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for BAND and ORCHESTRA

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R. E. HILDRETH
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g&l

INSTRUMENTATION

Flute
Piccolo
E₂ Clarinet
1st B₂ Clarinet
2d & 3d B₂ Clarinets
Oboe
Bassoon
Soprano Saxophone in C
B₂ Soprano Saxophone
Solo E₂ Alto Saxophone
E₂ Alto Saxophone
B₂ Tenor Saxophone
E₂ Baritone Saxophone
B₂ Bass Saxophone (Treble Clef)
E₂ Cornet
Solo & 1st B₂ Cornets (Trumpets)
2d & 3d B₂ Cornets (Trumpets)
1st & 2d E₂ Altos
Mellophones and Alto Saxophones
3d & 4th E₂ Altos
Mellophones and Alto Saxophones
Baritone (bass clef)
Baritone (treble clef)
1st & 2d Trombones (bass clef)
1st & 2d B₂ Tenors (treble clef)
Bass Trombone (bass clef)
Bass Trombone (treble clef)
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
Piano Acc. (Conductor)

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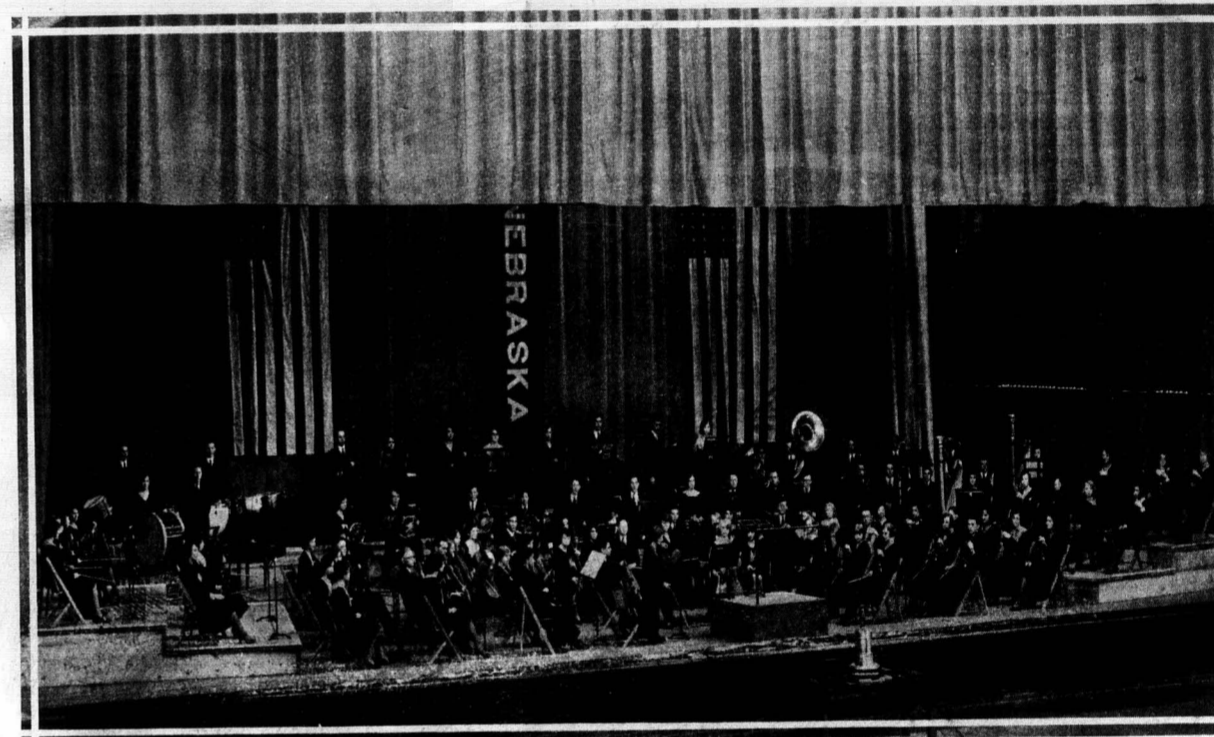
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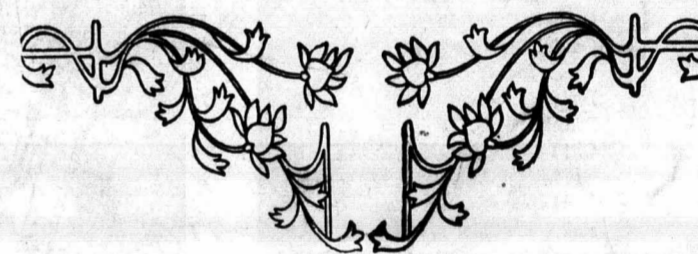
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JULY
1930

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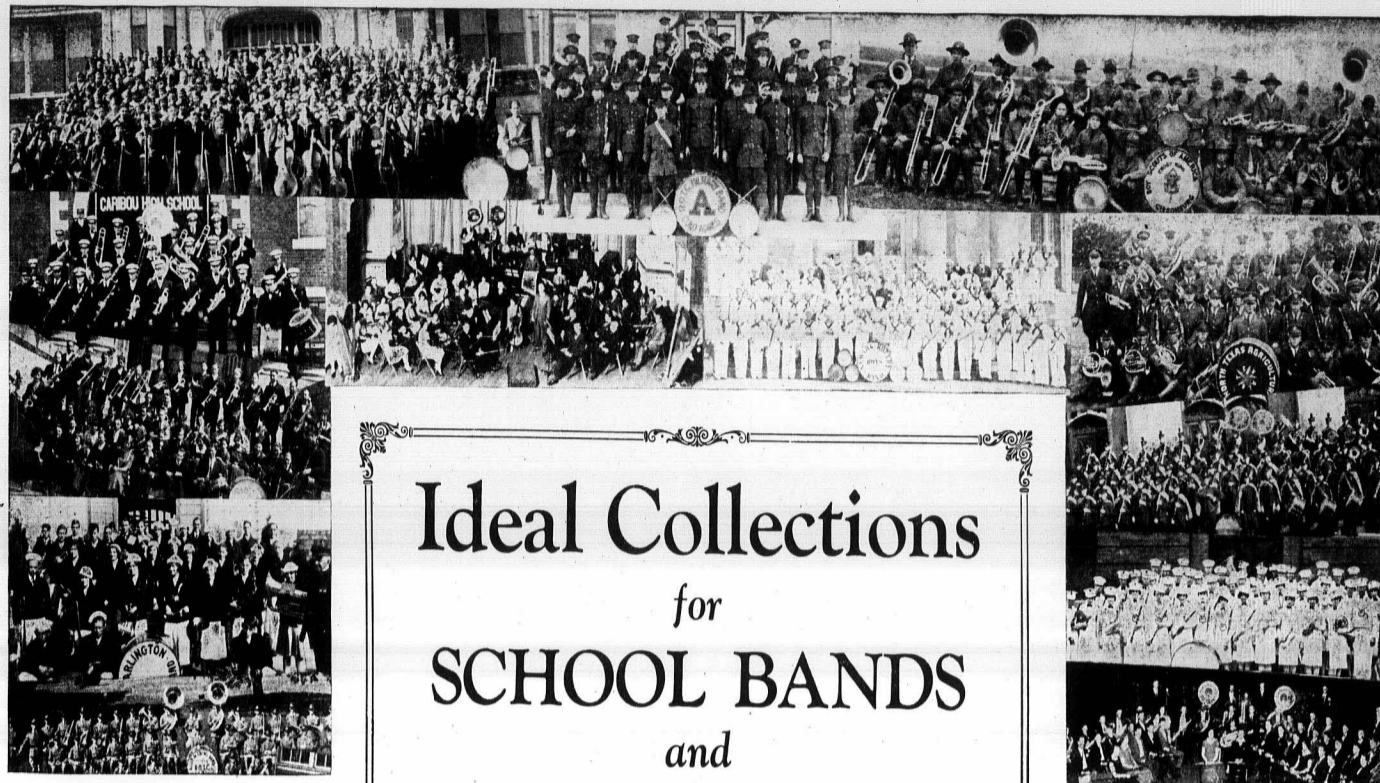
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THE JACOBS MUSIC MAGAZINE TRIAD MELODY JACOBS' ORCHESTRA MONTHLY JACOBS' BAND MONTHLY

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

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Full Orchestra and Piano	
JOLLY SAILORS, March.....	A. J. Weidt
Full Orchestra and Piano	
JACOBS' BAND MONTHLY	
COME BACK TO ERIN; BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS; THE MINSTREL BOY.....	Arr. R. E. Hildreth
ALLEGIANCE.....	Albert Skutt

MELODY (For Piano or Organ)

CASTILIAN BEAUTY, Spanish Serenade.....	Gerald Frazer
FRANGIPANI, Oriental Fox Trot.....	George L. Cobb
DANCE OF THE PUSSY WILLOWS.....	Frank Wegman
THE MYRIAD DANCER, Valse Ballet.....	Thos. S. Allen
COLUMBIA'S CALL, March.....	Bob Wyman

Florida—The Eustis Boys Band, under the direction of Captain Jimmy O'Neal, is giving a series of Sunday afternoon concerts that are proving very popular indeed with the general public, many of the audience coming from surrounding territory. This high school band has been declared the Florida state champions for three years running.

Pennsylvania—A band of thirty-five members, under the direction of Homer L. Landis, music supervisor, has recently been organized amongst the pupils of Spring Township High School. The boys are all very enthusiastic, and, as expected, by the end of the present term they were able to play some of the easier music, having a good foundation for more serious things next year. Mr. Landis has charge of the instrumental music in Robesonia and Womelsdorf, as well as in Spring Township. In Robesonia there are twenty-four members in the senior orchestra, twenty-three in the junior orchestra, twenty-four in the Section I grade orchestra, and eighteen in the Section II grade orchestra. Each of these orchestras gives an annual concert, which this year was presented in conjunction with the Diamond Jubilee of the Borough. Womelsdorf has a junior and a senior high school orchestra. Opportunity, in the latter, is offered for all grades, from II to XII, to take up an instrument. In all these districts there is a dearth of pianists.

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.

THE very first page, after opening the cover, of *The Flute*, issued by Wm. S. Haynes Company, 135 Columbus Ave., Boston, Mass., is devoted to these lovely lines of Longfellow:

Most beloved by Hiawatha
Was the gentle Chibiabos,
He, the sweetest of all singers,
He, the best of all musicians.

From the hollow reeds he fashioned
Flutes, so musical and mellow
That the brook, the Sebavisia,
Ceased to murmur in the woodland.
That the wild birds ceased their singing,
All the many sounds of nature
Borrowed sweetness from his singing:
All the hearts of men were softened
By the pathos of his music.

No more fitting way could be found by which to set the charm and distinction of this book, issued in the interest of the Wm. S. Haynes Company's flutes and piccolos. Not only is the text of intrinsic interest, whether it speaks of the history of the flute, both legendary and actual, or explains the methods of manufacture used by this company, but each page, with its jade green individual design on pale cream paper, heavy and smooth of texture, is a delight to the eye. Even the least impressionable person, on opening *The Flute*, must be subtly influenced by the atmosphere of quality and dignity given forth by the book—an atmosphere that constitutes a most happy way to point the status of the William S. Haynes Company's products. To all who are interested in the flute or piccolo, we recommend that they write for this piece of literature on their instrument. They will be well repaid.

RECENTLY Fred Jewell, the noted band leader and composer of marches, was presented with a gold trumpet manufactured by the E. K. Blessing Band Instrument Mfg. Co., of Elkhart, Indiana. The presentation took place at one of the regular Sunday morning rehearsals of the Murat Temple Mystic Shrine Band, of Indianapolis, of which Mr. Jewell is director. E. K. Blessing, president of the E. K. Blessing Band Instrument Mfg. Company, himself a member of Murat Temple, was present, as were also two sons, Emil K. Blessing, Jr., and Frederick Blessing. The trumpet is quadruple gold-plated, and is engraved with Shrine insignia and the inscription, "Presented to Director Fred Jewell by the Murat Band, 1930." Mr. Blessing, Sr. personally donated the elaborate engraving on the instrument.

Mr. Jewell, who makes his home at Worthington, conducts a music publishing business, directs the band and orchestra of seventy-five pieces for the Worthington High School, and also conducts classes of instruction on various musical instruments. For many years he was musical director of circus organizations, such as Ringling Bros., and Barnum and Bailey. Early in June, the Murat band, under his directorship, attended the pilgrimage to Toronto, sixty-five strong; the largest band that has ever been sent to represent an Indianapolis institution, fraternal or otherwise.

HOW to Organize Your Own Rhythm Band is an attractive booklet issued by Ludwig & Ludwig, 509 Ludwig Bldg., 1611-27 N. Lincoln St., Chicago, Ill., in which appears considerable information on the title subject, with much else having to do with rhythm bands in general. Included are numerous cuts of various organizations, and of individual youngsters ranging in age from two years and ten months up as well, who have been trained in rhythm orchestra playing. The booklet presents pictures of the various rhythm outfits manufactured by Ludwig & Ludwig, besides certain extra instruments that it might be desirable to add. We have yet to see a dull or unattractively printed piece of literature issued by this house. If interested in the subject, it will repay you to send for "How to Organize Your Own Rhythm Band."

NEXT to Harry Lauder, there is probably no exponent of Scottish character better known to the American public than that favorite of the air, Sandy MacFarlane. Sandy has to his credit a long list of songs that listeners in over stations WBZ, WEEI, WNAC, WGY, and many others, have taken to their hearts unreservedly. Recently, the B. F. Wood Music Co. acquired world selling-rights to the list, an acquisition they consider of the greatest

Teachers and Students!

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Revised by
HERBERT L. CLARKE



HERBERT L. CLARKE



J. B. ARBAN

SINCE 1864, when Arban wrote his celebrated cornet method, while a professor at the Paris Conservatoire, this method has been considered the classic for cornet, the world over.

Arban's method has been re-edited many times, but it has remained for Herbert L. Clarke, of international fame, to revise and perfect the original method.

The time and care spent in this task was stupendous. Over 5,000 actual changes have been made. Mr. Clarke has corrected all errors in engraving, has inserted expression and respiration marks wherever artistry requires them, and has specified the correct tempo for practising each exercise. What is most important is the thought given by this outstanding

cornet performer and authority of the century to the elucidation of Arban's explanatory text, which he considers of primary importance for artistic rendition.

The new Arban-Clarke Method is in truth a perfect compendium of cornet players' lore from all ages. It is published in two parts, of 128 and 190 pages respectively (not in an abridged form). It is printed on standard size (9½ x 12½) heavy, dull-white paper, for greater legibility. All illustrations and type are modern. Covers and binding are of the finest quality.

Part I.....	\$1.75	Part II.....	\$2.00
Complete, paper covers.....	3.50		
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“ cloth covers.....	6.75		
“ De Luxe Edition.....	8.00		

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BOSTON, MASSACHUSETTS

value to them, inasmuch as the firm has a London house, which puts them in an excellent position for foreign exploitation; in fact, they advise the trade that these MacFarlane songs in sheet music form are now available from all music shops throughout the world.

RECENT publications of the White-Smith Publishing Company, 40-44 Winchester St., Boston, and 13 East 17th St., New York, to reach this department, include *Band Fundamentals* (For Private or Class Instruction), by Carl Webber, and *The Up-To-Date Chart*, used in the White-Smith edition of the Klose clarinet method.

In the preface of *Band Fundamentals* we are told that the method was designed as "an aid in the fundamentals that will lead to the ability to play correctly and intelligently." It is the belief of Mr. Webber that preparation should be given in the form of rhythm, playing two- and three-part harmony, accompaniment, tonguing, etc., before the band plays a selection in regular band arrangement. His work is arranged accordingly, and the folk-songs, marches, etc. used are in progressive order. It is issued in twenty-one hand-size books, some of which, such as that for solo alto saxophone and E♭ clarinet, is devoted to two instruments,

and there is a special Conductor's Manual as well as a piano accompaniment, the latter to be used as an aid to home practice. All numbers are especially arranged and are adaptable to small combinations.

The Up-To-Date Chart carries exercises by Rudolph Toll, conductor of the clarinet section in "The Students' Round Table" of this magazine, and to followers of Mr. Toll's extremely helpful writings on his instrument, that should be sufficient indication of its worth.

THE Nuss Manufacturing Co., Eleventh and Mulberry Sts., Harrisburg, Pa., now make a specialty of repairing band instruments for the trade, giving a 25% instead of 30% discount. They repair, and are prepared to make new parts for all band instruments of any make. They tell us that they do this work for some of the largest music houses in the country and can give eight-hour service on most repair work, or sixty hours' to five days' service on difficult repair and plating jobs. The firm issues a *Flat Rate Price List* on all repair and plating work, which will be sent to all music houses wishing it. This price list places the dealer in a position to give his customer an estimate before sending the work to The Nuss Manufacturing Co.

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

CONN



Levy, The Incomparable—The Gunsmith and the Gunner—Chance for Argument—Votes—Testimonial

CHORDS



LEVY.
THE
INCOMPARABLE.

The other day we received from Mr. Earl Loder of Madison, Wis., an old, old circular advertising Jules Levy, Levy the Incomparable, who played his way to fame on a Conn cornet nearly half a century ago. The picture above is reproduced from the old circular. What a funny looking affair it is, to us, today!

Times have changed. The old, short-model cornet, favorite of the Incomparable Jules, has been outmoded by an easy playing, modern stream line instrument. Virtuosi like Levy, too, have been outmoded. Yet, there are musicians today who, though they wouldn't dream of trying to perform on one of those old, cumbersome cornets, still want to pursue the career of a Levy. Those days are passed. The public still wants musicians but of a different sort. The demand today is for educated musicians who can lead school, municipal and lodge bands as well as play an instrument in a capable manner. Those musicians who have persisted in pursuing the old virtuoso ideal, have found themselves in a sorry way. But those who have swung into step with the modern demands in music are now being rewarded more highly than the Incomparable Mr. Levy ever was.

Music Best Crime Preventive Says St. Louis Man

"As a combative of crime, music has no equal," said Dr. Percival Chubb, a member of the board of directors of the St. Louis, Mo., Community Music Schools Foundation recently. "Music can tame wild beasts, and we certainly need its influence to tame the wild civilization which has developed in our modern cities. The boy or girl who sings, or plays a musical instrument, has a source of recreation which is far superior to any passive recreation which can be offered. It gives him an opportunity to entertain himself and at the same time develop his personality. I firmly believe that music is one of the greatest needs in America at the present time to combat the crime, the deadly monotony and routine of industrial life, and the lack of community life. Other cities have for years recognized the necessity of community music and the creation of musical opportunities for those who wish them."

Votes For Real Music

The cause of "Living Music in the Theatre," daily gains more advocates, and it would seem that theatre owners cannot long continue to ignore the insistent demands of those theatre-goers who are unwilling to accept the "Canned" variety of music.

The following is the progress of the campaign for "Living Music" as reported in a recent advertisement of the American Federation of Musicians: "The public wants real music in the theatre. Within sixty days after the formation of the Music Defense League was announced in newspaper advertisements (January 13), 1,785,229 citizens of the United States and Canada had joined it in protest against the substitution of mechanical music for Living Orchestras and Organists in the Theatre. The cultural consciousness of America has been aroused."

Already living musicians have been reinstated in the theatres of many localities, notably on the Pacific coast, and if the campaign continues to grow, more and more picture houses will soon be back on the pre-talkie basis.

That Band Wagon

"The quartermaster general of the United States Army has been ordered to purchase a 'substitute' for a band. By 'substitute' is meant a mechanical instrument mounted on a chassis, the whole operated and propelled by a gasoline engine. The War Department has been assured that such a contrivance will displace at least 25 musicians, and supply quite as good music at much less cost."

"But think of a regiment of soldiers following such a band wagon! Imagine, if you can, a dress parade being held with machine music! And when it comes to fighting, conceive of a column going into action encouraged by the inspiring strains of gasoline blown horns! Why, such a substitute will knock the romance all out of military service and more than ever convince us that 'war is hell.'"

"The War Department will purchase but one band wagon. That's a foregone conclusion. American soldiers will salute the flag, but they will not march to machine music. There has to be a little glamor to military life." —Grit



The band of Senn High School, Chicago, two-time National High School Champs, as they appeared strutting proudly down Saginaw Street, Flint, Michigan, while thousands of cheering spectators thronged the curbs.

