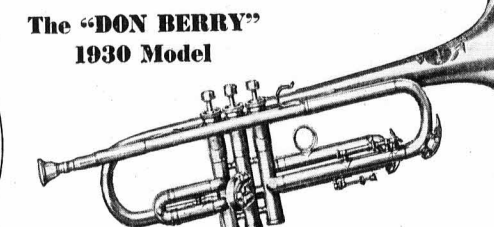
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N.E. School Music Contests

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

Rhode Island—Second Annual School Band and Orchestra Contest, Providence, May 3rd, under auspices of The Rhode Island Music Supervisors' Association; Host, Lions Club of Providence; Master of Ceremonies, Andrew L. Intlehouse, past president of the Lions Club.

RESULTS

Orchestra: Class A—1. Technical High School Vocational, Providence, G. Richard Carpenter, director; 2. Hope High School, Providence, Roger W. P. Greene, director. Class B—1. Technical High School, Providence, Roy E. Ekberg, director; 2. Pawtucket High School, Pawtucket, Paul E. Wiggin, director. Class C—1. Colt Memorial High School, Bristol, M. Theresa Sullivan, director; 2. Central Falls High School, Central Falls, Gertrude Z. Mahan, director. Class D—1. Samuel Slater Jr. High School, Pawtucket, Marian O'Brien, director; 2. Nathan Bishop Jr. High School, Providence, May H. Hanley, director. Class E—1. Esk Hopkins Jr. High School, Providence, Mary F. Walsh, director.

Band: Class A—1. Technical High School, Providence, G. Richard Carpenter, director; 2. Pawtucket High School, Pawtucket, Paul E. Wiggin, director. Class B—1. Hope High School, Providence, Raymond W. Roberts, director; 2. East Providence High School, East Providence, Harold Wiggin, director. Class C—1. Cranston High School, Cranston, Alfred P. Zambarano, director; 2. Commercial High School, Providence, Raymond W. Roberts, director. Class D—1. Joseph Jenks Jr. High School, Pawtucket, Paul E. Wiggin, director; 2. Bridgman Jr. High School, Providence, May H. Hanley, director. Class E—1. Nathan Bishop Jr. High School, Providence, Raymond W. Roberts, director; 2. Esk Hopkins Jr. High School, Providence, May H. Hanley, director.

AWARDS

Orchestra: 1st Prizes—Class A, Bronze Tablet (Music Supervisors' National Conference and National Bureau for the Advancement of Music). Class B, Bronze Tablet (Rhode Island Federation of Music Clubs). Class C, Tablet (Rhode Island Music Supervisors' Association). Class D, Cup (Steinert Music Co., Providence). Class E, Ten Dollars worth of Music (Carl Fischer, Inc., Boston). 2nd Prizes were framed parchment Certificates given by the Rhode Island Music Supervisors' Association.

Band: 1st Prizes—Class A, Trophy (Music Supervisors' National Association and the National Bureau for the Advancement of Music). Class B, Cup (Akers Music Store, Providence). Class C, Bronze Tablet (Rhode Island Federation of Music Clubs). Class D, Cup (Campbell Music Co.). Class E, Cup (House of Meiklejohn, Providence). 2nd Prizes were framed parchment Certificates given by the Rhode Island Music Supervisors' Association.

JUDGES

Orchestra: J. Arthur Dann, director of music, Worcester, Mass.; Francis Findlay, head of Public School Music Department, N. E. Conservatory of Music, Boston, Mass.; John L. Gibb, director of music, Attleboro, Mass.; Harry L. Malette, supervisor of instrumental music, New Haven, Conn.

Band: Clarence W. Arey, supervisor of instrumental music, New Bedford, Mass.; LeRoy S. Kenfield, bandmaster, House of Angel Guardian Band, Boston, Mass.; Edgar Wilson, supervisor of instrumental music, Worcester, Mass.

Committee of Arrangements—May H. Hanley, chairman; Walter H. Butterfield, Raymond W. Roberts, G. Richard Carpenter, Paul E. Wiggin. Registrar—Catherine H. Gorman, assisted by Miriam Hosmer, Madeleine K. Johnson, Anna L. McInerney, Natalie T. Southard. Auditors—Professor Elmer S. Hosmer, Elsie S. Bruce, Lillian F. Spink. Hostess—Mrs. Walter H. Butterfield.