An Eloquent Testimonial

The picture above is an eloquent testimonial to the present and tremendous importance of the high school band movement. It was taken at the parade of bands during the recent National High School Band Contest at Flint, Michigan. The whole city of Flint turned out to see the gala parade. The auditorium in which the contest was held was jammed to capacity for every day of the contest. Business in the city of Flint was practically at a standstill during the entire time of the contest.

Only a really important affair could cause so much stir in the life of a city the size of Flint. Only an activity which has become an integral part of the life of the country could bring bands from such distances to the competition. Instrumental music and bands are a living force in the present educational system of America. Musicians who prepare themselves to line up with this movement have a brilliant future ahead of them.

At Last

After years during which everybody has been dodging responsibility for authorship of the iniquitous "Fox Trot", Irene Castle has at last pinned it on Jim Europe, lately famous colored musician. Irene says Jim invented the rhythm and she danced the only possible accompaniment.



Sousa's Gunsmith

When John Philip Sousa puts down his baton to pick up his favorite gun, he insists that weapon has recently been overhauled by the expert hands of Joe Kautzky, Sr. Fort Dodge, Ia., sportsman, musician and gunsmith.

Several years ago Sousa and Kautzky met at a national shoot. They found they had much in common. Both men love trapshooting. Both appreciate the feel of a well-balanced gun, and both have found in music the perfect expression of artistic beauty in life. Commander Sousa has looked to trapshooting for peace and recreation after a difficult day of rehearsal or composition. Mr. Kautzky, who has a national reputation as a sportsman, a fine gunsmith and an expert trapshooter, has turned to band and orchestra work for pleasure and rest. Since their first meeting, Kautzky has often repaired the March King's guns and the two have become very good friends.

Can Anyone Dispute This?

It seems that the state of Iowa raises something besides tall corn. Music lovers are, of late, also indicated as a heavy crop in the Hawkeye state according to Major Geo. W. Landers, father of the band tax law. In a recent newspaper interview Major Landers said, "Do you know that Dr. Damrosch, conductor of symphony orchestra concerts over nation-wide radio hook-ups, gets more replies from Iowa than from any other state in the Union? Dr. Damrosch wrote me recently, declaring more Iowans were in commenting on his concerts than persons from any other state in proportion to population."

Per capita Iowa also has more and better bands than any other state in the Union, Major Landers further said.

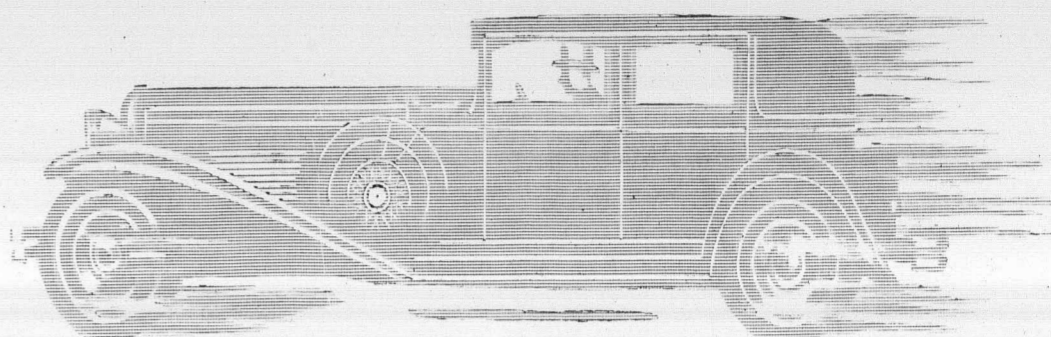
Here is a challenge which plenty of other states should be willing to take up. The editor of CONN CHORDS is anxious to have further information on this subject. Are there those who will step forward to volunteer it? Drop us a line. Elkhart, Indiana, care of C. G. Conn, Ltd.

Propose Concerts on Beach for Chicago

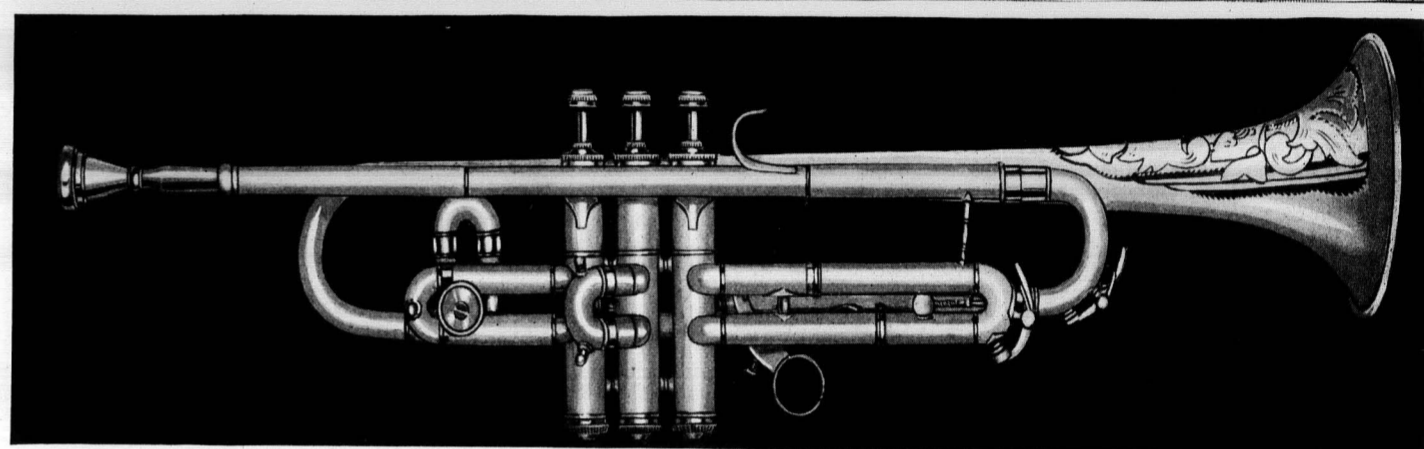
A proposition which may bring good music under the most enjoyable circumstances to the citizens of Chicago, and which by the way may contain a suggestion for other cities with similar locations, was revealed in a recent issue of the Chicago Tribune. A quotation from it follows.

"An open air theatre on the city's Clarendon Beach property for municipal concerts and light operas and for use as a convention hall was proposed yesterday by Sidney Glass of the Music Lovers' League to a special committee named by the city council to develop municipal music concerts. Walter Wright, superintendent of small parks and playgrounds, was directed by the committee to cooperate with the league and make a survey of the possible use of Clarendon Beach."

Who says America isn't growing more musical? Even while the Windy City is embroiled with racketeers and political scandals it still finds time to look out for municipal music.



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The New Era Trumpet comes in three models: 56B—with rotary A and trigger mechanism for adjusting third valve slide; 60B—with trigger mechanism only; 58B—with plain A slides and third valve slides.

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M E L O D Y

A MONTHLY MAGAZINE FOR PHOTOPLAY MUSICIANS AND THE MUSICAL HOME
PUBLISHED MONTHLY IN BOSTON AT 120 BOYLSTON STREET
WALTER JACOBS INCORPORATED
C. V. BUTTELMAN
Managing Editor
NORMAN LEIGH
Editor
WALTER JACOBS
Music Editor
VOL. XIV, No. 7
COPYRIGHT, 1930, BY WALTER JACOBS INC.
JULY, 1930



Our Editor Says---

Publisher's Announcement

WITH this issue Arthur C. Morse becomes Managing Editor of the Jacobs music magazines, a post left vacant by the resignation of C. V. Buttelman, who was recently appointed Executive Secretary of the Music Supervisors National Conference. Mr. Morse is better known to our readers as Norman Leigh, under which name he has for some time past acted in the capacity of Editor and during a period of over twenty years written two hundred or more compositions for the catalog of Walter Jacobs, Inc. Mr. Walter Jacobs resumes the business management of the magazines, in which he will be assisted by Mr. Morse. Mr. Buttelman, whose splendid work while Secretary of the New England Music Festival Association and in cooperation with similar organizations of local and national influence has brought him into wide prominence and gained for him the sincere regard of all those in school music and allied activities, carries the best wishes of his former co-workers. The policies that have given to Jacobs' Orchestra Monthly and Jacobs' Band Monthly an enviable position amongst music magazines operating in the school field will be continued under the new editorial management. WALTER JACOBS, INC.

It is with deep regret that we announce the death at Long Beach, California, of Mrs. Herbert L. Clarke, wife of Herbert L. Clarke, director of the Long Beach Municipal Band, and eminent cornet virtuoso. Mrs. Clarke died on May 18th as the result of injuries sustained in an automobile accident a month previous. She was born at Chicago, October 18, 1870, in the old Palmer House, and was related to General Robert E. Lee. Among the organizations to which she belonged were the Women's Music Club, the Aviculture Society of America, and Service Chapter, O. E. S., Long Beach. She was at one time president of the Boston Cat Club.

During the period Mr. Clarke was soloist with Sousa's Band, Mrs. Clarke made many of the tours with him, including three trips around the world. She was very proud of her husband's success in music, and had compiled his compositions and other material in book form.

We feel confident that we reflect the spirit of our readers, especially those who have been following Mr. Clarke's autobiography in this magazine, by extending their sympathy to him, in addition to our own, in his loss.

THE Boston Herald tells us that the widespread popularity of the University of Maine *Strin Song* "has nearly doubled the number of persons seeking catalogs and descriptive matter of the university, and has greatly increased the number of applicants for admission." The information is credited to Dean Hart, and as we have yet heard of no denial, this interesting bit must be accepted as fact. Otherwise we would have been inclined to lay the matter to the door of the semipiterned exertions of Rudy's press agent.

This onrush of applicants to a university's door, considered as the aftermath of a jazz-band leader's ministrations to the university's official song, makes food for thought, and this thought will be largely colored by the cast of mind doing the thinking. Some will be impressed with the tremendous pressure exerted on the public by our latter-day high-powered publicity system. Others will be struck by the fact that one of the recipients of this publicity (the university) did not have to raise a hand for its getting. Still others, of a more philosophic bent perhaps, will allow a cynical smile to escape them on considering the absurdity of people falling over themselves to enter an educational institution on the strength of such publicity.

For ourselves, possibly because we have long accepted (often with much squirming and inward resentment) the power of organized publicity, and because we have inured ourselves to the patent absurdities of our fellow man, absurdities which we, no doubt, equally if unwittingly share, the thing around which our mind revolves the most is the fact that without question the University of Maine could never have so cheaply, and without effort, achieved like advertising by any other medium than that which has caused the present furor of eager applications for entrance.

Of course, the medium to which we refer is music. Because of music, the name of the University of Maine has been ballyhooed from hundreds of radio stations and has impacted on the ears of millions of listeners. It has been imprinted on thousands of talking machine records and thus has affected the retina of millions of eyes. It has been ceded greater space in the news columns of the daily press in a given time than all the rest of the country's universities combined, even creeping onto the editorial pages of these same canny journals. And, by the way, we have just awakened to the fact that here we are adding to the din!

No educational institution could have afforded to pay for the publicity given the University of Maine in this matter, and some of it would not have been for sale under any circumstances. And that little poor sister of commerce, music, is responsible for it all—the lion and the mouse! We pause in respectful admiration.

ALDERMAN Greer, of Globe, Arizona, apparently is not enamored with band music; in fact, quite the contrary. Mr. Greer is quoted to the effect that if Globe votes to form a municipal band, he will propose an ordinance banishing all horn tooters from the city.

We suspect that Alderman Greer said this with a twinkle in his eye. We sincerely hope so, because the alternative would make us mad. And when we are mad, our breakfast disagrees with us. And when our breakfast disagrees with us, the consequences are serious to those around us. Honestly, we hope Alderman Greer was just wisecracking. If not—!

THAT a musical copyright is actually as much a piece of property as a house, an automobile, or a red flannel shirt, is something that many people never seem to be able to get through their heads. Unwitting (though not for that reason venial) violations of musical copyright occur often enough to make the above statement one of perfect safety.

For the benefit of those who are not aware of the true facts, we pass on the information that in addition to the prohibition against unauthorized printing and vending, it is illegal to copy or have copied, in whole or in part, a copyright work without consent of the copyright owner.

It is further illegal to make, or have made, any sort of arrangement for any instrument or group of instruments of a copyright work without the consent of the owner. The director of a band, for instance, is violating the copyright law should he copy any parts of a copyrighted piece of music, or make his own arrangement of the same, without applying to the copyright owner for permission. The principle back of this law is that a copyright represents an investment in dollars and cents to its owner, that if a band-leader wishes extra parts of an arrangement, he should purchase them from the publisher; and, furthermore, that if he prefers his own arrangement to the published version, he should pay the publishers for the privilege of satisfying this desire. The equity of the law would appear to be above dispute. It is probable that many infringements of copyright of the nature mentioned above are made innocently and without proper knowledge of the facts, as least in so far as copying and arranging are concerned, but there is the old saw, "Ignorance of the law is no excuse", and the law governing musical copyright does not constitute an exception.

There are, however, infringers of copyright, in their unblinking adherence to the ruling principle in the lives of such dubious citizens as Captains Morgan and Kidd of unsavory memory, that became a positive menace to the pocketbooks of copyright owners.

A recent example of this has been the epidemic of unauthorized "song sheets" manifesting itself in various sections of the country. Most of our readers in large centers must have seen these "sheets"—large broadsides printed on papers of as many colors as were represented in Joseph's coat, and hawked all over town, in some instance by boys (because it is more difficult to get convictions under such circumstances), and in others by individuals who in their general appearance and manner could stand as perfect examples of the *Complut Thy*. These broadsides consist of pirated words to the popular songs of the day, and represent stolen property just as surely as if they were the products of a looting expedition into the jewelry section. Alanson Weller, in his New York column in this magazine, recently made mention of them.

Upon the appearance of these sheets, the Music Publishers Protective Association and its agents started vigorous warfare for their suppression, and, considering the difficulties involved, succeeded remarkably well. One of the chief bars to speedy action, however, was the fact that the copyright law is a federal law and this means that all cases of violations must come up before the federal courts. It can readily be seen how such a necessity presents disadvantages. At least one state has recognized this condition—the State of New York—and has passed a law in support of the federal measure, which is printed below.

AN ACT to amend the penal law, in relation to the printing, publishing or sale of copyrighted musical compositions

Became a law March 26, 1930, with the approval of the Governor. Passed, three-fifths being present

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. The penal law is hereby amended by inserting therein a new section, to be section four hundred and forty-one-a, to read as follows:

§ 441-a. Printing, publishing or selling copyrighted musical compositions without consent of owner. Whoever prints, publishes, sells, distributes or circulates, or causes to

Continued on page 44

Jean and I

By MARGARET STRAIN

The two young girls, a few of whose experiences as related by the elder appear on this page, are examples of what initiative, courage, and ability, can accomplish. One does not ordinarily think of the flute, although at one time the most popular of amateur instruments, as the type to make its way in vaudeville circles. The career of Margaret and Jean Strain, however, proves that what one ordinarily thinks is not necessarily right. The flute in their hands has tamed the savage spirit of many a "vaude" audience. That these girls are their own business managers is not the least remarkable thing about them. The office boy says we must remember the "strain" is Scotch. For that atrocious bit he has suffered commensurately.



MARGARET STRAIN
The elder sister, and author of this article.

THE editor of the Jacobs music magazines has asked me to tell you about my sister Jean and myself and some of the amusing things that have happened to us on our travels. Of course, I realize that people are always interested in hearing how others get started in their line of work, especially when that line happens to be the stage, and therefore I am going to begin with a little bit of very early history.

We were born in a little mining village named Bothwell, about twelve miles east of Glasgow, Scotland, in the years 1909 and 1911, respectively. Father and Mother were both keen musicians, and living so near Glasgow could avail themselves of many opportunities to hear the world's greatest singers, operas, symphony orchestras, and touring military bands.

Father played flute, piccolo, and a small instrument of the accordion class called "concertina",* which is capable of wonderful effects in the hands of a clever artist. He decided to teach me to play it so that when I was enough grown to start violin, I would know how to read music. I liked the instrument and improved so rapidly that in a short time I was playing at benefits for the soldiers and the Red Cross. This was at the beginning of the World War.

Later the family moved to Vancouver, B. C., Canada, where the manager of a local vaudeville theatre heard about me and gave me a try-out. At this time I was eight years old. Of course, I was much too young to play all over the circuit, but how I loved to work, and I remember shedding many bitter tears when the bill would go on, and I would have to go home.

So many people ask us if we suffered from stage-fright the first time we made an appearance. I can readily answer, "No", to that question. You see, we were so very young, and, to a child of six or seven, being on the stage is a wonderful adventure. When a child goes on for the first time, I think the parents, and possibly the house manager, are by far the most nervous. I can give an example of this:

*Miss Strain evidently refers to the English concertina, not to be confused with the so-called "German" concertina, which it resembles in appearance, although not in tone, being less strident, nor in the scope of possible harmonizations, in which field it far excels.

I remember the first time I played with a large orchestra. I had rehearsed with them in the morning. (Opening day, each act rehearses with the orchestra at eleven A. M.) Everything went over fine; but at the matinée I became very interested in a little girl of my own age sitting in the front row and sticking her tongue out at me. I would have given anything to have been able to return the compliment, but I realized that it was impossible.



JEAN AND MARGARET
Both this picture and the one above were furnished by the courtesy of Mr. and Mrs. William S. Haynes

I came back to earth, as it were, with a jolt and it dawned upon me that the orchestra was playing one piece, and I, an entirely different one. In my interest in my little opponent of the tongue episode, I had completely forgotten that I should have repeated the chorus of the piece I was playing, and had gone on to another! I stopped playing and told the orchestra leader I thought we'd better all get together and start from the chorus. My mother, who happened to be standing in the wings, nearly collapsed when I stopped. I am quite sure that if I had to do that same

thing today, I could never be as cool-headed and natural about it as I was at the age of eight.

Of course, being young has its disadvantages also. I can remember the first time I ever had make-up on my face. The manager of the theatre had the head chorus girl make me up. Instead of putting it on lightly, she made me up exactly as she would have herself, even to heading my eyelashes until they stuck out so far that I could see them when I blinked my eyes.

It wasn't long before Jean started to work with me. Dad had been teaching her piccolo since she was five. After the piccolo she had an old style flute — what a wheezy old thing it was! One night at a concert she went on to play her solo and couldn't make a sound when she tried certain notes. She managed to finish her solo, but the three lower notes worried her. Next morning before school she started to practise, but no matter how hard she blew, the notes would not come out. She was about to put the flute away, but couldn't find the swab to clean it. We hunted high and low for it with no results, when all of a sudden Mother noticed something sticking out of the end of the flute, and lo and behold! There was the swab. It had been inside the flute during the fateful solo the night before; hence the three silent notes.

Shortly after this, Dad bought a silver flute for Jean; it seemed like a gift from the gods. I also took up flute at this time. We both loved the instrument, but even though we did, we were no different from other children, and disliked the long hours of practice that had to be done every day.

The time came when Jean, who had been playing obbligato parts for a singer, had a bad accident to her foot that sent her to the hospital, and I had to work extra hard on the flute in order to take her place with the singer. It was a wonderful experience for me. We did most of the soprano and flute duets from the operas, and many others, including *Lo! Hear the Gentle Lark*, *The Wren*, etc.

During all this period we had been going to school, and I must say we had to work very hard, because in order to obtain permission to be absent from school for two or three weeks at a time and several times during the term,

we had to stand pretty well at the head of our classes. You see, we worked quite often. One reason for this was that we didn't want to become awkward and self-conscious on the stage; but the main reason was that there were four children younger than Jean and I, and as our funds were usually in a state of utter collapse, it was necessary for us to help the family over its rather frequent tight spots.

We had an offer to go with a small musical company that played the Northwest Territory between Vancouver and Winnipeg. We joined the company, and I believe we played in every church, hall, barn, or building that was used for social gatherings, between those points. Then we had an offer to play one of the vaudeville circuits from Minneapolis to New York. On that trip we had all the usual experiences of troupers. We were in a hotel fire, a small railroad smashup, we had our trunks shipped to the wrong destination, and, yes, we had our instruments damaged too, and of course that is the worst misfortune that can possibly happen to a musician.