Maine—Third Annual School Band and Orchestra Contest took place at Bangor, May 10th. Sponsors, Bangor Chamber of Commerce.

RESULTS

Orchestra: Class A—1. Bangor High, Adelbert W. Sprague, director. Class B—1. Dexter High, Mary C. Stuart, director; 2. Waterville High, Dorothy Marden, director; 3. Dixfield High, Thomas P. Holt, director. Class C—(5 entries) 1. Lawrence High (Fairfield), Gertrude Smith, director; 2. Stephens High (Rumford), Ida Sweet, director; 3. Houlton High, Eva J. Miller, director; 4. (Tied) Lincoln Junior High (Portland), Maude H. Haines, director, and Coburn Classical Institute (Waterville), Mrs. J. W. Manter, director. Class D—1. Camden School, Clarence H. Fish, director; 2. Bar Harbor High, Fred A. Wescott, director; 3. Bangor Grammar School, Dorothy B. Dean, director. Class E—1. Waterville Junior High, Dorothy Marden, director.

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FOR SALE—Course Sight Reading of Music; free inspection. This ad name, address. **MT. LOGAN SCHOOL, Box 134, Chillicothe, Ohio.** (4)

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Band: Class A—1. Bangor High, Alton Robinson, director. Class B—1. Waterville High, Dorothy Marden, director; 2. Edward Little High, E. S. Pitcher, director. Class C—1. Houlton High, Eva J. Miller, director; 2. Fort Fairfield High, Leyland Whipple, director; 3. Crosby High (Belfast), Lloyd D. McKeen, director. Class D—1. Camden School Band, Clarence H. Fish, director. Class E—1. Fort Fairfield Grade School, Leyland Whipple, director.

JUDGES

F. W. Stimson, Machias; W. F. Minor, Farmington; C. R. Reasoner, N. E. Conservatory of Music, Boston, Mass.

Vermont—The Southern Vermont Orchestra Contest took place at the Community House, Springfield, May 2nd, ending with combined orchestras under George Brown. Sponsors, Springfield Rotary Club.

RESULTS

Orchestra: Class B—1. Bennington High; 2. Senior Orchestra, Springfield High; 3. Junior Orchestra, Springfield High; 2. Bellows Falls High. Class D—1. Black River Academy.

Band: Class C—1. Brattleboro Band, Fred C. Leitsinger, director. As there is no high school band in northern Vermont, the Brattleboro Band immediately became eligible to enter at Pawtucket.

JUDGES

George Brown, Melrose, Mass.; Leon S. Gay, Cavendish; Professor Adrian E. Holmes, Burlington.

Vermont—Northern Vermont H. S. Orchestra Contest held May 10th at Burlington, followed by evening concert during which all competing orchestras appeared, and prizes won in afternoon were awarded. Concert ended with four numbers by the All-Vermont Orchestra, under Harry E. Whittemore. Auspices, Lions Club of Burlington. Guest of honor, Francis Findlay, Conductor, New England High School Festival Orchestra.

RESULTS

Class A—No contest. Burlington High, Adrian E. Holmes, director, received award. Class B—Bennington High, Stanley P. Trussell, director; Honorable Mention, Spaulding High (Barre), Hannah Gove Jenkins, director. Class C—1. Cathedral High, Joseph F. Lechnyr, director; 2. Montpelier High, Agnes G. Garland, director; Honorable Mention, Orleans High, Ruby A. Blaine, director. Class E—Newport High, Ann L. Grigg, director; Honorable Mention, Bellows Free Academy (Fairfax), Kathleen E. Blake, director.

JUDGES

Nathaniel C. Page, Kells S. Boland, Harold A. Haylett.

Massachusetts—Second Annual Massachusetts School Band and Orchestra Contests, Waltham, May 17th. Sponsored by Waltham Chamber of Commerce, Waltham Public Schools, and cooperating organizations. Edwin Franko Goldwin, guest-conductor, massed bands and orchestras.