On this trip we had two clever German acrobats on the same bill with us who spoke very little English. They were not at all musical, but one of them kept telling me, in his German

brogue, that if I would only use a piece called "Dichter und Bauer" instead of the overture I was playing as one of my solo numbers, it would improve our act one hundred per cent. He kept after me for weeks. Finally I wrote to one of the big music publishers in New York and ordered an orchestration and solo part for the number. It arrived in due course, and when I tore it open it was *Poet and Peasant*, sub-titled "Dichter und Bauer". *Poet and Peasant* or "Dichter und Bauer" was the solo our acrobatic friend had been listening to me perform hundreds of times on that tour. Nevertheless he is a corking good acrobat, and we are still good friends.

Our first opening for Keith-Albee, now Radio-Keith-Orpheum, was at the Hippodrome Theatre, in New York. We had never worked on such a large stage before, and we felt like two little midgets. To complicate matters on our opening performance, our trunk failed to arrive until the act that we were to follow was on the stage. Naturally, we were very nervous after having to rush so. But situations like this are just part of the day's work of a performer, and are soon forgotten.

To the many people who ask us, "Don't you find it a very hard life, travelling from one end

of the country to the other, and keeping up with the continual demands for change in your class of work?", we say, "Yes, it is a strenuous, and at times a lonely life, but we are both still young, and its many interesting points offset its failings." As we have always travelled alone, and managed all our own business affairs, we are frequently asked how we get along. By paying strict attention to business we get along wonderfully! A theatrical career for a girl is good, provided she is serious about her work, determined to get ahead, and careful of her friends and associates.

We have made many really fine friends through our work. Our visits to Boston are always made delightful. It was there that we first heard Mr. Georges Laurent — and what an inspiration his playing was to us! I think the finest thing in the world to fire a young musician with ambition is to have the opportunity of hearing, and what is better, of meeting great artists.

As for ourselves, we love our work, and we have a lovely home in the Canadian West where we spend two or three months each summer — swimming, gardening, and — you've probably guessed it — whiling away the lazy hours with — music.

The Faculty Council

The Library System

By A. MCGREGOR HOPELAIN
Librarian, Chorus and Orchestra, Fresno State College; Librarian, Fresno Male Chorus, and First Presbyterian Church, Fresno, California

THE library of a musical organization is the foundation on which the director bases his work, and this foundation is not very substantial without a good librarian. There have been many organizations that have failed to accomplish their purpose because the director has been obliged to assume unnecessary administrative detail with special reference to the library.

A good librarian must be methodical and have an aptitude for detail. These requisites are necessary because there are many little things that can be co-ordinated to insure the proper functioning of the organization. It might be well to consider some of the characteristics of a successful holder of this position. Punctuality is an important thing, because the librarian, together with the director, controls the functioning of the organization. He must have executive ability, because it is to the librarian that the director looks for much assistance; it is frequently noted that the librarian is an executive officer of the organization of which he is a part. One of the outstanding characteristics of a successful librarian is *dependability*. The director and the members of the organization should feel that they can depend on their librarian under all reasonable circumstances.

DUTIES

The librarian must make a careful inventory of all music owned by his organization. He should then keep a careful record of all copies loaned to members of the organization. This is a necessary part of the detail because many members request compositions to practise with at home, and often forget to return these pieces to the library. This might prove quite costly to the musical organization if their librarian were not on the job, and lacking in insistence on the return, after a reasonable length of time, of all music loaned out.

Salvage is also one of the duties of the librarian's office to which particular attention should be paid. A great deal of money can be saved by any musical association if the librarian will inspect for possible damage all music returned to the library, and make immediate repairs if necessary. Most music is printed on sufficiently heavy stock to permit a great deal of wear and tear; however, none will withstand carelessness, and if a close watch is kept, it will last much longer.

The day the organization appears to render the program prepared by its director involves a new set of duties for the librarian. He arranges the music in sequence in folders; this is to prevent unnecessary handling in front of the audience. Then, after the performance he must return each piece to its proper place in the cabinet — inspecting and checking it as it is returned.

FACILITIES

Success in handling a library for a musical organization requires certain facilities in order that the music may be properly cared for and remain under the control of the librarian and the conductor. The library should be in a particular room with a lock, and this room should be large enough to contain cabinets wherein the music can be stored without folding. The contents of the cabinets should be catalogued and indexed, cross-indexing by titles and

authors, and in the instances of the church choir libraries, according to season or occasion, numerical, and alphabetical. Each member of the chorus should have a folder or binder within which this person's music should be retained during the preparation and rendition of the program.

The growth and development of the library should be constantly improving, as well as the efficiency and tactfulness of the librarian. The requisites outlined above may prove helpful to those with limited experience holding the position of Librarian.

The Librarian's Routine

By HOWARD S. MONGER
Director of Instrumental Music, Fresno (Cal.) State College

CHECK ORDERS: Check over new music very carefully before using to see that all parts ordered are received — this may prevent friction or misunderstanding between yourself and the local music dealer.

STAMP MUSIC: The head librarian with the help of his assistants should stamp all music before it is used, to prevent a possible loss. Nothing so provokes the director at rehearsal than to hear a call from some member of the orchestra, "I have no music." Nothing is more disastrous at a concert than this, especially when the part has the solo passage.

FOLDERS: Mark plainly (print) name of instrument and desk number on folders used in orchestra or band. It is well to have two sets of these so that the second program may be placed in folders, at the leisure of the librarians, before the first is taken up. The "double folder" system used at the National High School Orchestra and Band Camp is recommended.

PLACE MUSIC IN FOLDERS: It is the duty of the head librarian to check all music very carefully, and to "know where it is every minute." Place folders on tables or floor in order as to sections: string, woodwind, brass, percussion; instruments in order of full score. Pass out music in reverse order of program to be played, thus having program in proper order at all times. (This not only saves time at rehearsals in finding composition to be played, but gives practical training in teaching the student to be tidy and exact as to detail.) Music may be turned as one would turn the pages of a book if this order is desired.

PASS OUT AND COLLECT: The assistant librarian should pass out and collect music before and after rehearsals

Continued on page 48

Title	Composer	Shelf
Edition	Full score	
STRINGS		
Vi. I	Vi. II	Vi. III
Vi. IV	Vi. V	Vi. Ob.
Vla.	Cello	Bass
WOODWIND		
Fl.	Pic.	Ob.
Eng. Ho.	Cl.	
Bs. Cl.	Bsn.	Cor. Bsn.
Sax.		
Br.		
PERCUSSION		
Harp	Piano	Celente
Harmonium		
Temp.	B. D.	S. D.
Cym.	Trl.	Bells
Extras		

FILING CARD FOR ORCHESTRA

Title	Composer	Shelf
Edition	Full score	
WOODWIND		
Fl.	Pic.	Ob.
Eng. Ho.	High.	
Bs. Cl.	Cor. Bsn.	Es. Cl.
Cl. I	Cl. II	
CL. III	Alt. Cl.	Bs. Cl.
SAXOPHONES		
Sop.	Alto	Ten.
Bari.	Bass	
BRASS		
Sol. Cor.	Cor. I	Cor. II and III
Tpt. I and II		
Ho. I and II	Ho. III and IV	Tub. I and II
Tub. III		
PERCUSSION		
Harp	Piano	Celente
Harmonium		
Temp.	B. D.	S. D.
Cym.	Trl.	Bells
Extras		

FILING CARD FOR BAND

A Cornet Playing Pilgrim's Progress

Chapter Twenty-three

HERBERT L. CLARKE

Mr. Clarke tells of how, at the instigation of his brother Ernest who was then trombone soloist with Gilmore, he went to New York with the idea of joining that famous bandmaster's famous organization, and relates the doubts and tremors that assailed him at the approach of a personal interview. However, he had never yet failed himself in a crisis and he determined not to set a new precedent.

THE following summer (1891), I secured a long engagement for the Heintzman's Piano Company Band, of which I was now the leader, at Hanlan's Point on the Island, the resort of Toronto. We became quite popular. My cornet practice was not neglected in the least, although I confined my playing now to solo work entirely, and practised diligently for this alone, purchasing all the cornet solos I knew of, published in all countries. My repertoire consisted of some three hundred solos, including arias, fantasias, air varies, polkas, waltzes, and ballads. Living in one city for any length of time and playing at concerts continually, one must have many different solos, because the public will not stand for too much repetition. So one must keep adding something new each week if one expects to be in demand.

I Organize a Trio

There was not much business for the band during the winter months, except the regular rehearsals, and having permission from my firm to do some individual concert work, I formed a little company of three, called *The Canadian Trio*, giving an entire evening's entertainment. I booked concerts throughout the province of Ontario, which not only netted a good substantial income, but helped to increase my reputation. Before long I became known as "Canada's Favorite Cornet Soloist." Everyone thought I was Canadian born, and I never disputed the belief, as I really did make my reputation as a soloist in Canada, even first starting to play the cornet there.

In September, 1891, my band was engaged for a week at the Montreal Exposition, and many were the flattering comments on our playing, as well as on my cornet solos. I had a splendid band of forty-five players.

About this time my brother Ernest was making quite a name for himself as a trombone soloist in New York City, as well as during his tour of the country with Gilmore's Band, and I received frequent letters from him, each containing the advice for me to come to New York whenever it was possible and have a try-out with this famous organization; for Mr. Gilmore was engaged to play the entire six months at the World's Fair at Chicago, in 1893, with a band of one hundred men, and the following year to make a tour throughout Europe.

I began to get interested, thinking what a grand opportunity it would be for me if I should make good and become a soloist of this great band, and be heard every day at the Chicago Fair, which would be visited by millions of people during the six months. Also, to play concerts all over Europe would be the dream of my life. I began to realize that in order to become known, one must travel and be heard in different countries. Even a local

reputation is all right in a way, but an international reputation is best of all, and this might be the chance of a lifetime for me, if I were only capable.

Still, I was doing well financially in Toronto just now, and if the change were made, it would compel me to give up everything after having become so well established in the band business. I pondered over this question for weeks, until another letter arrived from Ernest, telling me that Mr. Gilmore was looking for a good cornet soloist for these future engagements, and that I should prepare to make a trip to New York just as soon as possible and play for this great bandmaster before the position was filled.

So in February, 1892, I mustered enough confidence, with the kind encouragement of the Heintzman Piano Company, to go to New York City, arriving there on a Sunday morning, and going direct to Mr. Gilmore's home, without any notice to him. On my reaching his house, his maid informed me that he could not be disturbed this morning, as he was resting after a hard week's work, preparing for his regular spring tour, but she made an appointment for me for three o'clock in the afternoon.

Both my brothers, Edwin and Ernest, were then living in New York, and I was pleased to meet them again after having been separated for three years. Ernest went with me to Mr. Gilmore's home, to introduce me.

Winners of National Contests Orchestra

Class A—1. Lincoln High, Lincoln, Neb.; 2. Hammond High, Hammond, Ind.; 3. John Adams High, Cleveland, Ohio; 4. Abraham Lincoln High, Council Bluffs, Iowa. Class B—1. Dearborn High, Dearborn, Mich.; 2. Lew Wallace High, Gary, Ind. Class C—1. Stanhope High, Stanhope, Iowa; 2. Partridge Rural High, Partridge, Kans.; 3. Peru High, Peru, Neb.

Band

Class A (Total entries 22).—1. Nicholas Senn High, Chicago, Ill.; 2. Joliet High, Joliet, Ill.; 3. Hammond High, Hammond, Ind.; 4. Central High, Flint, Mich.; 5. Glenville High, Cleveland, Ohio; 6. West Technical High, Cleveland, Ohio. Class B (Total entries 9).—1. Hobart High, Hobart, Ind.; 2. Boys Vocational School, Lansing, Mich.; 3. Belvidere High, Belvidere, Ill.; Waupun High, Waupun, Wis.; 5. Mooseheart High, Mooseheart, Ill. Class C (Total entries 13).—1. Nicolet High, West De Pere, Wis.; 2. Algoma High, Algoma, Wis.; 3. Andover High, Andover, Ohio; 4. St. Elmo Juvenile Band, St. Elmo, Ill.; 5. Lanark School Band, Lanark, Ill.; 6. Hartley High, Hartley, Iowa. Honorable Mention—Bates Township High, Bates, Mich.

JUDGES

John Philip Sousa; Captain Taylor Branson of the U. S. Marine Band, Washington; Edwin Franko Goldman, New York; Captain Charles O'Neill, Quebec; Harold Bachman, Chicago; Jay W. Fay, Plainfield, N. J.; Victor J. Grabel, Chicago; A. Austin Harding, University of Illinois, Urbana; and Guy Hoover of Chicago.

I did not go home with my brother, but walked around in Central Park for several hours all alone; for Mr. Gilmore's home was close to the Park, on the West Side. During this time I nearly lost courage and was going to back out and return to Toronto. When I thought of all the great cornet players, then in New York, who had played with Gilmore, such as Jules Levy, Walter Emerson, Ben Bent, Liberati, and of a host of very fine cornetists there without a national reputation whom Gilmore would need for his great project of touring the country with the largest band in the world composed of the very best musicians that could be mustered from all countries, is it any wonder that I felt afraid to play before him for a position such as my brother Ernest had written me about?

I Experience Qualms

Of course I was well thought of in my own city, and this naturally flattered me and gave me the conceit to think that I might probably make good. But when I began to realize that I was simply coming from the "backwoods", so to speak, without the experience necessary for such an organization, it dawned upon me that my coming to New York was the result of some ambitious dreams, promoted by the local reputation I had made in Toronto, and the persistent letters from Ernest to make a try-out. It seemed audacious on my part ever to attempt such an impossibility. One can imagine my feelings as the time drew near for my appointment with Mr. Gilmore.

However, the trip to New York was expensive, and I was not going back a coward, even if I failed in the examination. Anyway, I would have the honor of playing before Mr. Gilmore, and perhaps learn something from any suggestions he might offer, and when I grew older, I would be in a better position and condition to make another trial at that time. I made up my mind that I would do my very best, even if I failed to satisfy him.

With this thought uppermost in my mind, and the knowledge that if I ever expected to win out and become a great artist I must go after just what I wanted, and furthermore that even if this try-out proved a failure, it would not kill me, I walked bravely to Mr. Gilmore's home, rang the bell, was ushered into his beautiful library, and was told to wait there a few moments.

While looking around the room I discovered a photo of myself and wondered how it came there. It was beside a picture of my brother Ernest, who probably had given it to the great bandmaster. Mr. Gilmore was a man who kept in touch with every soloist in the world, and I felt proud that my picture was exhibited in his home. This gave me even greater courage to do my best when the time came for me to play before him. I realized that this event

was the crisis of my life, and that I must put forth every effort I could command in my playing. I determined to "win out or bust", knowing that if I should get the least bit nervous, it would take away ninety per cent of my skill, and leave me only ten per cent to work on, which would surely spell disaster.

Brother Ernest accompanied me to Mr. Gilmore's home, and kept encouraging me to do

my best, telling me of the wonderful chance to be heard all over the world as a soloist, and of the experience I would gain in seeing different cities, besides the opportunity presented of hearing other great soloists and learning much from them, an opportunity I would not have, living in one city all the rest of my life. He pointed out that my musical education would benefit a thousand fold in this environment of

association with the best musicians in the world.

Of course, this inspired me with thoughts of what I might accomplish in the musical field, should I satisfy Mr. Gilmore with my playing, and I really braced up and made up my mind that I would obtain the position I sought, and with this determination, half my battle was fought, and I was ready to show just what I could do. (TO BE CONTINUED)

Sit Down, You're Rocking the Robot!

By L. G. del CASTILLO

[Wherein Del speaks fair and softly in the cause of radio and the talking screen—finding in both the germs of cultural advancement. He may be right. We dunno.]

WHETHER you like it or not, the outstanding characteristic of this machine age we live in is that it has speeded up life. Existence is geared so high that the man who stops to tie his shoe lace in the middle of the street is immediately boosted into eternity with no lost motion. Nowhere is this process more noticeable than in present day popular art, if "art" it can be called. In the picture theatres and on the radio, with the exception of Walter Damrosch, it is practically impossible to hear any musical composition in toto. A composition of any length, I mean to say. Pieces like *The Rosary* or *The St. Louis Blues* are, contrarily enough, expanded to three times their length. For we have left undone the things we ought to have done, and have done the things we ought not to have done, until there is no health in us.

It is the stock "classics", the popular overtures, symphonic movements, and operatic excerpts, that have been unscrupulously slashed with a wary eye on the clock that limits a picture show to two hours and three-quarters and, even more rigidly, the radio program to thirty or sixty minutes. And in the latter case, we betide the offending selection. If it has not won its race with time, it suddenly becomes fainter and fainter in order that you may hear the pain killer, the Voice of Obtundia, as relentless as Fate itself. One of my favorite lighter compositions happens to be the *Procession of Bacchus*, from the ballet music to "Sylvia", by Delibes. I have heard it time and again on the radio, but I have never yet heard it all. If you are going to have favorite pieces, my advice is to choose some that last not over three minutes. *The Flight of the Bumblebee*, or the *Fantaisie*, from "L'Arlesienne Suite", or the *Minute Waltz*, or *London Bridge is Falling Down*.

Radio a Cultural Influence

I mention Dr. Damrosch as an outstanding exception. Of course there are others. Roxy seldom cuts in his symphonic programs. Guy Fraser Harrison has given some creditable programs from Rochester. I am writing these lines on a Sunday morning, still turning over in my mind savory recollections of Damrosch's final Wagner program in the General Electric series. No more dignified musical program ever appeared in Carnegie Hall. These radio programs of symphonic music have not been unpopular. It would take a high-powered cynic to deny categorically that there is no influence at work in mechanical music today gradually improving musical taste. I contend now, as I always have, that the radio is exerting more of a cultural musical influence on the masses than any other agency we have ever had. Granted that there is much that is meretricious and cheap, there is just as much that is the contrary.

And, of course, the "edited" classics are doing their full part. Half a meal is better than none, and one helping of strawberry shortcake is apt to leave the eater in a more receptive mood toward tomorrow's dessert than three. I don't wish to be understood as quarreling with the cut versions. As often as not they improve and freshen up the score and remove only the drearier and repetitive passages. And in any case they are gradually developing a familiarity with the classics. I dare say that the dull bewilderment of who or what Bee-thoven was ten years ago has today been pretty generally replaced by a more or less adequate comprehension of Bay-toven. And this brings up another point.

The radio and the sound movies combined are going to have an almost unbelievable effect on our national speech in the next decade. The radio announcer has been the butt of considerable ridicule in the past. Much has been made of his mispronunciations, spoonerisms, and malaprop delinquencies. Has it occurred to you that those crudities have almost disappeared, and that it is nowadays pretty rare for an announcer to make a bad break? Training has done its part, and for the rest an increasing famil-

arity and experience with linguistic complexities. It is of course true that few people listen closely to radio announcements. But it is also true that the human animal is imitative. He has to be to travel with the herd and survive. The ear, then, is going to gradually absorb the speech that comes out of the loud speaker, an invention that, be it remembered, is now not only in your homes, but also behind the screen of all your motion picture theatres.

The motion picture industry is today struggling with a new art, which it embraced so suddenly and unexpectedly that it has been for some time in the position of the man holding the bull by the tail. It can't let go, and it doesn't want to, and even its critics must admit that it has made tremendous progress in the brief time since Al Jolson first started to sing *Sonny Boy*. The present musical tendency is toward an adaptation of operetta, with a trend away from the revues that at first seemed, in their novelty, to be sweeping the field. One season made it obvious that the form was to quickly grow stale, and that when you had seen one you had seen them all. The major companies are now cutting that form down to one a year, an annual event similar to the stage counterparts of the *Ziegfeld Follies*, *White Scandals*, and so on. The operetta type, on the other hand, like *The Rogue Song* and *The Vagabond King*, has enough scope and depth to be very well laying the foundations of a new art form. No less a composer than Igor Stravinsky has gone on record as saying that the sound screen is the future medium of the music art. Two outstanding cinema theatre musical directors, Riesensfeld and Kapée, have committed themselves definitely to pictures, and the opera stars in general are scrambling to follow Tibbett's lead as fast as opportunity deigns to beckon.