RESULTS

Orchestra: Class A—1st Prize, State Trophy and Potter Cup, Brockton High, George Dunham, director; 2nd Prize, Cup (Cedric Chase), Norwood High, Jean V. Dethier, director. Class B—1st Prize, Tablet (National Bureau for the Advancement of Music), Quincy Sr. High, Maude Howes, director; 2nd Prize, Tablet (National Bureau for the Advancement of Music), Lowell High, Gertrude O'Brien, director; 3rd Prize, Tablet (National Bureau for the Advancement of Music), Howe High (Billericia), Mildred McKeen, director; 4th Prize, Trophy (Jennie Rogers Auxiliary U.S.W.V.), Lawrence High (Falmouth), E. J. Albertin, director. Class C—1st Prize, Tablet (National Bureau for the Advancement of Music), Agawam High, Ruth Perry, director; 2nd Prize, Tablet (National Bureau for the Advancement of Music), Ed. F. Seales High (Methuen), W. Pearson, director. Class D—1st Prize, Tablet (National Bureau for the Advancement of Music), Quincy North Junior High, Maude Howes, director; 2nd Prize, Trophy (Mrs. John Clair), Malden High, C. E. Whiting, director. Class E—1st Prize (No contest), Trophy (Waltham Grange), Coolidge Junior High (Natick), M. W. Bartlett, director. Orchestra Coming Longest Distance—1st Prize, Cup (B. C. Ames Co.), West Springfield High, Cecilia P. Chenel, director. Largest Orchestra—1st Prize, Cup (Margaret Brent Civic Guild), Brockton High, George Dunham, director.

Special awards as determined by Judges: New England Music Festival Association Certificates of Award.

Band: Class A—1st Prize, State Trophy and Tablet (National Bureau for the Advancement of Music), Lowell High Regimental, John J. Giblin, director; 2nd Prize,

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Tablet (National Bureau for the Advancement of Music), Framingham Rotary Club Band, Theron D. Perkins, director; 3rd Prize, Cup (H. N. White Co.), House of Angel Guardian (Boston), LeRoy Kenfield, director. Class B—1st Prize, Tablet (National Bureau for the Advancement of Music), Quincy Senior High, Maude Howes, director; 2nd Prize, Cup (Morgan Furniture Co.), Newton Senior High, C. R. Spaulding, director; 3rd Prize, Tablet (Local Music Committee Tablet), Ludlow High, A. H. Messenger, director. Class C—1st Prize, Tablet (National Bureau for the Advancement of Music), Waltham Senior High, Raymond A. Crawford, director; 2nd Prize, Tablet (National Bureau for the Advancement of Music), Farm & Trade School (Boston), Frank L. Warren, director; 3rd Prize, Trophy (Waltham Woman's Club), Rockland School, Michael Cassano, director. Class D—1st Prize, Cup (American Legion), Greenfield High, Charles Woodbury, director; 2nd Prize, Trophy (Thomas Sullivan), Levi Warren Junior High (Newton), C. R. Spaulding, director. Class E—1st Prize, Trophy (York Band Instrument Co.), Waltham Junior High, Raymond A. Crawford, director; 2nd Prize, Trophy (Order Eastern Star), Lincoln Junior High (Malden), C. E. Whiting, director; 3rd Prize, Tablet (Small Local Music Committee), Day Junior High (Newton), C. R. Spaulding, director. Band Coming Longest Distance—1st Prize, Cup (Waltham Musical Club), Greenfield High, Charles Woodbury, director. Largest Band—1st Prize, Trophy (Clifford S. Cobb), Framingham Rotary Club Band, Theron D. Perkins, director. To Soloist Winning Band Class A—Clarinet (Penzel, Mueller & Co., Inc.), Undecided.