It is not inconceivable that we will eventually have opera on the screen. But if so, it will perhaps be at a different scale than the regular run of pictures. Not because it will be more expensive to produce, but because it will attract a more limited clientele who must pay more to make it profitable. No matter how firmly I may believe in the gradual uplifting of public taste, my imagination has not yet become so fantastic as to be able to visualize the average movie audience sitting through *Parsifal*, or even *Hansel and Gretel*, for that matter. But operetta is another matter. It has always seemed to me that the talkies have a tremendous opportunity to develop a new art form, similar to the stage, but freed of the limitations of the stage. There is a feller sometimes called Norman Leigh (I have called him harsher things) who is a very stubborn standpatter on this subject, but I'll get him yet.

The Honor List

I have agreed with him that there is an awful lot of junk appearing on our screens, for the good and sufficient reason that the public laps it up. But I contend that an art, or an industry, if you prefer, that can in one season give us *Anna Christie*, *Sarah and Son*, *The Case of Sergeant Grisca*, *The Lady Lies*, *The Street of Chance*, *Seven Days' Leave*, and *The Laughing Lady*, cannot be dismissed with a pooh, pooh, and a couple of tut, tuts. And if it can sway us with such compelling narrative in the dramatic medium, it can do the same thing through music, once it is sure it is a paying proposition. Let's hope that Tibbett and Dennis King are but pointing the way for other legitimate singing and operatic stars who will find that with so much vaster an audience, better and better music drama will develop as a matter of course. Michael Bohnen, Metropolitan baritone, is already at it in Berlin. And will Jeritza be a natural? Esk me!

Opera in America has never been in what one could call a healthy state. When a country of one hundred and twenty million people, or whatever the census-takers finally conclude is the number, can support only two stabilized, permanent grand opera companies; there would seem to be room for improvement. Obviously this total of two omits the intermittent traveling companies, the student companies, and the assembled short-season companies. It is impossible to imagine this country accepting opera to the point of supporting numerous provincial companies in the Continental manner. Our people are not yet music-minded to that extent. Perhaps the radio will eventually make them so. Boston, in particular, has had a very sorry operatic record this past season. Three attempts at local opera have brought nothing but financial grief. The Chicago company enjoyed a successful, but not sensational, visit. It may be that the fate of the original Boston Opera Company fifteen years or more ago has taken native enthusiasm away from the idea.

Opera—Popular or Otherwise

It is a pity that Americans are able to hear novelties in operatic repertoire only by journeying to its two largest cities, where it is kept alive by wealthy patronage. Instead of a Bayreuth tradition, a La Scala tradition, a Viennese, or Parisian tradition, we have only the star tradition. And it is of course the star tradition that makes opera in this country the luxury it is, and militates against the success of the so-called popular opera companies. The failure of popular opera allows one to speculate on what mayhem, tornado, lynching, and bombing, would be in store for an unpopular opera company. At any rate, the talking picture makes opera practical for everyone. Whether the idea will be realized, and is commercially worth doing, remains to be seen.

The Bayreuth tradition, mentioned above, is the fruit of one woman's devotion as much as is the MacDowell Colony in Peterboro, New Hampshire; and each achievement bears a further similarity in representing a memorial given birth by a devoted widow's tribute to her husband's memory. Cosima Wagner, who has just died, had a sensational career. Herself the product of a liaison between Liszt and the Countess d'Agoult, she left her husband, the pianist and conductor Von Bilow, to devote the rest of her life to Wagner, whom she apparently adored, and married after her divorce from Von Bilow. Wagner's temperament was too impractical and turbulent to carry the Bayreuth performances, which he started, to a successful conclusion, and it was Cosima's indefatigability and hard, practical common-sense that eventually made them the success that they were; a success that persisted in an unbroken line until 1914, when the war broke them off. When they were resumed, ten years later, it was her son Siegfried who had to carry on. Cosima's work was nearly finished, and she never heard a Bayreuth performance again.

As successful as the Bayreuth tradition was, it has never been imitated to any extent. The massive and complicated stage effects, the symbolism, the concealed orchestra, all indicate Wagner's unconscious acceptance of the impracticability of opera as a perfect artistic medium. A great deal of the most beautiful music of the world is in operatic scores, but opera itself has always been a puzzle that irritated me not a little. It is all so palpably absurd and incongruous. The operatic gesture and the operatic figure and the operatic bellow represent to me a perplexing total that can only be described by the Amos 'n Andy summary: "Ain't that somethin'." And if I then go on and enumerate the operatic chorus, the operatic recitative, the operatic libretto, and the operatic acting tradition, you have something that is as close to a crazy quilt as any-

Continued on page 41

Recital Numbers for FLUTE and other SOLO INSTRUMENT COMBINATIONS



Transcribed by
Geoffrey O'Hara

Newly arranged by QUINTO MAGANINI

Flute and Piano	.60
Two Flutes and Piano	.75
Piccolo and Piano	.60
Two Piccolos and Piano	.75
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Two Oboes and Piano	.75
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The Quaker Critic

By ALFRED SPRISLER

WHILE riding homeward today in the bus that daily bears him from his diurnal toil, the writer was facing a large sign that asked the pertinent question: *Have you visited the new Willow Grove Park?* The answer was an emphatic "No!"

Now, for the express benefit of those not cognizant of the fine old traditions of this fair city of Penn. let it be here and now divulged that Willow Grove Park, in the by-gone days, held an enviable place in Philadelphia's musical life, at least during the silly season. There, pathfinding was done, the torch borne aloft, and the dear people were able to hear, at times, very good music, absolutely free.

Willow Grove, although it is in Montgomery County, some eighteen miles outside the city, was the scene of many foregatherings during the previously mentioned festival season. Its origin was in this wise: At the junction of Easton Road and Old York Road, there stands a fine old inn erewhile known under the heraldic device of *Ehrenfurth's Mineral Springs Hotel*. Years and years ago, buggies and various other vehicles of the era immediately previous to this Motor Age landed crowds there, multitudes who sat at tables beneath the fine old trees, drinking fine old—(censored) and eating sandwiches. Among the tables meandered that thin rill emanating from the Springs themselves.

The local transit company, now the Philadelphia Rapid Transit Company, saw the possibilities of the place and made certain overtures to the proprietor. They were refused, and the Company, after the approved manner of corporations, purchased an adjacent tract of land and proceeded to erect thereon all manner of breakneck "amusements", a colossal band shell and pavilion, and, as the finishing touch, turned a glorious and miasmatic swamp into a pretty lake with an electrically-lighted fountain in the centre thereof.

For nearly thirty years, pleasure-inclined Philadelphians paid innumerable nickels to ride out to Willow Grove Park on funny little open air trolley cars whereon the conductors ran precariously along little shelves like running boards in order to collect fares. Daily and nightly, Sundays and weekdays, the Park was crowded with pleasure-seekers. The first motion picture theatre in this land of ours was alleged to have been there. The "amusements," the *Mountain Service*, the *Chase Through the Clouds*, *Venice*, and the *Coal Mine*, all attracted many people, who left the city "just for the ride," and returned home only after their money was all spent for honey-coated popcorn and riotous gyrations on the carousel, or for rides in the electric launch on the lake.

But the chief attraction, at least to us, at that time a very small and very difficult gentleman of tender years, was the music pavilion. It was free!

In the shell played Sousa's band, Victor Herbert's orchestra, Walter Damrosch, Sorrentino, Pryor, Wassili Leps, Creatore, and others. What programs were played! What crowds listened in rapt attention! What applause resounded when Herbert bobbed and rolled his genial way out to the podium! How enthusiastic we waxed when Sousa, in playing the *Stars and Stripes Forever*, brought out piccolos, trombones, and trumpets, in a grand slam of blatant melody at the end, while Our Flag, picked out in variegated electric bulbs, by cracky! flashed above the musicians' heads!

The worthy Dr. Stokowski once spoke certain deprecating words about "park band music." In the old days, when we hoi polloi (a Greek remark!) couldn't afford to listen to music meant only for the wealthy, we sallied forth to Willow Grove on a hot summer night to hear an orchestra play *Tannhauser Overture*, *Poet and Peasant*, *The Unfinished Symphony*, the *Ballet Egyptian*, and various matters of Tchaikowsky, Beethoven, Mozart, Wagner, and Victor Herbert, quantum sufficient. True, the bands were prone to blare *Semiramis*, *Aida*, and many other operatic "medleys," but they also liberated on the ambient airy zone the overture to *William Tell*, which opus is one of the stand-bys on the repertoire of the Phila Orch at present. If one arrived early in the evening and froze fast to a seat, one could last through two hours of fine music, all for thirty cents expended in carfare.

It was there that our small brain seized upon the idea of playing the oboe, the violoncello, and the harp. We heard the viola passage in the overture to *Tannhauser* and forthwith decided we wanted to learn the viola. The opening horn passage in Weber's *Der Freischuetz* induced a violent desire to learn the French horn, but the Fates were contrary. There we spoke to Victor Herbert, stared at Sousa, and talked to sundry musickers as they were resting by the lake-side between concerts.

Such an Elysium was too good to last. The P. R. T. Company, in a moment of mental aberration, raised the trolley fare just double, apparently because the automobile robbed the trolleys of passengers, thereby putting the added burden on those who continued to use the street cars. The company had a second brainstorm when it began to charge ten cents for a seat in the pavilion, although those who were ten-cents-less could, and did, sit in outer darkness and hear partially what was going on.

With the increasing popularity of the automobile, the amusement park idea seemed to fold up and sink away. Perhaps people suddenly became sophisticated. At any rate, the company leased the park to one Meyer Davis, a big man in dance orchestra doings here and there, and the park became a dancer's Paradise instead of a music-lover's Elysium, since there were no more regular concerts. On one paltry Sunday during the season, Sousa does come to Willow Grove, it is true, but Oh, the glory that was Greece and the grandeur that was Rome!

At the end of the season, a very interesting innovation in the way of operatic endeavors burst upon the startled eyes of the worthy burghers of this town. Plans were formulated for the presentations of a children's opera company, with chorus, principals, ballet, costumes, and orchestra, exactly like adult companies. A gentleman by the name of Leon Lewin, who conducted a children's opera in Russia for many years, is the music director of the organization, and his extensive experience in this type of work has proven to him that children's productions can be highly artistic.

Under the ministrations of George Sklar, the manager of the organization, the premiere was given in May, with two operas, in miniature of course, entitled *The Wolf and the Goats* and *The Dulcimer Players*, the music thereof composed by Mr. Lewin, comprising the menu. The results were exceptionally fine, and it is announced that a more ambitious program has been mapped out for the coming season.

Mr. Sklar, who is a talented musician in his own right, has hit upon the right idea. The best plan whereby mechanized music may be combated lies in interesting very young children, in this case between five and fourteen years of age, in living music and the satisfaction of producing it themselves.

As these wearied optics of ours peered across at the revered City Hall this day, they saw a huge electric sign over the entrance to the courtyard proclaiming: *Music For The Multitude!* Perhaps it said *multitude*, but anyway society debs are selling season tickets for the forthcoming public orchestral concerts in the sacred confines of Fairmount Park. In May the non-professional orchestra sponsored by the Music Bureau gave a very creditable concert, with Adolf Vogel directing, and as we look back over the clippings of the activities of the by now totally defunct season, notices of concerts by glebe clubs, chorus choirs, and orchestras, to say naught of operettas given of, by, and for the people, it seems we ought not to fear for the musical future of Philadelphia. The younger generation, of which we hear so much, seems to be mightily concerned in making music.

California—The entire personnel of the Hollywood Bowl symphony orchestra has been re-engaged for five years. Jay Plowe, manager of orchestra personnel, handled the signing up of this group of 100 musicians. The Bowl opens on Tuesday evening, July 8th, for the annual summer series of thirty-two concerts, for which Alfred Hertz, Karl Krueger, Bernardino Molinari, Pietro Cimini, and Enrique Arbos, have been engaged as guest conductors. Sylvain Noack has been re-engaged as concert-master, with Henry Svedrofsky as assistant concert-master. Fred W. Kuphal is orchestra librarian.

Florida—Late in May, the Municipal Philharmonic Orchestra, of Pensacola, John W. Borjes, conductor, gave its second concert, which was held in the high school building. The soloists were: John E. Frenkel, tenor; Mrs. Robert Brockett, soprano, with Mrs. J. T. Perry, accompanist; and Martino Faggioli, violin. A trio, *From Samson and Delilah*, carried Sidonie Ebbecke as pianist, Ray Densmore as cellist, and John W. Borjes as violinist.

Origin of the Rhapsody

RHAPSODY, according to the Oxford Pocket Dictionary, means "An enthusiastic highflown utterance or composition; (Gk Ant.) piece of epic verse of length for one recitation."

The term was originally applied to the books of the *Iliad* and the *Odyssey*, which works at one time were in fragments. Homer is generally accredited with them, but it is doubtful if the two poems were by the same man, even if each were the complete work of one man. The earliest mention of the name of Homer is found in a fragment of the philosopher Xenophanes, who lived in the sixth century B. C.

Certain bards collected a number of the fragments, enough to make a connected "ballad", and sang them as our ancient minstrels sang the deeds of famous heroes. One whose profession was to recite the Homeric or other epics was called a *rhapsodist*.

G. W. Botsford, speaking of the *Iliad* and the *Odyssey* in his "Hellenic History", says, "Not long after their composition, the Homeridae, sons of Homer, a gens of Chios, were journeying through Ionia and the rest of Hellas, chanting them at the courts of the great and in popular gatherings. From the staff—rhapsodos—which these singers waved in marking time, they came to be known as rhapsodists. Many were the minstrels, however, who made no claim to descent from their poet."

The recitation of the Hesiodic poems was from the first unaccompanied by the lyre, i. e., they were, confessedly *said, not sung*; and it was natural that the example be extended to Homer. It is difficult to believe that the Homeric poems were ever "sung", in the strict sense of the word. We can only suppose that the lyre in the hands of the epic poet or reciter was in reality a piece of convention, a "survival" from the stage in which narrative poetry had a lyrical character.

Musicians might speak in Hamlet's phrase, of a "rhapsody of words", or of tunes—that is to say, of a string of melodies arranged with a view to effective performance in public, but without regular dependence of one part upon another. Such a description would seem to apply pretty closely to Liszt's fifteen *Rhapsodies Hungroises*, and to his *Reminiscences d'Espagne* (a fantasia on two Spanish tunes, *Les Fôtes d'Espagne* and *La Jota Aragonesa*, 1844-45), which latter he republished in 1863 as *Rhapsodie Espagnole*.

The *Hungarian Rhapsodies*, according to Liszt's own statement, are called "Hungarian" only by courtesy and a sort of national adoption. They are called "Rhapsodies" because of their resemblance in form, character, and content, to those detached, fragmentary poems sung or recited by the wandering bards, troubadours, and rhapsodists, of the olden time—poems embodying the collective sentiments, the heroic deeds, the touching or stirring experiences, of a people, which were later collected and welded together with more or less coherence by some master-mind, to form the national epic of that people.

Brahms has adopted the term "Rhapsodie" both in Liszt's sense and in that of the Greek rhapsodists; and, as usual with him, he has added weight to its significance. His original *Rhapsodie*, Op. 79, for pianoforte solo in B minor and G minor, are abrupt, impassioned, aphoristic pieces of simple and obvious structure, yet solidly put together. The *Rhapsodie in C*, Op. 53, for contralto, male chorus, and orchestra, justifies its title, in the Greek sense, inasmuch as it is a setting—a recitation, a rhapsody—of a portion of Goethe's poem, *Hargreise im Winter*.

Composers who, comparatively recently, have written rhapsodies, in the vein of Liszt, are:—Raff, Dvorák, Svendsen, A. C. Mackenzie, C. Hubert H. Parry, and Alexis Emmanuel Chabrier.

—Charles V. Foreman.

Philadelphia, Pa.—Albert J. Craig, Jr., nineteen, Fort Washington, Pa., a student in the Combs Conservatory of Music, with his overture for orchestra, *Maceppa*, won a gold medal and cash prize of \$190, the Carl F. Lauber Music Award, given for "excellence in original music compositions." Honorable mention was given to Delphine Desio, of Philadelphia, for her *Sonata for Violoncello*, with piano accompaniment. The committee of judges was composed of Henry Gordon Thunder, chairman; Nicholas Douty; and H. Alexander Matthews. Their opinion was unanimous. The contest was open to students under twenty-one in the music schools of Philadelphia and vicinity.

Ontario, Canada—Stoney Creek, although a village of only 900 population, has an orchestra of twenty-four members that appears at concerts, plays, garden parties, and church socials. Recently, it played at Lockport, N. Y. Fred W. Timms is director.



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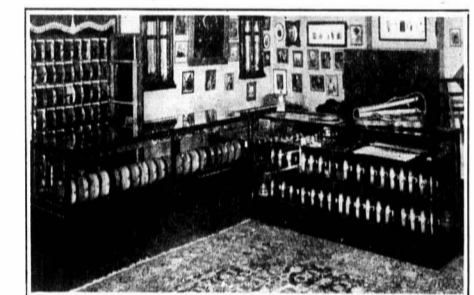
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You Can Take It or Leave It

By **ALFRED SPRISLER**

Events of the Month—June

JUNE 4—The Philharmonic-Symphony Orchestra of Hetch Hetchy, Tuolumne county, Calif., comprising twelve members, gave a concert in the Fire House. Directed by Aluredus Wabalax, they played three Beethoven symphonies and Tchaikovsky's 1812 Overture.

JUNE 14—Convention of the American Master Triangle Players Association at Schenayder, Pointe Coupe parish, La. Louis Sugarbread was re-elected president, while triangle concertos were played by Louis Wiffletree, of Manville, N. J., and Felix Frankfurter, of Rockawalking, Md.

JUNE 16—At the commencement of the Apollo Conservatory of Music, Burnt Corn, Coneuh county, Ala., thirteen students received diplomas from Mahlon Popiot, the director. Miss Linda Zulch, of Amateur, in the same state, was awarded the gold medal for musical mannerisms, while Elmer Milliechap won the prize in the Stage Fright class.

JUNE 23—Employees of the Hector Dewsnap Ornamental Cheese Factory presented Rameau's *Acante et Cepheise*, with Ionic Mills as Cepheise, Streepèr Carr as Acante, and James W. Tomb, conducting. The production was nearly wrecked when a piece of #37a Limburger, hearing the noise, walked out from its vault, which had been inadvertently left unlocked. Luella Sipe, of the ballet, had to be revived by a sharp rap on the head with a tire iron.

JUNE 28—Mexico City: Forty people were wounded, insulted, and killed, at the trials to determine the violinist who will represent Mexico at the "Music Makes Peace" festival to be held under the auspices of the Hexatumnotl Chamber of Commerce, in collaboration with the Pan-American Cymbal works.

JUNE 30—Frias Swyth, organist at Thousand Sticks, Ky., is suffering from amnesia induced by Mendelssohn's and Wagner's most popular works among the younger set during June. When found wandering aimlessly in the 16' diapason, he averred he was a bewildered orange blossom trying to find the groom's relatives.

Confuting a Canard Re Clarinets

THE other day there appeared in an alleged humorous magazine this cogent wisecrack: *One good thing about a clarinet is that you can always use it as a funnel.*

Although that statement appeared in an alleged humorous magazine, it is impossible, in all fairness to clarinets and clarinetists, to contest it. The statement is an example of the propaganda being circulated in the public prints against all reed instruments. Oswin Schneek, celebrated pessimist of Bird-in-Hand, Pa., thinks this innuendo is an outgrowth of the candidacy of Aristides Duckfeather on the Saxophone Party ticket in the last Presidential election. Readers may refer to this in the August 1928 copy of this magazine. Mr. Schneek thinks the accusation that the clarinet has funneling proclivities is a dastardly attempt to link it with the movement against the Eighteenth Amendment.

Whether or not Mr. Schneek is correct in his assumption, the lie should be spiked merely to set the public aright.

In the first place a clarinet is a cylindrical tube of wood or metal pierced at intervals with lateral holes, some of which are covered with pads and some are not. At any rate certain holes would, under normal conditions, always be open, a circumstance that places the clarinet's potentialities as a funnel at zero.

Secondly, the bell of a clarinet has, with the possible exception of the oboe, the smallest flare of any wind instrument of the reed class. Granted, therefore, that the holes of a clarinet were plugged with putty or something of the sort, the amount of liquid that could be held in the bell would be so small that the procedure would be unprofitable and inefficient.

Other factors enter into the discussion. Nothing was said about the mouthpiece and reed. Of course, the reed might act as a filter, but since a few reeds seem to be below pitch, it would not be improbable that a beverage filtered through them might turn out to be flat. Then again the length of the tube of the clarinet would be awkward and difficult to handle, and since many people find the instrument awkward and difficult to handle when it is performing its regular duties, to expect it to function otherwise in an unfamiliar occupation is beyond the bounds of probability.

It has been suggested that legal measures be taken to

prevent uninformed persons, such as the writer of the wisecrack we have just been discussing, from writing on musical subjects of which they know nothing. The suggestion came to naught, 4,874 music critics, distributed on papers throughout the country, protesting such legislation would deprive them of their jobs.

Latest Developments

WIGGLESWORTH & QUIRPLE, prominent manufacturers of Early Americana in Doylestown, Bucks county, Pa., which is the veritable mecca for antiques, have lately added to their establishment a new department. This new branch, devoted to antique musical instruments, is under the direction of Miss Elvira L. Weed, who knows all about ancient musical instruments, being ancient herself, and having, as she prettily puts it, "grown up in Doylestown with the rest of the Weeds."

The nucleus of the present collection, which is valued at \$156,000, is a tenor bombardon dated 1838, found by the head of the firm, Albert Wigglesworth, in a combined junk and antique shop in Buckingham, formerly Centre Valley, on the Old York Road. Mr. Wigglesworth saw the bombardon, thought it was a Pennsylvania Dutch samovar or a brass stovepipe from a Franklin stove, and bought it for \$5. Miss Weed diagnosed the instrument as a bombardon and priced it at \$2,587.

Other instruments in the collection are:

YELLOW CLARINET—Four keys, no rings, key trunnions carved on the carcass. Pitch unknown. Key apparently F. Stamped Jean Crapaud, Paris. Price, \$4,900.

FIVE—Key of C. Rosewood, with one German silver band. Played in Washington's march from Valley Forge to Trenton, and dropped overboard while crossing the Delaware at McConey's Ferry, now Washington Crossing, Pa. Price, \$423.

ACCORDION—Approximately 1804. One octave mother of pearl keys, two brass basses, and safety valve. Paper covered bellows, New England workmanship. Price, \$14,700.

SPINET—English make, about 1760. The works have been removed and the instrument converted into a work bench by Jonas Worthington, carpenter and builder, circa 1845. Probably the best preserved example of this talented artist's work. Price, \$4,000.

Unlisted items include drums, melodions, Jew's harps, flutes, cornets in C, and ocarinas. Miss Weed is preparing an exhaustive illustrated catalog, to be mailed to stockholders of record, January 15, 1934.

DESERVING of a laurel wreath
Is young ambitious Horace Meath,
Who, spurred on by a worthy notion,
Took up the Jew's harp with devotion.
But now ambitious Horace Meath
Can't play at all for loosened teeth.

Things Not Worth Knowing

—Oboists can acquire a sharp nasal tone by soaking their reeds in a solution of two parts of acetic acid to one part alum.

—The Czechoslovakian company that manufactures a trumpet played with a player roll is being investigated by a League of Nations sub-committee on illegal lethal weapons.

—Theofer Wagstaff, of New Hope, Pa., recently won the conch-shell blowing contest held by the Lehigh Coal & Navigation Company Barge Captains Association. The conch-shell used by Wagstaff is an heirloom, having been in the family 300 years.

—Packs of fun at parties! Take all the keys off a Boehm flute, a clarinet, two conservatory model oboes, an English horn, and four bassoons. Shuffle them in a peach basket and let each player draw in turn until he has enough parts to build an adding machine.

—Melbourne Middleton Githens, organist in the Church of the Planetary Transmission, Philadelphia, the only resident of that city who has absolute pitch, demanded his money back at a talkie. He averred the heroine (soprano) consistently sang a half-tone flat.

The Bass Viol

By **NEWTON NEWKIRK**
(In his "All Sorts" column of the Boston Post)

ON a recent evening at a Boston theatre I chanced to draw a seat in the front row in close proximity to the man in the orchestra who played the bass viol and as I observed him at close range operate on this instrument I fell into speculation that afforded me considerable food for thought.

Of course I have always accepted the bass viol as a necessary unit of every complete orchestra, but being on this occasion so close to the instrument it seemed to demand a new interest and suggested numerous intriguing questions. How, for instance, does one know when a bass viol attains its full growth?

Is there any average limit to its stature and girth?—and does there now and then a giant spring up among bass viols?

I assume, of course, that a violin (commonly known among vulgarians as a "fiddle") is the young, or offspring, of the bass viol and that if properly nourished will eventually become as tall and stalwart as its parent.

The cello, I take it, is a bass viol about half grown—either that or because of malnutrition it has become stunted in its growth.

The musician who played this bass viol under discussion was a rather slight gentleman of about five and a half feet in height and rather frail looking, I thought.

The head of the bass viol towered at least two feet above him—he was barely tall enough to look over its shoulder—yet, he seemed to be complete master of his instrument. It obeyed his every command.

There were times, indeed, when it bellowed and squealed as if it were afraid of him.

Well, when one considers that man has subdued the elephant until this mammoth holds him in awe and directs its great bulk at a word from him, it is not to be wondered at, I suppose, that the male biped has conquered the bass viol.

What baffles me, now that I have focused my attention on the matter, is why a musician should pick as cumbersome an instrument as a bass viol as his professional choice for life, when there are so many other less unwieldy musical instruments from which he might choose—unless, in the beginning, he took up the violin and the instrument grew up on him while he was mastering it.

It was to get some enlightenment on this question that I lingered after the curtain had gone down on the last act of the play.

At the end of a selection rendered while the audience was filing out, the members of the orchestra began hastily to put away their instruments and vacate the pit. The bass violinist, however, did not take his instrument away with him.

Instead of doing that, he propped it up in a corner against the stage and wrapped around it a soft green canopy, with the same loving care a mother might exercise in putting a child to bed.

"I beg your pardon, sir," I ventured: "you do not then take your bass viol home with you every night after the performance?"

"I should say not," he replied, in rather more of a sneering tone than I fancied was necessary.

"And why not, pray?" I persisted.

"Because, pray," he retorted, "I can't afford to hire a truck to haul the thing back and forth twice a day—and, besides, there isn't room for it and myself in my room."

"Most excellent reasons," I went on, "but tell me, sir—why did you pick on a bass viol as your life instrument—why didn't you choose a piccolo?"

"Because I am a bachelor."

"A bachelor?"

"Yes—you know what a bachelor is, I hope."

"Your hope is realized, sir—a bachelor is one of those unfortunate male creatures who has no wife."

"Precisely—but I do not go so far as to agree with you that a bachelor is unfortunate."

"Waiving that for the moment, I still fail to see just why being a bachelor—"

"I will explain," he said wearily: "I do not always expect to play a bass viol in the orchestra. Some day I shall retire; and when that day arrives, I shall at least have a roof over my head."

"A roof over your head?"

"Yes. I shall transform my beloved old bass viol into a snug little bungalow, and live in it."

He undraped the green cloth from the instrument and to my dazed surprise and delight went on:

"I shall put in a French window here and there," he said, tapping the bass viol resolutely here and there; "at this point will be the main entrance with a little front piazza latticed in and covered with—"

Continued on page 44

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IN BOSTON

By CHARLES REPPER

In a changing world, changing musically as well as in other ways, the Boston Symphony concerts pursue their steadfast and serious course, keeping a just balance between the old and the new music, and preserving the character they have had since symphony concerts became a vital part of Boston's musical life.

After a season of interesting and varied programs, which reconciled as far as is humanly possible the conflicting tastes of radicals and conservatives, Mr. Koussevitzky ended the final program of the season with Brahms's *First Symphony*. To be sure, it had been played as part of the Brahms Festival only a few weeks before, but the audience was evidently quite willing to hear it again, judging by the applause bestowed on it and on the conductor at the close of the concert.

Brahms as the final offering of the season made everything seem eminently safe and sane. I've unfortunately forgotten the name of the man who, in writing of his travels around the world, said that everywhere he went, whether it was Paris, Berlin, Rome, China, India, or on a Nile boat—everywhere he saw Englishmen at dinner invariably in their dinner coats, and it gave him the feeling that whatever might be happening to other countries, all was well with England. So no matter what may be happening to other forms of music in moving pictures, radio stations, or dance halls, all is well with our symphony orchestra and symphony public, which can be depended upon to wear its Brahms at the right time.

THE Pop Concerts, on the other hand, although given by members of the Symphony Orchestra in Symphony Hall, have undergone various transformations, the latest of which is to be seen, and heard, this summer.

The *Pops* began, as you doubtless know, many years ago in an attempt to supply something akin to the popular concerts enjoyed by both natives and visitors in European countries—concerts of comparatively light music, or a judicious mixture of light and semi-profound music, to be listened to informally on summer evenings. Light food and drink were offered to patrons, and no sacrilege was felt in combining "eats" with marches, waltzes, popular overtures, and operatic potpourris. The system always worked beautifully in Germany where the public is frankly admitted to be more fond of classical music than here.

All went well for a time, but it was more or less inevitable that sooner or later the musical missionaries would get in their deadly work. By musical missionaries, I mean those serious musicians who seem to feel that musical salvation is to be attained only through listening to heavy music, and who bend their energies unceasingly toward converting all lovers of light music into devotees of Bach, Beethoven, and Brahms. If the dear but misguided public could only be led away from the temples of heathen light music into the cathedrals of the true faith (In the beginning there was Bach, etc.), the musical millennium would be here. Let one of these evangelical musicians see an audience innocently enjoying a program containing a few waltzes, tangos, and marches, and he will thenceforth bend every energy toward the deletion of such demoralizing music and the substitution thereof of suites, overtures, and symphonies, from the "great masters." If professional musicians would only get away from the mistaken notion that no concerts are of any value that are not serious and educational!

This is particularly apt to be true in this country where many people have not had

their musical educations very long, and are therefore anxious to show them off; for, as another writer has so well put it, the newly cultured are as snobbish as the newly rich.

The *Pops* could not resist the influence of the musical Watch and Wards, especially since the conductors were like our modern censors in their power to put on the programs what they saw fit, and the audiences had to take what was given them or stay away. Many persons did, in fact, stay away, or go less frequently, but for a time their places were taken by others who apparently were as serious-minded as the conductors, so the box-office was not worried, and there was even talk of how well the *Pops* were educating the public, etc. etc.!!

Meantime the programs were becoming heavier and heavier, and, to the lovers of light music, duller and duller. Foreign conductors who neither liked nor understood American popular music declined to play any of it, and the leader who was here last year, an accomplished Italian composer, handed out entire symphonies and symphonic poems, with rather noticeable emphasis on his own works, and Italian music in general. And where we would have liked to hear something gay from our own writers, music from *Show Boat*, for instance, we were treated to old Rossini overtures by the dozen. Let someone rise to state that Gershwin's *American in Paris* was finally played at the end of the season, that may be freely admitted as the exception that proved the rule.

Now all this might have been quite all right if the purpose of the *Pops* had been to provide a second-string series of serious concerts of classical music, but that was not the original idea, at least from all that can be learned. It seems curious that the serious musicians did not feel it inappropriate to play symphonies and other profound music to people who were sitting at tables with food and drink before them. Even as low-brow as I am, I do not feel like eating chocolate ice cream while the orchestra is playing the *Liebestod* from "Tristan and Isolde", and particularly I do not like to hear the rattle of glasses and popping of opened bottles during Wagner's inspired measures. If Wagner had wanted to mark an accent with the pop of an opened bottle, he knew enough about orchestration to put it in.

After all, there are some sixty or more regular symphony concerts in Symphony Hall during the winter, so why should not the people who care only for serious music go to those, and leave the *Pops* for the large number of persons, no matter how misguided, who like light music at any time, but especially on summer evenings, and who much prefer the *Pops* as they were originally conceived.

Well, after many seasons of missionary work, the heathen have apparently revolted. Whether or not they had enough votes, after all, to count by their absence at the box-office, there has this year been a refreshing sea-change in the air.

First of all, we have an American conductor, Arthur Fiedler, the first American to lead the *Pops*, and his first programs were a cheering return to the more liberal and varied musical diet that has always characterized pop concerts wherever held.

Certain pieces from the standard repertoire, which even Pop audiences have always received gladly, are still there, but now we welcome back many of our old favorites among the waltzes, marches, and other dance rhythms, and in addition have such attractive items as: Carpenter's *Sky-scrapers*; a selection from the German jazz opera by Krenek, *Jonny Spielt Auf*; Dances from *The Three-Cornered Hat*, by De Falla; Ravel's *La Valse* and *Bolero*;

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Castilian Beauty

SPANISH SERENADE

GERALD FRAZEE

Allegretto

PIANO

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25

MELODY

Musical score for page 26, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef staff. Dynamics include *f*, *ff*, *p*, and *mf*. Tempo markings include *Più mosso* and *Tempo I*. Performance instructions include *dim. poco a poco rit.* and *mf dim.*. A measure rest of 3 is indicated in the second system.

MELODY

26

Continued on page 39

⑤
Frangipani
 ORIENTAL FOX-TROT

PHOTOPLAY USAGE
 Comic Oriental scenes

GEORGE L. COBB

Musical score for page 27, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass clef staff. Dynamics include *ff*, *mf*, and *f*. The word **PIANO** is written at the beginning of the first system.

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27

MELODY

Musical score for page 28, featuring piano accompaniment for the 'Dance of the Pussy Willows'. The score consists of seven systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The music includes various dynamics such as *ff* (fortissimo) and *p* (piano), and features several triplet markings. The piece concludes with a double bar line and first and second endings.

MELODY

28

Continued on page 37

Dance of the Pussy Willows

PHOTOPLAY USAGE
Neutral Scenes,
Filling-in, Cheerful
Situations

⑤

FRANK WEGMAN

Musical score for page 29, featuring piano accompaniment for the 'Dance of the Pussy Willows'. The score begins with the tempo marking 'Allegro moderato' and the dynamic 'f' (forte). It consists of eight systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The music includes various dynamics such as *ff* (fortissimo) and *f* (forte), and features several triplet markings. The piece concludes with a double bar line and first and second endings.

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29

MELODY

MELODY

Continued on page 37

Dance of the Pussy Willows

PHOTOPLAY USAGE
Neutral Scenes,
Filling-in, Cheerful
Situations

⑤

FRANK WEGMAN

Allegro moderato

PIANO

f

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MELODY

Musical score for page 28, featuring piano accompaniment for the 'Dance of the Pussy Willows'. The score consists of seven systems of piano accompaniment, each with a treble and bass clef. The music is in 6/8 time and includes various dynamics such as *ff*, *f*, and *p*. The key signature is one sharp (F#).

MELODY

28

Continued on page 37

PHOTOPLAY USAGE
Neutral Scenes,
Filling-in, Cheerful
Situations

Dance of the Pussy Willows

⑤

FRANK WEGMAN

Allegro moderato

PIANO

Musical score for page 29, featuring piano accompaniment for the 'Dance of the Pussy Willows'. The score consists of eight systems of piano accompaniment, each with a treble and bass clef. The music is in 6/8 time and includes various dynamics such as *f* and *ff*. The key signature is one sharp (F#). The tempo is marked 'Allegro moderato'. The score includes triplets and first/second endings.

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29

MELODY

Musical score for page 30, featuring piano accompaniment and a TRIO section. The score consists of seven systems of music. The first system is marked *mf*. The second system is marked *f*. The TRIO section begins in the third system, marked *mf-ff*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

MELODY

30

②

PHOTOPLAY USAGE
Social or domestic scenes; waltz cues

The Myriad Dancer

Valse Ballet

THOS. S. ALLEN

Musical score for page 31, featuring piano accompaniment. The score consists of seven systems of music. The first system is marked *Vivo* and *f*. The second system is marked *Tempo di Valse*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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MELODY

MELODY

32

D.S. al

33

MELODY

Musical score for page 34, featuring a melody line and piano accompaniment. The score includes dynamic markings such as *f*, *cresc.*, *ff*, and *p*.

MELODY

34

③
Columbia's Call

PHOTOPLAY USAGE
Parades, News Pictorial
and Military Tactics

Singing Chorus by
GEORGE L. COBB

MARCH

BOB WYMAN

Musical score for page 35, featuring piano accompaniment. The score includes dynamic markings such as *ff*, *R.H.*, and *f*.

MELODY

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35

TRIO

ff

mf

From Maine to Frisco,

from South to North, Sons of the

Nation now to war march forth, One

flag, one country, one purpose all

To crush a foreign foe and answer Columbia's

Call. *ff* *ff* *ff* last

f *ff*

f *ff*

MELODY

36

D.S. al.

mf *f*

mf *f*

mf *ff* *p* *mf*

ff *p* *mf*

37

MELODY

First system of musical notation on page 38, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music includes a melody in the treble and accompaniment in the bass, with a dynamic marking of *f*.

Second system of musical notation on page 38, including first and second endings. The first ending is marked with a '1' and the second with a '2'. The music features a treble and bass clef, a key signature of two flats, and a 4/4 time signature. Dynamic markings include *mf*.

Third system of musical notation on page 38, continuing the melody and accompaniment. The music is written for treble and bass clefs in a key signature of two flats and 4/4 time. Dynamic markings include *mf* and *f*.

Fourth system of musical notation on page 38, showing a continuation of the piece. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. Dynamic markings include *f*.

Fifth system of musical notation on page 38, featuring a treble and bass clef, a key signature of two flats, and a 4/4 time signature. Dynamic markings include *mf* and *f*.

Sixth system of musical notation on page 38, concluding the page. The music is written for treble and bass clefs in a key signature of two flats and 4/4 time. Dynamic markings include *f*.

MELODY

38

First system of musical notation on page 39, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music includes a melody in the treble and accompaniment in the bass, with dynamic markings of *p* and *f*.

Second system of musical notation on page 39, continuing the melody and accompaniment. The music is written for treble and bass clefs in a key signature of two flats and 4/4 time. Dynamic markings include *f*.

Third system of musical notation on page 39, featuring a treble and bass clef, a key signature of two flats, and a 4/4 time signature. Dynamic markings include *p* and *mf*.

Fourth system of musical notation on page 39, showing a continuation of the piece. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. Dynamic markings include *mf*.

Fifth system of musical notation on page 39, featuring a treble and bass clef, a key signature of two flats, and a 4/4 time signature. Dynamic markings include *f*.

Sixth system of musical notation on page 39, including a fermata. The music is written for treble and bass clefs in a key signature of two flats and 4/4 time. Dynamic markings include *f*.

Seventh system of musical notation on page 39, concluding the page. The music is written for treble and bass clefs in a key signature of two flats and 4/4 time. Dynamic markings include *p delicato*.

39

MELODY

MELODY

40

and among the lighter American music: selections from *Show Boat*, *Sweet Adeline*, *The New Moon*, and the ever charming melodies of dear old Victor Herbert.

As if to prove that Mr. Fiedler is on the right track, some high-brow has already written to the paper denouncing these programs, and stating, among other nonsense, that "jazz is written for the dance and not to be listened to." This gentleman admits he goes to dances, but if jazz is only for the dance, and he could not bear to listen to *Show Boat* in Symphony Hall, it may be assumed that since he could not get up and dance in the theatre during the performance of *Show Boat*, he refused to go, and therefore missed what most people agree to have been the most delightful musical show, or operetta, that has graced the boards in many a long year.

It is to be hoped that Mr. Fiedler read that letter in the paper, and regarded it, as he should have, as proof that the *Pops* had again become the *Pops*; for if no high-brow complained of the changes in the programs, it could only mean that they were too slight to be effective.

And, oh yes! I nearly forgot to mention another feature of the rejuvenated *Pops*, and that is the redecoration of the hall. Instead of the conventional dull red walls and tables, the color scheme of the hall is now green, gold, and white: walls of green, balcony rails and chairs of gold, including the chairs on the stage used by the orchestra, and tables green with a stencilled design in gold. Around the hall doors are gold lattices, set off by the green background. Altogether a pleasing and appropriate decorative treatment of a hall for summer concerts, all done under the direction of no less a person than the noted scenic designer, Robert Edmund Jones—"Bobby" Jones as he was called when he was playing violin and I was playing tympani in the college orchestra across the Charles. But the name Bobby Jones now suggests golf to many people, and Robert Edmund does seem more suitable for a man who designs sets for *Hamlet*. But since I first knew him as a violinist, although he used to have a box of colors and some sketch paper under his chair at rehearsals, it seems perfectly right for him to supervise the decoration of a concert hall.