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Parade Awards: Best Playing on Parade—1st Prize, Trophy (Kay Jewelry Co.), House of Angel Guardian (Boston), LeRoy Kenfield, director; 2nd Prize, Cup (Young Men & Young Women Hebrew Associations), Lowell Senior High, John J. Giblin, director. Best Marching—1st Prize, Trophy (E. O. Maxwell), House of Angel Guardian (Boston), LeRoy Kenfield, director. Most Attractively Uniformed—1st Prize, Trophy (C. G. Conn, Ltd.), Lowell Senior High, John J. Giblin, director; 2nd Prize, Cup (Italian-American Club), Lincoln Junior High (Malden), C. E. Whiting, director. Best Appearance on Parade (Uniforms and Marching)—1st Prize, Trophy (Waltham Kiwanis Club), Lowell Senior High, John J. Giblin, director. Best Appearing Junior Band (Junior High or Grade)—1st Prize, Cup (Joan Dodd), Waltham Junior High, Raymond A. Crawford, director. Youngest Playing and Marching Juvenile Band—Cup (Carl Fischer, Inc.), not decided. Best Girl Drum Major—Baton (C. G. Conn, Ltd.), Dorothy Slamin, Waltham Junior High. Best Boy Drum Major—Baton (Mr. and Mrs. John Storer), Samuel Hussey, Quincy High. Best Girl Scout Corps—Trophy (Mrs. John Clair), Waltham Girl Scouts, Sally Spickney, director (only entry). Best Executed Playing and Marching Drills on Athletic Field—1st Prize, Trophy (Waltham Elks Club), Waltham Junior High, Raymond A. Crawford, director; 2nd Prize, Cup (Society of Assumption), Waltham Senior High, Raymond A. Crawford, director.

Connecticut—First Annual State School Band and Orchestra Contest at Meriden, May 10th. Sponsored by Meriden Lions Club.

RESULTS

Orchestra: Senior High—1. Hillhouse High (New Haven); 2. Lyman Hall High (Wallingford). Junior High—1. Central Junior High (New Britain); 2. Jefferson Junior High (Meriden).

Band: Senior High—1. William Hall High (West Hartford); 2. Hillhouse High (New Haven). Junior High—No contest run.

JUDGES

Orchestra: Maude Howes, Quincy, Mass.; Adrian Holmes, Burlington, Vt.; Robert Howard, Fall River, Mass.
Band: Arthur J. Dann, Worcester, Mass.; J. H. Chambers, North Adams, Mass.; Paul Wiggin, Pawtucket, R. I.

New Hampshire—State Band, Orchestra, and Glee Club, Festival and Contests took place at Concord, May 3rd, with first concert New Hampshire All-State Orchestra, Elmer Wilson, conductor. Auspices, New Hampshire Music Festival Association.

RESULTS

Orchestra: Class A—1. Manchester Central High, William McAllister, director; 2. Portsmouth High, Ernest Bilbruck, director. Class B—1. Laconia High, Carolyn Wright, director; 2. Manchester West High, William McAllister, director. Class C—1. Stevens High (Claremont), Alfred Finch, director; 2. Manchester Central High, William McAllister, director. Class AA—Nashua Junior High (only entry).

Band: Class A—No entries. Class B—1. Hampton School Band, Howard Rowell, director; 2. Portsmouth High, Ernest Bilbruck, director. Class C—(one entry only) Stevens High (Claremont), Willard D. Rollins, director. Class F—(Community Bands) 1. Nashua Boys' Band, Elmer Wilson, director.

Glee Clubs: Mixed Glee Clubs—Hanover High (only entry), Theodore Bacon, director. Sr. High School Boys' Glee Club—1. Hampton Academy, Esther B. Coombs, director; 2. Penacook High, Martha Gale, director. Sr. High School Girls' Glee Club—1. Hanover High, Theodore Bacon, director; 2. Nashua High, Elmer Wilson, director. Jr. High School Girls' Glee Club—1. Franklin Jr. High, Estelle Watts, director. Jr. High School Boys' Glee Club—Franklin Jr. High (only entrant), Estelle Watts, director.

Missouri—This summer the University of Missouri is to organize an all-state orchestra of one hundred players, under T. Frank Coulter, director of music in Joplin High School. Students who win a place in the University's annual spring contest will be eligible. It is reported that an all-state chorus will be conducted along the same lines. Students will be given an opportunity to study in the University High School and receive regular high school credit.

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Leila Smith, the fifteen-year old tympani player from Quincy, Mass., who whacked the kettles with the knowledge and authority of many more years, after only three months on the instrument. Believe it or not, it's the truth.