THE New York *Sun* has a paragraph stating that in Russia today there are many writers—playwrights, journalists, and others—who as free-lance authors are making good livings.

But, continues the *Sun*, "Now comes a proposal to nationalize all authors. Coming from one of the leading literary journals of Moscow, the scheme requires that novelists, poets, and playwrights, be attached to some publishing firm or theatre. They would then receive regular salaries instead of royalties and special payments."

If the Russians wish to observe how such a system works and what effect it has on the arts, before they put it into practice, they have merely to look at the United States where such methods are in force, to all intents and purposes, in the art of music.

I refer to the present conditions that control the composition of the music used in motion pictures, and to a large extent in Broadway shows. The music for use on the radio is not yet completely "sewed up",

but apparently will be, before very long. A person knowing nothing about the workings of the musical trust would naturally assume, in this great land of opportunity where any boy may become President (though not Mayor of Boston), that a composer capable of turning out a good musical comedy or theme song would find no insuperable obstacles to having it considered on its merits.

In actual fact, however, the situation is much like that contemplated by the Russians, if the *Sun's* statement is founded on good authority. Do the movie companies give all talented composers an opportunity to offer their works in open competition? Not for a fraction of a second.

Certain music publishers and cinema companies now employ "staff writers": a limited number of composers and arrangers (the dividing line, in popular music, is far from distinct) who work under contract on a drawing account of so much a week. If the royalties on the sheet music sales are greater than the composer's advance, he gets the royalties with his advance deducted; if they are less, he gets bounced. His chances of getting the gate are obviously much less than they would be if he had to compete with the merits of all other composers. But competition is apparently limited to the small group of composers who are "on the inside", until some newcomer accumulates enough pull to horn in.

In effect, the system is similar to the Russian proposition, under which only the writers "attached to some publishing firm or theatre" would be allowed to market their wares or make a living.

The result for the arts of music and literature are, obviously, devastating. Contacts and aggression, as much if not more than ability, decide who the chosen few shall be to supply the country's music and literature; others are discouraged by the triumph of commercialism over art, and the community gets by chance a little good, but mostly skimmed milk, whereas for its own benefit, as well as that of art and artists, it should be getting the cream.

If the Russians are really wise they will take our mania for standardization as a warning instead of an example. Standardization is useful in certain lines; for instance, electric light sockets. It is a good thing to have a uniform style of plug and socket so that you can replace your electric fixtures and be sure the parts will always fit; but it's not to our advantage to have standardized theme songs. If you have a handful of routine composers working all day, day after day, grinding out music to order for the entire motion picture output, you're not going to get much variety, or, in the long run, quality either. There are several large cinema companies now making at least a semblance of competition between themselves, but if they are not, in reality, owned by one central company or small group of individuals, it seems only a question of time before the business will be just like the laundries. If your laundry ruins your clothes now, it doesn't do you any good to change to another, because if you investigate you will almost surely find that the others are merely branches of one big system, all run by the same methods. Mr. Hoover should really do something about it. He has to have his shirts and collars laundered even though he may never go to the movies.

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17.	The Princess
18.	Arrival of the Prince
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Among the Bands



CORTLAND HIGH SCHOOL BAND, WILLARD B. GREEN, DIRECTOR

THE Cortland High School Band was organized in September 1927 and at that time consisted of about thirty members, under the direction of Willard B. Green. The band made its first appearance at a football game and was soon recognized as one of the school's most valuable assets. Through the winter it appeared at basketball games and played its first concert in March.

In the spring an invitation was received from the Western New York Music Festival Association to enter the State Contest for bands. Having faith in his boys and recognizing their ability, Mr. Green with the assistance of Mr. Fred Beaudry, a staunch supporter of the band, finally persuaded individuals in and around Cortland to provide the necessary funds for sending the band on the five hundred-mile trip to Fredonia. The trip was very much enjoyed by members, and at the contest in which the band was in Class D (first year bands), it was awarded first place. Needless to say, this created much more interest and enthusiasm towards band work in Cortland.

When school opened in the fall of 1928, the band increased to a membership of thirty-nine. Early in the fall, it was decided to purchase uniforms, and to pay for these a series of three concerts was planned. Also, in the fall, Mr. Green was asked by C. M. Tremaine, secretary of the National Bureau for the Advancement of Music, if Cortland would act as host city for the Central and Northern New York Orchestra and Band Contest. The invitation was accepted and the Board of Education sponsored the affair, which was under Mr. Green's personal direction. Twenty-nine different organizations from Corning, Elmira, Hornell, Binghamton, Iion, Syracuse, Canajoharie, Whitney Point, South Otselic, Cincinnatus, Homer, Waterloo, Manlius, and Cortland, met at Cortland in a two-day festival on April 26-27, 1929. This was the first festival on such a large scale ever to be held in central New York. In the actual contest Cortland was entered in Class B, and both the orchestra and band were awarded first place. This made them eligible to compete in the State Finals held on May 11, in Syracuse.

The band has done quite a bit of pioneering in its own section, having played concerts in some of the smaller surrounding towns, and also taking a trip to Syracuse where it played three concerts in one day; the first at Syracuse Central High School, the second at Abraham Lincoln Junior High, and the third, an hour's radio-concert over WSYR at the Hotel Syracuse.

Shortly after Easter vacation the Cortland Rotary Club asked the band to go to Rochester and play for the luncheon that was in the charge of the local body. The invitation was gladly accepted, and only about a week before the convention, word was received that the band had been entered in the contest that the Rotarians were running as the feature of their convention, and that the music was being sent on. There seemed nothing left to do but prepare as best might in the short time left. The boys came for an hour's rehearsal mornings before school and altogether about eight rehearsals were contrived.

With a definite goal in mind, the boys worked hard and their efforts were rewarded at the contest, which included seven bands, four of these numbering seventy or more pieces. Cortland High School was awarded first place, which was a banner and a cash prize of one hundred and fifty dollars. This was on May 10, and the following day the band was to go to Syracuse for the State Finals.

At the band finals Cortland took first place, playing against the representative of western New York, the band of Salamanca. The orchestra also took first place, playing against Corning, which had taken second place in the local

contest. There was no representative from the other districts.

In June the band played for two different organizations, and the proceeds of that playing, together with the prize money and the proceeds of concerts, brought the band through the year with a new set of uniforms costing about a thousand dollars, fully paid for, and a nice balance in the treasury. In two years of organization the Cortland High School Band has entered four contests and has never been defeated. [This year Cortland won first place in Class B at Syracuse. The record is unbroken.—Ed.]

In the wake of the band comes the instrumental work in the junior high school and grade schools. At the time the band was organized in 1927, Cortland had only an orchestra. Now in three years' time it has a senior orchestra (36 members); a senior band (45 members); a junior orchestra (about 45 members); and a junior band (35 members). The junior orchestra and band act as feeders for the senior organizations. The senior orchestra is under the direction of Miss M. F. Marsh. The senior band, junior band, and junior orchestra, are under the direction of Mr. Green, who also has an orchestra in each grade school.

Canada—The Canadian National Exhibition Band Contest will be held on August 28th. The bands will be divided into four classes: Class A, open to bands of not over forty members, including drums, woodwind, brass, string basses, or harp; Class B, open to bands from towns or cities of not more than 50,000, maximum number of players to be thirty, including the same instruments as in Class A; Class C, open to bands from towns selected by the Contest Committee, maximum number of players to be twenty-four, including same instruments as in classes A and B; Brass Band Class, open to bands from any town or city, maximum number of players to be twenty-four, including brass only, with drums.

The prizes will be as follows: Class A—First Prize, \$1,000 cash and a gold medal to each performer; Second Prize, \$500.00 cash; Third Prize, \$350.00 cash. Six bands must enter or the third prize will be withdrawn. Four bands at least must enter or class will be withdrawn. Class B—First Prize, \$500.00 cash, The Robert Simpson Co., Ltd., Trophy, and a silver medal to each player; Second Prize, \$400.00 cash; Third Prize, \$300.00 cash; Fourth Prize, \$150.00 cash. Six bands at least must enter or the third or fourth prizes will be withdrawn. Class C—First Prize, \$400.00 cash, The C. G. Conn, Ltd., Trophy, and a bronze medal to each player; Second Prize, \$300.00 cash. Brass Band Class—First Prize, \$400.00 cash, The Beare & Son Challenge Trophy, and a bronze medal to each player; Second Prize, \$300.00 cash; Third Prize, \$200.00 cash; Fourth Prize, \$100.00 cash.

There will be a sight-reading competition for a trophy donated by the Toronto Musical Protective Association (Local 149, A. F. of M.) to the Ontario Amateur Bands Association, under whose auspices the band contest is being held. This contest will be open to any Class A or B band taking part in the C. N. E. Contest.

Ohio—Recently the Nelsonville High School Band, Ward W. Hamm, director, made its first appearance at a concert in its new uniforms of scarlet and gray, the colors of the school. This was not only the band's first fully uniformed appearance, but also the first in the history of the school of any musical organization thus accoutred. Special stage and lighting effects were prepared to reinforce the excellent program rendered.

A True Fiddle Fancy

EDITOR, JACOBS' ORCHESTRA MONTHLY:

I should like to draw your attention to a letter that was published in the *New York Times* of Sunday, April 27, signed Mrs. Hedi Katz, which, for its entire lack of knowledge and understanding of the subject it touches upon, beats anything I have ever read.

This letter relates how an instructor of manual training in a settlement school in New York is initiating pupils into the secrets of making and repairing musical instruments, and how Professor Leopold Auer has given this project his "highest endorsement", and Mischa Elman is "extremely enthusiastic". It states, "Since all string instruments used in America are imported, this workshop opens up a new vocational field. It opens up a field of occupation hitherto untouched in America."

If this writer had made even the most cursory investigation of the matter concerning which she writes so glibly, such a preposterous statement would not have been seriously made. In Boston alone there are at the present time thirty, more or less, skilful violin makers and repairers, not to mention the immensely larger number making guitars, mandolins, and banjos, employed by large and reputable firms, some of which have been in existence over half a century. New York has ten times as many as Boston, while Chicago, Philadelphia, Cincinnati, Cleveland, and all the other large cities, swell the total to huge proportions. "It is to laugh!"

The writer further states, "The hue and cry among musicians in New York, and this country in fact, is for a place on this side of the Atlantic where instruments may be repaired without impairing the beauty of the tone." And further, "No special or previous knowledge is required for participation in this work." What a blithe statement this would be of the thousands of string instrument makers, if it were not so ridiculously devoid of truth! There is no woodwork of any kind that in some instances demands more mechanical and artistic skill than the restoration and adjustment of musical instruments, and to attempt the wholesale teaching of it in settlement or other schools is nonsensical and futile. In Germany and Czechoslovakia, from whence come the best of the imported instruments of the factories, no man is rated as a violin maker unless he has served a lengthy apprenticeship, and after that, he has to submit his work to a jury of violin makers who will not give him a diploma unless the work warrants its bestowal.

So much for fact, but as we enter the realm of fancy through the door of Mrs. Katz's wondrous letter, what a vista opens up before us! From all parts of the broad land we can see an endless procession of violinists, headed by Auer and Elman, making a pilgrimage to Henry Street, New York, with joyful anticipation shining on their faces, their arms full of Stradivarius violins, and of others, too numerous to name, each worth a fortune, but spoiled by the unskilful manipulations of professional American fiddle fixers, and upon their arrival having these damaged instruments fixed (according to Mrs. Katz) "by men and boys over sixteen and in rare instances younger." The violin and other string-instrument makers and repairers of this country have had little enough to do since the advent of machine-made music, but after the thrilling information given by Mrs. Katz, they all will probably close up and go into some other business where their unskilful efforts can be better employed than has been the case in the past. —JOHN A. GOULD, Boston, Mass.

Washington, D. C.—The National String Quartette of 1930-31 has the same personnel as the past season: Henri Sokolov, first violin; Maximal Zinder, second violin; Samuel Feldman, viola; Richard Lorberg, violoncello. Sokolov and Zinder are concertmeister and assistant-concertmeister, respectively, of the National Symphony Orchestra. The quartet has been the recipient of high praise from the local critics, and twice has been a participant by invitation in the Library of Congress Festivals of Chamber Music, under the Elizabeth Sprague Coolidge Foundation.

Texas—A new school band of thirty pieces has been organized in Waxahachie in conjunction with the advanced band of fifty pieces organized a year ago. The older organization entered the state band contest when it was eight months old and won second place. Waxahachie, some ten years ago, was the home of the well-known Lone Star Band, and the present bands are expected to rebuild the reputation of the community in such matters. These organizations are under the directorship of Dean Shank, who, in addition, is director of an orchestra in the public schools, and the Trinity University Band.

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1st B♭ Clarinet	2d & 3d B♭ Trumpets	Bass Trombone (treble clef)	2d Violin Obligato*
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Oboe (Lead)	E♭ Alto*	E♭ Tuba*	3d Violin Obligato*
Bassoon	Mellophones*	B♭ Bass (treble clef)*	3d Violin Acc.*
Soprano Sax. in C (Lead)	1st & 2d E♭ Alti*s	B♭ Bass Sax. (treble clef)*	Viola Obligato*
Soprano Sax. (Lead)	Mellophones*	Drums	*Cello
Solo E♭ Alto Sax. (Lead)	Alto Saxophones*	Tenor Banjo Solo (Lead)	Bass (String)*
E♭ Alto Saxophone	Alto Saxophones*	Plectrum Banjo Solo (Lead)*	E♭ Tuba*
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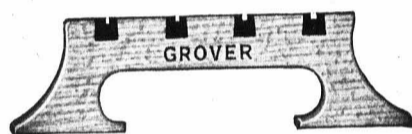
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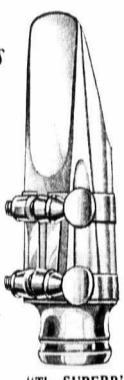
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1st B♭ Trumpet (Cornet)
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Mellophones*
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Joseph Zettleman, 1863-1930

MR. JOSEPH ZETZLEMAN, the well-known tympanist of the Chicago Symphony Orchestra, died at Seymour, Wisconsin, May 23rd, after a very brief illness. His loss will be keenly felt not only by his host of friends, but by musicians, and especially the drumming fraternity. In the role of tympanist he may be regarded as a pioneer in this area. At the time of his arrival in Chicago, there were but three men in the city playing tympani. These were Joseph Schumacher, Tony Becker, and Al Yanke.

Mr. Zettleman was born in Germany, in 1863, coming to America in 1885. For the first two seasons his engagements were with the famous New York orchestras, then he toured the country with the Liberati Band, returning to New York to his orchestra engagements once more. He came to Chicago, in 1891, as a snare drummer with the Theodore Thomas Orchestra. At that time, W. Loewe was tympanist. The ninth season Mr. Zettleman became tympanist, a position he held up to his death—a matter of thirty-one years.

Mr. Zettleman's early life was taken up with the study of violin and trumpet, but his love for the percussion instruments soon developed. Snare drum and tympani became his specialty. He was an exceptionally fine snare drummer. His *Crescendo Roll* was outstanding and admirable. He played snare drum as he did tympani, always exact and precise, ever anxious to give his best to the art.

Along with the natural growth of orchestral music and demand for tympanists, many students sought his counsel and advice, not only from the city and immediate vicinity, but from all the Central States. He has to his credit a long string of students that have since become famous tympanists in many of our large orchestras.

Mr. Zettleman was a pioneer in the use of pedal tympani, and the first in Chicago to use and teach them. His book on elementary and progressive exercises, as well as orchestral studies, for the instrument, is the only one of its kind in existence. He was considered an authority on the subject.

Drummers may not know much of his private life. He had several hobbies. Fishing was one. He spent many happy days at his summer cottage at Loon Lake, where during the summer months there were always good times. His musical entertainment there consisted of playing the accordion. He was a proficient player, and always enjoyed impromptu musical gatherings. To those that knew him, he will always be remembered by his congenial smile and happy mood.

The percussion fraternity of the entire country will miss Mr. Zettleman. We like to think that he is happy in the great beyond, where we all hope to meet him in one grand reunion. Farewell, Comrade! —Wm. F. LUDWIG.

Leo Feist

ON June 21st, Leo Feist, the well-known music publisher, died of arthritis at his home 37 Central Boulevard, Mount Vernon.

For many years Mr. Feist had been suffering ill health, but although he was unable to go in person to his offices in Times Square, he was always in touch with the affairs of his business. To such an extent was this so that up to the last no song was issued by the Feist house without a personal okay by Mr. Feist of the lyric; this in order that a rigid principle established by him should be adhered to that all Feist songs should be clean songs. Many a song that showed promise of being "good business" was rejected by Mr. Feist because of this principle, and although later events sometimes proved that the number in question had fulfilled its promise as a money-maker when published by some other house, this circumstance never caused any change in the Feist policy. It is pleasing to record this concerning a man engaged in a field where such scruples are indeed rare.

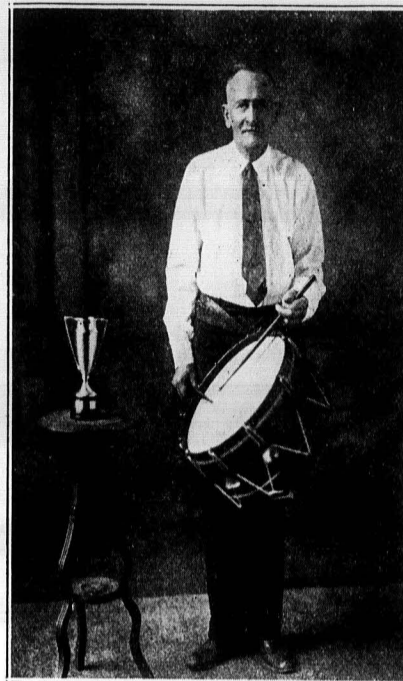
It was not alone in such matters as recorded above that Mr. Feist won distinction in his chosen field of endeavor. The Feist organization was the first to institute Big Business standards of procedure among popular publishing houses, with the result that the cream of the writers and professionals flocked to the Feist banner. In fact so successful was this innovation that it has since been adopted by the rank and file of today's publishers.

Mr. Feist is survived by his widow, Bessie Mayer Feist, and three sons; Nathan, who lately entered the Feist firm, Milton, engaged in post-graduate research work, and Leo Jr., a student at Yale.

New York—On June 11th William J. Smith, prominent publisher of music for all the fretted instruments, passed away. Well known to everyone in the music fraternity, his ready smile and genial nature won for him friends wherever he went. He is survived by his widow, Barbara E. Smith, and family.

An Old-Timer

By GEORGE LAWRENCE STONE



JAMES W. PRICE

I BELIEVE that I can appreciate the urge that is behind the man who would "walk a mile for a Camel"; for I would, and do, drive many miles to hear good rudimental drumming, as may be attested to by some of my previous articles in J. O. M., in which I have reported on my attendance at various rudimental drumming contests. Recently the urge led me to Keene, N. H., where at the invitation of the members of Gordon-Bissell Post, American Legion Drum and Bugle Corps, I attended a recent "old-timers night" sponsored by the organization. The guest of honor at this meeting was James W. Price, who at the age of seventy-nine years declares that he enjoys the distinction of being the youngest living member of the G. A. R.

Mr. Price, whose picture appears with this article, was born in St. John, New Brunswick, in 1851. He became a drummer boy in Company D, 14th United States Infantry, when he was but eleven years old. His father and brother were in the same unit. He is a member of John Sedgwick Post of the G. A. R. His claim as the youngest Civil War veteran has stood for the last five years, since no other veteran has come forward to refute it. He saw actual service at the battle of Gettysburg, and at the First and Second Wilderness. He was discharged at one time, due to disability, but after a few months' rest and medical care he recovered, and, re-enlisting, served thereafter until the close of the war. It surely was a treat for me to listen to the drumming of this "old-timer", who stepped out on the floor at Keene and beat out first, various rudiments, and following these, the principal numbers of the "Camp Duty" as he had done so many years ago when a drummer boy.

Mr. Price learned how to play the drum at Governor's Island, New York, from "Daddy" Moore, who at that time was Government Instructor of Drumming for the United States Army. To those who have followed the history and traditions of drumming, the name of "Daddy" Moore as a teacher is considered sufficient recommendation for any pupil, and Mr. Price's drumming of today still bears the impress of his rudimental schooling under this old-time teacher, which has gained him, among other things, a silver cup and a title of "Champion Drummer", received a few years ago at Lewiston, Maine, in competition with other old-time drummers. Mr. Price still retains the coat to the uniform that was issued him at the time of his enlistment.

It is the belief of the members of the Keene Drum Corps that local drummers of the older generation will be interested in seeing the progress made by the young organization, hence these "old-timers" meetings. This, I think, is worthy of emulation. Let us have the same spirit shown in other drum corps.

New York—Managed and sponsored by the Clarence Community Council, an orchestra has been organized, under the directorship of the Reverend F. F. Cory, the purpose of which is to stimulate interest in better music and develop musical talent of the town. It is to furnish music for non-profit affairs held in community, church, and fraternal circles.

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Solo B♭ Clarinet
1st B♭ Clarinet
2d & 3d B♭ Clarinets in B♭
Oboes
Soprano Saxophone in C }
Bassoons
C Tenor Saxophones
B♭ Soprano Saxophone
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st Cornet in B♭
2d & 3d Cornets in B♭
Horns in F }
E♭ Alto* }
Baritone (bass clef)
Baritone (treble clef)
1st & 2d Trombones (bass clef)
1st & 2d B♭ Tenors (treble clef)
Bass Trombone (bass clef)
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Basses (bass clef)
E♭ Tuba (bass clef)
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B♭ Bass (bass clef)
Tympani
Drums
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Piccolo
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If you will follow throughout your musical education the above given suggestions, the results should be satisfactory. The piano accordion will probably give greater returns in a shorter period of time than many other instruments, but it cannot be learned in one, two, or three weeks, any more than one can become an accomplished violinist or organist in that length of time.

Rhythm and Obligato Parts

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The accordion is an instrument of extreme flexibility; it may be used for the organ type of accompaniment or solo, or it may be made to produce the "snappiest" type of accompaniment or solo that one may wish to play. In this it resembles the modern theatre organ. If you will read some of my previous articles, you will note that I have stressed this point on several occasions. It is a matter of bellows control plus staccato or legato fingering, as the occasion may demand.

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The mouthpiece must meet the requirements of the individual player, as well as those of the individual saxophone. At the beginning of study, a medium close-lay mouthpiece is best suited for the needs of the student. The one pur-

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Personally, I use a rod rubber medium-lay mouthpiece. Like every other saxophonist who has found a mouthpiece to suit his individual use, there is not enough money in the mint to buy it from me. From time to time I take it to an expert repairman to have it refaced. Refacing is necessary to every rod rubber mouthpiece. They warp from constant moisture, heat, and pressure of the ligature. A good tone is very essential, and everything possible should be done to aid it.

There are a great many professionals using all metal mouthpieces, whereas many claim that these produce a hard metallic tone. I have heard some saxophonists produce a beautiful tone on an all metal mouthpiece. I have also heard equally as good a tone on a regular rod rubber one, such as comes with any saxophone. There are also porcelain, crystal, and wooden mouthpieces. Wood does not last so long, due to warping.

What constitutes a good mouthpiece depends on the individual. My advice is to try as many makes and lays as possible, selecting the one best fitted to your saxophone and embouchure. The reason for this is that every lip, each set of teeth, each jaw, and each saxophone, is different, and a mouthpiece to fit must be found.

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Sit Down, You're Rocking the Robot

Continued from page 11

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More Keeping Posted

AMONG the recent books issued by Oliver Ditson Company to reach this desk are *Elementary Music Theory*, by Ralph Fisher Smith, Director of Music Education, Public Schools, Reading, Pa., and *Preparation and Presentation of the Opera*, by Frank A. Beach, Director of Music at The Kansas State Teachers' College.

Mr. Smith's book, a volume in "The Music Students Library," as said in the foreword, is a course in the theory and practice of the fundamentals of music, "designed to cover a year's work of three forty or fifty minute periods per week." It is claimed that the student who has mastered the course will find himself in a proper position for taking on the study of advanced ear-training, melody-writing, and harmony.

Preparation and Presentation of the Opera carries a foreword by William Allen White, in which tribute is paid Mr. Beach for the work he is doing in Kansas "teaching youth in this state how to make good music, how to teach others to make good music. . . . His gospel in brief is this: that to enjoy beauty one must participate in its creation, not merely stand before it in admiration. To enjoy singing, one must sing. To enjoy playing, one must play. Art is an active agent, not a passive force in one's life." In the present book, Mr. Beach has taken an activity that combines a number of expressions of the art impulse, and written, considering the number of pages the book contains, a surprisingly exhaustive treatise on the subject, the various chapters of which are based on a college course, "The Technique of Opera," given and developed during the author's twenty years' experience training public school supervisors and directors of music. The book is written clearly and in a most interesting manner.

Late music releases from this house are: *Two Pieces For Violoncello and Piano*, Op. 15, No. 1. "Nocturne in G Minor," No. 2. "Humoresque Hébraïque," by Abram Chasins, dedicated respectively, "To Felix Salmond, in friendship," and "To Helen and Felix Salmond"; and *The Children's Ensemble Series for Rhythm Band*, by Helen L. Cramm, a set of eight original compositions scored for rhythm band by the composer, with the following instru-

mentation: Bells, triangle, cymbals, tambourine, rhythm sticks, and drum. One number, "The Circus Comes", includes trumpet or horn in G. A conductor's part is published.

IN the most recent issue of *Fischer Edition News* (J. Fischer & Bro., New York) announcement is made of a publishing venture that at all rates ought to make a strong appeal to the better class of American singers.

The project, already launched, centers around Stephen C. Foster and some of his excellent though less well-known songs. Gordon Balch Nevin selected three of these compositions, *I Dream of Jeanie*, *Carry Me Along*, and *De Campdown Races*, writing for them a concert version accompaniment of distinction and beauty, rich in harmonic color. Competent critics have already spoken of *I Dream of Jeanie* as being on a par with the greatly loved *London-derry Air*, perhaps better known to many under one of its other titles, "Would God I Were the Tender Apple Blossom (also as 'Danny Boy')." J. Fischer & Bro., 119 West 40th Street, New York, are sponsoring the publication.

MACE GAY, the veteran bandmaster, dropped into the office the other day to have a chat about old times. During the conversation he happened to mention that when the world famous march, *National Emblem*, was still in its swaddling clothes, so to speak, he and his band, at Nantasket Beach, played it from manuscript. This was probably the first public performance of this march, and because of the wide fame now attaching to the piece, almost takes on historic value. Mr. Gay said that at the time he thought *National Emblem* a great march, and we add that the world's opinion has backed him up.

IN the introduction to the new *Pocket Catalog*, issued by The H. N. White Co., 5225-33 Superior Ave., Cleveland, O., we find the following: "This catalog is offered in our 36th year of serving American Musicians. It marks a new high tide in our steady forward progress. For in

the past year we have done much to make King Instruments still finer.

"Let us review those forward steps briefly. Four entirely new instruments were introduced: (1) Silver King Clarinet, (2) '1931' Liberty Model Trumpet, (3) Commander Cornet and (4) an entirely new family of Saxophones and three exceptional trombones.

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This *Pocket Catalog* is about as compact a little book as one could imagine, containing surprisingly complete information concerning the various instruments manufactured by the H. N. White Co.

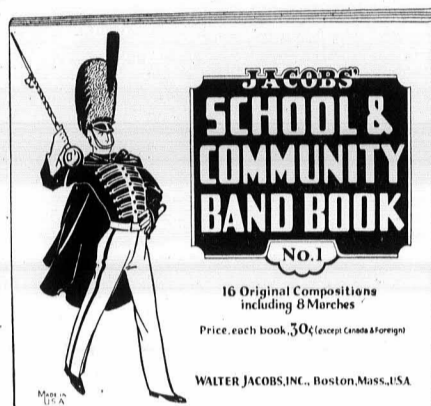
WE are told that elaborate preparations are being made for the opening of the Summer Band and Orchestra Camp, located in the Catskill Mountains near Saugerties, N. Y., and established under the direction of Ernest S. Williams, as a branch of the Ithaca Military Band School. This camp will be opened June 23rd.

Dean Williams has engaged a group of instructors that includes nationally-known artists, and a large registration is expected. The camp combines specialized instruction for students, teachers, and performers of band and orchestral instruments, together with the attractions of a man's vacation camp.

Owing to its connection with the Ithaca Conservatory and Affiliated Schools, an institution with collegiate standing and degree-conferring powers, students in this camp may apply work taken during the summer towards a baccalaureate degree.

Plans for the formal opening, including a guest-speaker, a concert by the band, and a reception and dance at which a number of distinguished guests will be present, are in the hands of a committee of Saugerties citizens and officials of the Ithaca Military Band School.

This is the Band Book They are Talking About



See Back Cover for
Contents and Instrumentation

Walter Jacobs, Inc. 120 Boylston St., Boston

Our YOUNGER SET

Each month, gold-and-enamel pins are sent to Younger Set contributors whose letters are published. Pins for June were mailed to: Betty Brown (Mass.); Faye Elizabeth Timmerman (Ohio); and Edwin Bitcliffe, Jr. (R. I.)

All New England High School Orchestra

Dear Puss:

I was awfully sorry that you couldn't send in your application to the "A. N. E. H. S. F. O." I know that, being the salutatorian of your class, you were very busy since then. Congratulations.

This section was very lucky in having seven boys and girls accepted to the orchestra. They were Arnolda Gifford, oboe; Frances White, French horn; Christine Wright, cello; Lennert Blomberg, viola; Robert McKenzie, flute; Robert San Souci, violin; and myself, bassoon. Our picture was in the April Younger Set.

When we received our acceptances, we were the proudest, happiest bunch of boys and girls in the world. We had hardly dared hope that all of us would have the wonderful opportunity of playing in the huge orchestra, under the direction of Mr. Findlay.

As soon as we received our music, we had a rehearsal at the house every Sunday evening so that we might go to Boston with the feeling that we were pretty well sure of our music. At these rehearsals, Mrs. Gladys Howard (who teaches Lennert on the viola, and Bob San Souci on the violin), and dad (who you know is the supervisor of music in Falmouth), helped us as tirelessly as anyone could.

As the time to go to Boston drew nearer, we formed the enjoyable habit of going to a hot-dog stand for well deserved refreshments after our sessions. We had had little nibbles at the house, but I guess the "gang" wanted a change of scenery, and I a change from doing the dishes afterwards. While struggling over certain very hard parts, it certainly helped lots to visualize luscious hot-dogs. Really we had lots of wonderful fun along with our hard three-hour practices.

This year, two musical friends from Hyannis were accepted to the orchestra—Irna Colburn, violin, and Grant Dunham, clarinet. Dad invited them to come up and practise with us, which they did. To hear nine different parts helped lots more than I can tell.

I wish very much that you could have been here when we tried the two numbers transcribed for orchestra by Leo Sowerby. You remember, I guess, that I told you the difficulty we had in attempting to learn our parts, and that we didn't play them after all, last year. Well, after managing to struggle through them (and not going quite insane), we agreed in very firm tones that we wouldn't try them together until we reached Boston. When we tried them in Boston however, they went pretty well the first time, and before the day of the concert, Mr. Findlay with his marvelous patience made them two bright, attractive (but still too difficult for comfort's sake) numbers.

On the evening of Easter Sunday, the nine of us members of the "A. N. E. H. S. F. O.," with the help of Mrs. Howard and Dad, gave a concert on the Boston music. This was to show the Falmouth people the work we had done, and to try to give those unable to attend the Boston

concert some idea of the wonderful music. Our superintendent of schools had a collection taken up to help pay our expenses. We had a large appreciative audience. They enjoyed *Finlandia* and *Marche Slave* very much, and seemed rather sorry when the concert was over. Of course we didn't play the two Sowerby numbers, *Money Musk* and *The Irish Washerwoman*. The concert was good experience, and was our dress rehearsal.

At last the day we had looked forward to for so long arrived. Mother, who was our chaperon, and the four of us girls went up on the train, playing bridge nearly all the way on my suitcase. It was very hard in dealing the cards to be sure that they didn't take a flying trip over into the next seat.

As soon as we registered at the Hotel Hemenway, we

Our pictures were taken amidst the frightened or nervous squeaks from the girls, and reassuring glances from the boys.

The concert was at two-thirty, and was the most thrilling thing I have ever heard or been in. It was a huge success, and the large audience was very much pleased and excited with it all.

Well, Puss, I must slow down on this letter or it will take you until next Christmas to read it.

I just want to tell you that never could you find a more willing, enthusiastic bunch of workers than are Mr. Whittemore, Mr. Buttelman, and Mr. Crawford, to say nothing of all the other people who have made this wonderful thing possible.

Oh, I must tell you one thing more. At one of the rehearsals, I had a strange longing for something sweet, when along came Mr. Whittemore. Guess what he had for us struggling bassoonists—*peppermints*. He gave us each one, and I had just time enough to tuck mine into the side of my cheek before we started on *Money Musk*.

I hope that you will be able to hear the orchestra next year, so that you will get the thrill and inspiration out of it that I have. Well, best of luck, and don't wear yourself out practising the cello.

FRANCES ALBERTIN, Falmouth, Mass.

Band Natural to School Growth

Dear Younger Set:

Perhaps before explaining about our band, I should tell you something about Mt. Lebanon, where I live. Mt. Lebanon is a suburb of Pittsburgh, and has the distinction of being the fastest growing and, we think, the nicest.

Of course our schools have grown accordingly, having made the very remarkable increase of more than 400% in the last eight years. The High School, which sponsors the band, has gained so in size and importance that a new high school building is now under construction.

Following the natural course of growth, the school soon realized that a band would not only be desirable but necessary, if we wished to hold our own with other schools. Under the able and enthusiastic leadership of our music director, Mr. B. P. Osbon, the organization was begun. It was necessary to start at the bottom; to provide instruments, and then instruction. This was carried through under the capable teaching of our director, Mr. A. S. Mieser. Just three months after the first instruction, the band, strengthened by the addition of a few experienced players, gave its first performance at an assembly of the student body. We were well received and complimented in various ways.

As yet we have made no other public appearance, but we are scheduled to play on Memorial Day and at the Elementary School Pageant in June. In the fall we will appear at all of our football games.

Much of the credit for the present success of our band is due to our director, Mr. Mieser, who has proved himself to be an accomplished musician and a thorough instructor. I hope that you will hear of the Mt. Lebanon High School Band attaining great heights in the future under his direction.

DAVID H. PINKNEY, Pittsburgh, Penna.

From the Peninsula State

Dear Younger Set:

The pleasure I have gotten out of the Junior Band, organized in Ft. Myers about four months ago, can hardly be expressed.

We first came together with about thirty members. Then after we played our first two or three times in public, we asked if there were any others who would like to join, and the result was ten new members.

I think our director, Professor Frank Sturchio, is one of the best you can find in the South, and lacking him we have an excellent assistant, Miss Effie Henderson; so you see, we cannot help but have a good band. It is sponsored by The Women's Community Club, and Mr. Richmond Dean, of Fort Myers.

Some day we hope to be known as the world's best junior band.

AZELL PRINCE, Ft. Myers, Fla.

He Appreciates His Pin

Dear Editor of the Younger Set:

I was very pleased when I received the little gold pin for my letter to the department, and I wish to thank the "Younger Set" very much for it, and also for publishing my letter.

JACK HANLEY, Kellerberrin, Australia.



THE LONG AND SHORT OF IT
Mary Chase and Alden Littlefield at the Maine State Contest,
Bangor, May 10th

started out for our favorite Chinese restaurant, carrying instruments, music stands, and all the other necessary articles. We had lots of fun dancing, but failed to see any of our fellow musicians.

We went over to Brown Hall, in the New England Conservatory of Music, around two o'clock (an hour ahead of the rehearsal), thinking that we would register early before the crowd came. I was greatly surprised to see what seemed miles and miles of trembling boys and girls, waiting their turn to register.

It was great to see all our nice friends once more, and the many new ones. Mr. Whittemore was greeting everyone in his friendly, jolly way, and we soon saw our wonderful conductor, Mr. Findlay, whose marvelous patience I envy very much.

The first rehearsal swept off "with a bang", and was better in volume than any of the past first rehearsals have been. Our rehearsal hours this year were practically the same as those of last year, and all rehearsals, except the last two, were held in Brown Hall.

Our good friend Mr. Wilson came beaming upon us, and brimming over with pep and jokes.

At the Friday night rehearsal, the orchestra was very much honored by Dr. Koussevitzky's presence. He came in and stayed quite a long time, long enough to hear *Marche Slave*, *Finlandia*, and *Aubade Printanière*. I was thankful that he didn't stay long enough to hear the Sowerby numbers. But wasn't it thrilling, and weren't we lucky to have this famous conductor visit our rehearsal?

Oh, I forgot to tell you that on Thursday afternoon all the members of the orchestra and chaperons who had New England Music Festival Association membership cards attended the Children's Concert given by the Boston Symphony Orchestra. It was a beautiful concert, and my bassoon teacher, Mr. Boaz Piller, played a contra-bassoon solo in Maurice Ravel's *Beauty and the Beast* from his "Mother Goose Suite." We were very fortunate to hear this wonderful orchestra, I think.

Saturday morning we had our dress rehearsal, going straight through the program, and putting on the finishing touches. Mr. Wallace Goodrich, our guest conductor, went over *Marche Slave* with us.



ATSUSHI IWANAGA
From Honolulu. He won solo clarinet contest last summer at
Interlochen, Michigan

Our Editor Says

Continued from page 7

be printed, published, sold, distributed or circulated for profit any circular, pamphlet, card, handbill, advertisement, printed paper, book, newspaper or other document containing the words or musical score of any musical composition which or any part of which is copyrighted under the laws of the United States, without first having obtained the consent of the owner or proprietor of such copyrighted musical composition, is guilty of a misdemeanor.

§ 2. This act shall take effect immediately.

It is hoped that the various states will fall in line with similar measures, and that thus the Music Publishers Protective Association will be in a position to scotch piracy on its members' property to such a degree that it will be difficult, or at least inadvisable, for it ever to raise its head again.

IT would appear that the army was due for an invasion of canned music—not to the extent, however, that has been experienced in civilian life. The Acting Secretary of War, F. Trubee Davison, recently authorized a service test of a contraption built into a three-quarter ton truck, which, it is claimed, when working at its darndest, will develop as much volume as two organizations of humans blowing their heads off. It is to be used (if successful) for posts now without bands. The *Army and Navy Journal* says, "It is impossible to utilize it in conjunction with a band, therefore there will be no reduction in the strength of bands, according to a War Department statement." That is a comfort anyway. Someone asked John Philip Sousa his opinion as to the replacement of army bands by this product of the Radio Corporation's pertinacity, and he is reported to have quizzically lifted his mustache and asked did they expect the truck to keep in step with the troops? They probably did not, but the substituting of machines for men is so much the vogue at present that nothing appears too wild for respectful consideration in this connection.

In passing, it may be said, we have heard from various quarters that as far as Boston is concerned, there will be a number of orchestras go back into various theatre pits this coming fall, and that vaudeville is coming to life. There is also a story to the effect that one of the big chains is to feature fifty organists in their houses throughout New England at that time. As yet these are rumors only, but the feeling seems to be that there is much foundation for it all. We are thus led to suppose that, following an infallible law of physics, the pendulum has started on its backward swing. Good luck to it, sez we!

WHILE jazz is in this country *persona non grata* in the more sublimated regions of musical endeavor, otherwise is the case, so it would appear, in Germany; for we read that there is a jazz class, under Dr. Hoch, in the Frankfurt Conservatory. We further read that in addition to the numbers composed in the "American Idiom" by these studious Teudescans, and presented on the program of the second annual concert, was to be found Gershwin's *Rhapsody in Blue*, probably the nearest approach to veritable jazz on the list, although this piece itself is a bit too re-fined for some persons—those who like their rhythms strong and their saxes wild.