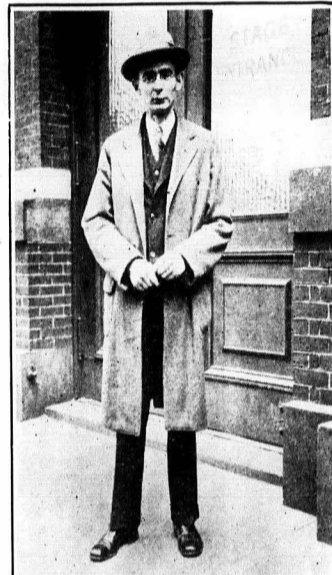


From left to right: Elsie Stewart, Providence, concert-master; Edward Tomaszewski, Providence, 1st violin; Harold Spencer, Providence, bassoon; Dorothy Wheeler, Watertown, cello; Paul Giles, Haverhill, clarinet; Ira Mendelovitz, Providence, viola.
 †Member 1929 orchestra. ††Member 1928 and 1929 orchestras.

This group was caught in the photographer's net, all in one fell swoop, just as they were returning from lunch, and ten minutes before performance time. Notice the chap laying down the law to the serious-faced young lady in the background; we will never know what it was all about.



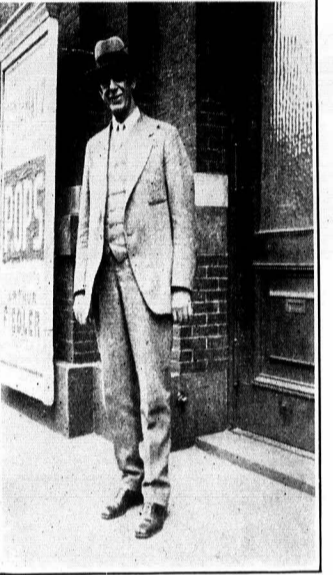
A solo picture of the concert-master, Elsie Stewart. This picture was grabbed off after performance, and only because we were in the nick of time. Speed was the watchword of this photographer!



A. E. Holmes, director of instrumental music, Burlington, Vt., chairman of the viola section committee. Beguiled with soothing words and high diplomacy to tarry for this snap.



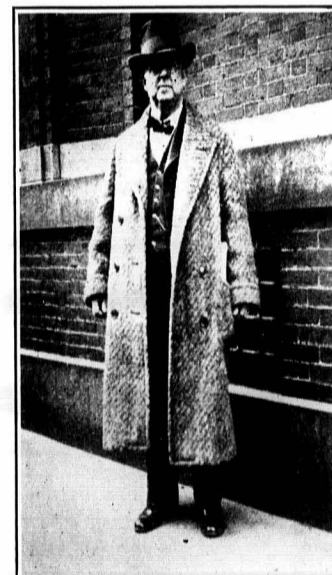
Mrs. Walter H. Butterfield, Providence, chairman of chaperones. This committee had a remarkably hard job, which was well performed. Not one of the youngsters became lost, strayed, or stolen, and all left town without mar or scratch!



Elbridge S. Pitcher, director of music, Auburn, Me., chairman of the bass section committee. He was our first victim, and we had to back half way down the street to get him all in!



Jean V. Dethier, supervisor of music, Norwood, Mass., chairman of the flute section committee. The second kind soul to lend an ear to our supplications. A good likeness, if we do say it.



John A. O'Shea, director of music, Boston Public Schools. Mr. O'Shea bounced out of the stage door, we bounced in front of him with our camera, and when we looked up after making the shot, he had bounced out of sight. Hair trigger work, we call it.

New England High School Festival Orchestra

BOSTON, MASS., APRIL 26, 1930

Lurking in the vicinage of Symphony Hall's stage door, before and after the concert, the Jacobs Music Magazines staff photographer, with the suave assistance of David C. King, of the Massachusetts State Committee, succeeded in snapping the pictures on this page. Because his film ran out at the wrong moment, and because some of the folks were camera-shy and others unavailable in the inevitable confusion at such a time, these pictures are not presented as a complete record of attending notables, but rather as evidence of the photographer's good luck, and his subjects' good humor.