The Bass Viol

Continued from page 15

"Red rambler roses!" I burst in with enthusiasm. "No—not red rambler roses, poison ivy. I don't want to be bothered by the neighbors. At the rear will be the kitchenette and a breakfast nook while in the large end will be a suite consisting of bathroom, bedroom and den with open fireplace built up on the outside."

"Lovely—adorable—regular bachelor quarters!" I exclaimed;—"but how about the neck?"

"The neck?"

"The neck of the bass viol?"

"Oh to heck with the neck," he said, redraping his instrument in the green cloth.

At that instant an usher came down the aisle and inquired to know if I wished to remain in the theatre all night. I told him I didn't, and he conducted me out in the wake of his flashlight.

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A psychologist says that ugliness is due to ugly thoughts. So that's why so few band librarians are good looking.—*The Music Master.*

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New York Notes

By ALANSON WELLER

ABOUT the last flicker of musical activity in these parts until the Stadium and Goldman Band seasons commence was the performance at Madison Square Garden of *Samson and Delilah*, with Eleanora de Cisneros and others in the cast.

From the capitals of Europe come gratifying reports of the success of our New York Philharmonic under the baton of Toscanini. Perhaps the time will come when our other leading symphonic orchestras, from Boston, Philadelphia, and Cleveland, will pay European visits in the late spring, and this country hear the famous orchestras of London, Berlin, and Milan. At least the idea of an exchange of this sort has possibilities and would lengthen a trifle the all too short musical season. To be sure, the greatest artists and organizations of the world are no strangers in countries other than their own; for the talking-machine and the radio have made possible at least a slight acquaintance, which does not however compensate for actual performances in the flesh. Incidentally, while the subject of machines is under discussion, most of our readers have probably heard of the proposed experiment that the government is undertaking, of using large powerful machines with amplifiers in place of army bands. We are informed that some hundred army posts are to be experimented with in this manner. Possibly the army bandmasters' bill, which has been mentioned frequently in this paper, has aroused the government to the gigantic salaries now being paid our bandmasters, and convinced them of the necessity of cutting down on this enormous expense. One thing is certain, the machine will not get tired on the march as any army band is apt to.

A number of interesting sound-films from other lands arrived this month. Each of two Canadian offerings, *The Silent Enemy* and *North of '49*, had sound, and judging from the selections used and the manner of cuing, it seemed to me that the synchronizing was done before the films reached here. *The Throw of the Dice*, an East Indian film, was also shown, as was *The Burning Heart*, a German effort. The scores of all these films were excellent, proving that our Canadian and European brethren are catching up with us in this field.

So few of the short sound subjects hold the slightest interest for us that we seldom see them through, let alone mention them here. We feel compelled, however, to comment on a number of recent releases. Creature and his Band were seen and heard in one short bit with news-reel shots interpolated, and several of the Music Master films of a few years ago have been revised and revived, with sound; all effective and enjoyable.

*On the editorial page will be found reference to this matter.

Pennsylvania—Organized a little over a year ago under the direction of the supervising principal, Professor C. C. Pearsall, the Pittsford High School Band now numbers fifty-five players. The proceeds of the annual spring concert this year, under the direction of Mr. Himler, went to a fund for the payment of uniforms recently purchased. In addition to the band already mentioned, the school supports a junior orchestra of twenty pieces, a senior orchestra of twenty-five pieces, and a junior band under the direction of Mr. Cameron.

Illinois—Out of a high school of forty students, Frank D. Kreider, Superintendent of West Point High School, last November interested fifteen in forming an orchestra. With the exception of the violinist and pianist, none of these students had played an instrument before. Since the organization, a few have dropped out, but the majority have stuck, and, according to Mr. Kreider, have done exceptionally well. The school has, in addition, a boys' and girls' chorus.

Centerville, Cal.—The Washington Union High School Band, John E. Kimber, of Niles, director, this year competed in the California State Band Contest held at Sacramento, taking sixth place in Class B. This was its first contest experience. The band numbers 104 players, making it, so it is said, the largest school band ever to enter a California state contest. In addition to the band, this school has a forty-piece orchestra that has been studying works of the caliber of the Beethoven symphonies Nos. 3 and 5, and the Schubert *C major*.

Elmira, N. Y.—The Elmira high schools musical organizations, orchestra, glee club, and band, presented their third annual concert late in May, at Southside High School Auditorium. George J. Abbott directed the orchestra; Dorothy E. Connor, the glee club; and William E. Biery, the band.



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N. E. School Music Contests

[July Bulletin of the New England Music Festival Association.]
Boston, Mass. — New England Music Festival Association, Fourth Annual Conclave of all New England High School Glee Clubs, Competitions, and Festivals, was held May 22nd. The junior high school competition, held in George W. Brown Hall, was judged by Dr. William C. Crawford; the senior high competition, in Jordan Hall, by Mrs. William Arms Fisher.

RESULTS
Junior High: Boys' Glee Club—1. George J. West Junior High, Providence, R. I. Madeleine K. Johnson, conductor; 2. Woburn Junior High, Woburn, Mass., Marguerite C. Burns, conductor. **Girls' Glee Club**—1. Nathan Bishop Junior High, Providence, R. I. Natalie T. Southard, conductor; 2. Memorial High Freshman, Roxbury, Mass., James A. Ecker, conductor. Honorable Mention, Smithfield-Glocester Junior High, Smithfield-Glocester, R. I., Gladys Clark Nelson, conductor. **Mixed Glee Club**—1. Lewis School, Boston, Mass., Dan Tierney, conductor.

Senior High: Boys' Glee Club—1. Commercial High, Providence, R. I., Edward J. Grant, conductor; 2. Brattleboro High, Brattleboro, Vt., Sadie A. McArthur, conductor. **Girls' Glee Club**—1. Commercial High, Providence, R. I., Walter H. Butterfield, conductor; 2. Brattleboro High, Brattleboro, Vt., Sadie A. McArthur, conductor. **Mixed Glee Club**—1. Commercial High, Providence, R. I., Walter H. Butterfield, conductor; 2. Brattleboro High, Brattleboro, Vt., Sadie A. McArthur, conductor.

Judges of Mass. State Contest
Waltham, May 17, 1930
(Owing to lack of space this information was not included in the June bulletin.)
Arthur Wilson; Joseph Gildea, Boston Public School Department; Daniel Tierney, Boston Public School Department; Frederick Taylor; F. R. Whitehouse, Boston Public School Department; Carl Leisinger, Boston Public School Department; William McAllister, Director of Music, Manchester, New Hampshire; Robert Sault, Director of Music, Lawrence; C. E. Wood, Director of Music, Salem Normal; Claude Phillips, Director of Music, Salem High School; Thomas Carter; D. A. Ives; Walter Smith; Paul LeBlanc; Galen I. Veay; Clifford Page; Fred W. Archibald; Helen M. O'Connor, Supervisor of Orchestration, Revere Board of Education; Charles Young, Dir. of Music, Wm. Filene's Sons Co., Boston; John O'Shea, Supervisor of Music, Boston Public Schools; Professor Edward H. Wass, Professor of Music, Bowdoin College; Walter Butterfield, Director of Music, Public Schools, Providence, R. I.; Augusto Vanini, Music Department, Boston University; Helen Leavitt; Frieda Rand, Bridgewater Normal School; Gladys Pitcher; Grace Pierce, Supervisor of Music, Arlington; Esther Coombs, Supervisor of Music, Hampton, N. H.; Adrian Holmes, Supervisor of Music, Burlington, Vt.; James D. Price, Director of Music, Hartford, Conn.; Edith Lang.

Pawtucket, R. I.—Sixth Annual Conclave of New England School Bands and Orchestras. Contest Finals of State Winners, May 24th.
RESULTS
Orchestra: Class A—1. Hartford High, Conn.; 2. Norwood High, Mass.; 3. Brockton High, Mass.; 4. Providence Tech. High, R. I. Class B—1. Quincy Sr. High, Mass.; 2. Waterville High, Me.; 3. Dexter High, Me. Class C—1. Lawrence High, Fairfield, Me.; 2. Agawam High, Mass.; 3. (Tie) Colt Memorial, Bristol, R. I. and Manchester Sr. High, Conn. Class D—1. Quincy No. Jr. High, Mass.; 2. Samuel Slater Jr. High, Pawtucket, R. I.; 3. Camden School, Me. Class E—1. Esek Hopkins Jr. High, Providence, R. I.; 2. Coolidge Jr. High, Natick, Mass.
Band: Class A—1. Bangor High, Me.; 2. Providence Tech. High, R. I.; 3. Pawtucket Sr. High, R. I.; 4. Framingham Rotary Club, Mass. Class B—1. Newton Sr. High, Mass.; 2. Quincy Sr. High, Mass.; 3. Waterville High, Me.; 4. Hope High, Providence, R. I. Class C—1. W. Hartford Commercial High, Conn.; 2. Waltham Sr. High, Mass.; 3. Brattleboro High, Vt. Class D—1. Greenfield School, Mass.; 2. Camden School, Me.; 3. Levi Warren Jr. High, Newton, Mass. Class E—1. Waltham Jr. High, Mass.; 2. Nathan Bishop Jr. High, Providence, R. I.; 3. Lincoln Jr. High, Malden, Mass.
Continued on page 48

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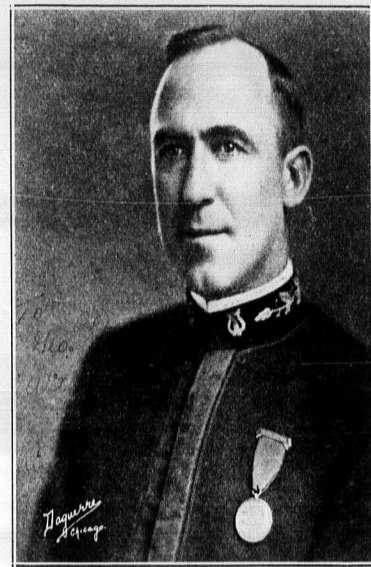
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FOR SALE—Learn Sight Reading of Music as words. Use our Course as Group Dictionary; free trial for asking. —This Ad—MT. LOGAN SCHOOL, Box 134, Chillicothe, Ohio. (7)

MARRIED MAN—With small family desires location. Have been very successful with young bands; teach all Brass instruments, either clarinet. Prefer Orphanage or Industrial Band, but all letters answered. L. F. HUFFMAN, 611 Maple St., Wapakoneta, Ohio. (7-8-9)

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GOOD—30 x 15 Bass Drum, 15 rods, \$12; Leedy pedal, \$2.50. Snare stand, \$1. LESLIE VANATTA, Covington, Ohio. (7)

WANTED—Clarinet and trumpet players (others write) in Guard Band, music side line. Encampment fifteen days each year. Members A. F. of M. state line of work, age, everything first letter. All letters answered. E. J. SARTELL, W. O., 121st F. A. Band, Janesville, Wisc. (5-6-7)

ALL ABOUT CHORDS—In ten fifty-cent lessons. FRANK LITIG, Nipomo, Calif. (pt-7-8)

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WANTED—Band and orchestra teachers to know that Parkman's System of Class Instruction is unexcelled in developing beginners. Address CAROL B. PARKINSON, Morningside College, Sioux City, Iowa. (tt)

LOCATION WANTED—By a teacher of experience and ability, teaching violin, saxophone and orchestra; wife teaches piano. Address BOX 302, The Jacobs Music Magazine, 120 Boylston St., Boston, Mass. (3-4-5)

MUSICIANS WANTED—Government construction work; good pay. Reeds, Horns, Trombones, Bass, music side line. Write DENTON GROTJAN, Secretary of Band, Brunswick, Missouri. (3-4-5)

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

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N. E. School Music Contests

Continued from page 46

PARADE AWARDS

Best Marching: 1. Pawtucket Sr. High, R. I.; 2. Greenfield School, Mass.; 3. Farm and Trade School, Boston, Mass. Most Attractive Uniforms: 1. Pawtucket Sr. High, R. I.; 2. Framingham Rotary Club, Mass.; 3. Joseph Jenks Jr. High, Pawtucket, R. I. Best Drum Major: 1. Waltham Jr. Band, Mass.; 2. Levi Warren Jr. High, Newton, Mass.; 3. Pawtucket Sr. High, R. I. Honorable Mention: Rockland High, Mass. Field Drill Competition: 1. Farm and Trade School, Boston, Mass.; 2. Waltham Sr. High, Mass.; 3. Quincy Sr. High, Mass.

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The Faculty Council

Continued from page 9

and concerts, having a definite plan of procedure. In a small orchestra or band, it is best to walk from the music cabinet directly across the front section of the ensemble, then back through the rear section, thus making one complete circle or ellipse. (Remember that a straight line is the shortest distance between two points.) In large orchestras, it is best to have more than one librarian; one for each section and each individual group of instruments, i. e., one each for 1st violins, 2d violins, violas, cellos, woodwind, brass, and percussion, as the ensemble increases in size. Collect music in reverse order and lock in cabinets, ready for the next rehearsal or concert.

ASSIGNMENT OF PARTS: Charge orchestra members at each desk with all music placed in their folders, and when taken up check to be sure all music has been turned in, or check all music taken out for practice by writing name, section, and folder number—check off name when music is returned. (The secret of keeping music straight and not losing parts is to know where this music is every minute.)

FILED MUSIC AWAY: After concerts, collect music, check, sort out as to title of composition, and file away in the music cabinets. A card catalog system may be used in filing, one card being filed alphabetically according to name of composition, and another according to composer and arranger. A separate list should be kept, in alphabetical order, as to American music, books, marches, overtures, selections, symphonies, waltzes, etc., similar to the system used by prominent music houses. If this method is followed, the file number should appear on filing cabinet, composition folder, catalog cards, and list. Filing cabinet should be locked at all times; the director and head librarian, only, having keys.

REPERTOIRE: The music student librarian who is interested in building up his repertoire for future reference should file away a list of compositions learned, together with programs of concerts attended.

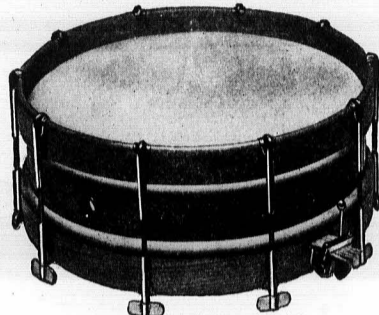
TO THE STUDENT: It is the duty of each orchestra and band member to take care of school music as he would his own, and to keep all parts in the folders in a flat position when not in use. Many students have extra folders for home practice convenience. Return all parts immediately after practice, and be of service to the librarians and to your school.

Scottsbluff, Nebr. — For the past four years the Scottsbluff Municipal Band has represented Scottsbluff, musically, at the annual State Convention of the Nebraska State Volunteer Fire Department, traveling a distance of from three to four hundred and fifty miles to do so. At the last convention, which was held at Kearney, the band played a concert at the State Normal School, and the director of the Normal School band reported that as a result of the interest aroused, he had been the recipient of a number of applications from students to join his organization. The State Convention of Firemen is to be held this year at Scottsbluff, in October, and the municipal band will act as hosts to the visiting bands of the state at that time. Leo W. Moody is director of this organization, as well as of the Scottsbluff Symphony Orchestra, the Scottsbluff High School Band and Orchestra, the Scottsbluff Jr. High Band, the Sunflower High School Band, and the Morrill City Band.

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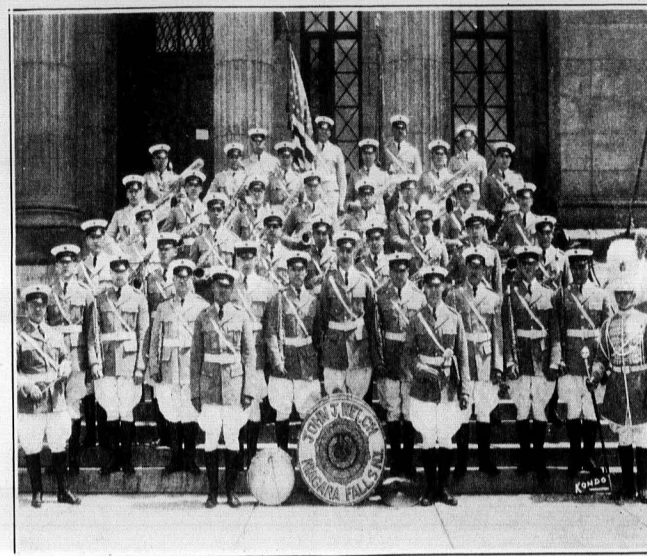
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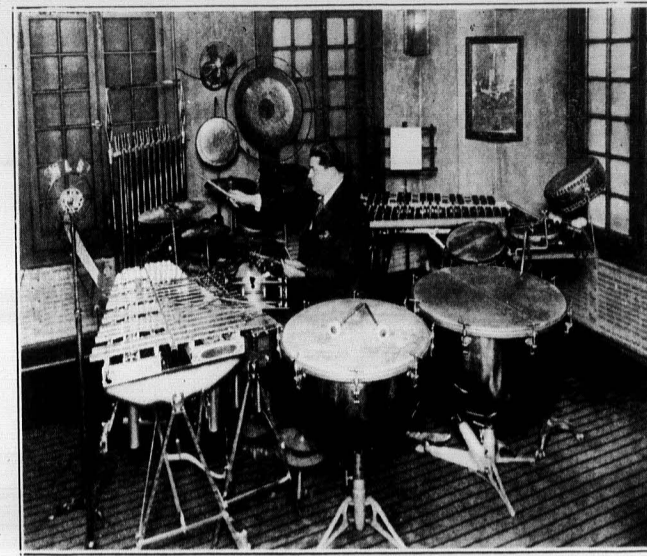
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For Contents, Prices, and Instrumentation, See Inside Front Cover.



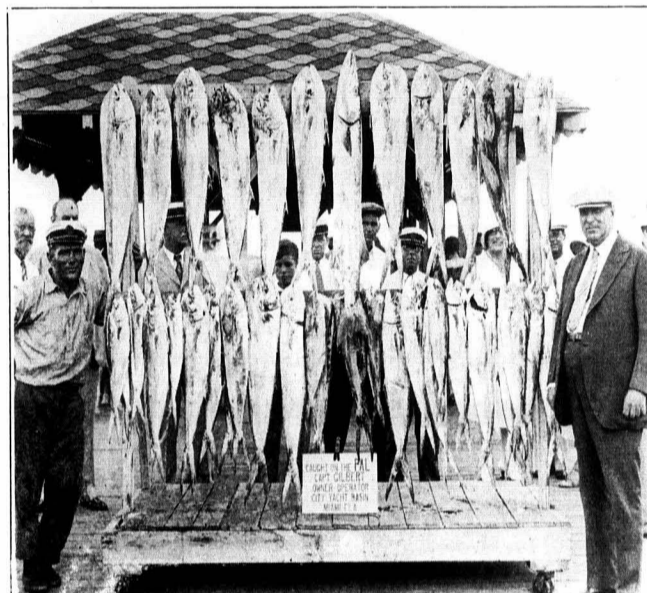
(Above) The John J. Welch Post 381, American Legion Band, Niagara Falls, N. Y., which is coming to Boston for the convention in October. This all reed band creates much interest on the street.



(Above right) Roy Knapp, well-known broadcasting drummer of WLS, Chicago, whose novel arrangement of his traps will interest drummers. With this outfit he can reproduce practically any effect desired. (Courtesy of Ludwig & Ludwigs.)



(Right) Hornell (N. Y.) High School Band, J. Leo Lynch, director. First prize, boys bands, New York State Fair, 1929; Class A winners, New York State Contest, 1930; participants in 1930 National Contest, Flint, Mich. (Courtesy of Selmer.)



(Above left) Sherman Thompson Baby Orchestra, Eureka, Cal., Professor Karl Moldrem, director. Nineteen performers, with ages from 2½ to 6 years. So good that they have appeared in sound pictures!

(Above) This picture looks somewhat fishy to us, but H. N. White, at the extreme right, says it is on the level. Being a truthful man, he lays no claim to the entire catch, but modestly draws attention to the fact that the largest fish is his.



(Left) "Billy" C. Michaels and his Parthenon Theatre Orchestra, Hammond, Ind. They played at the "Theatrical" and "Inaugural" balls earlier in the season, the latter at the installation of Hammond's city fathers.