Fortunato Sordillo, assistant director of music, Boston Public Schools, member of band executive committee. New England Festival Association. In addition to the above, eminent trombone virtuoso.

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B₂ & BB₂ Bass (treble clef)
Basses & E₂ Tuba
Drums
Tenor Banjo Chords
1st Violin (1st position)
1st Violin (higher pos.)
2d Violin
3d Violin
Viola
Cello
Bass (String) & E₂ Tuba
Horns in F
E₂ Altos & Mellophones
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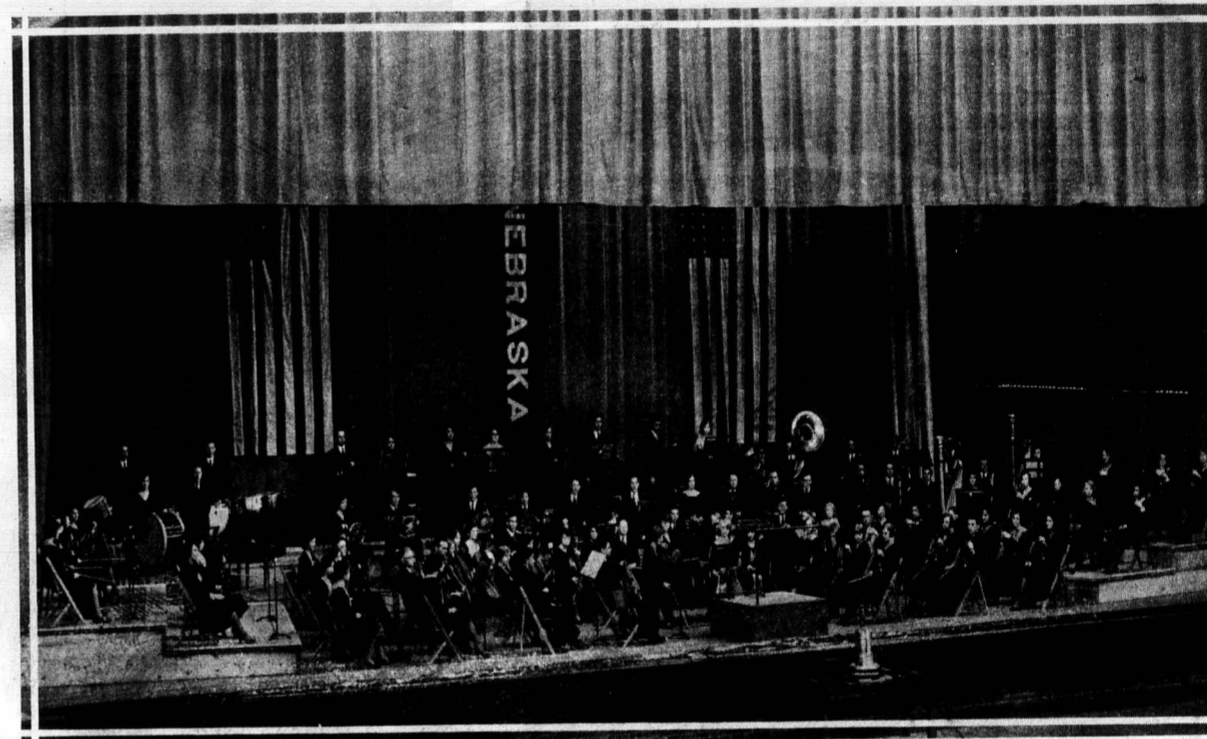
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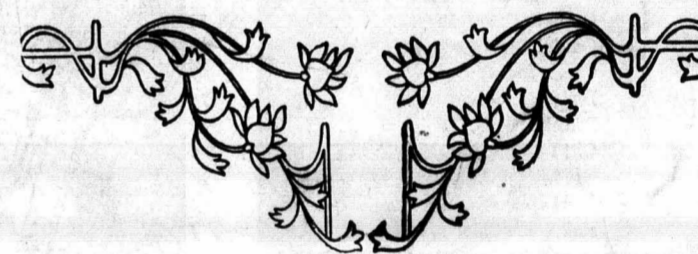
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