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MELODY

A MONTHLY MAGAZINE FOR LOVERS OF
POPULAR MUSIC

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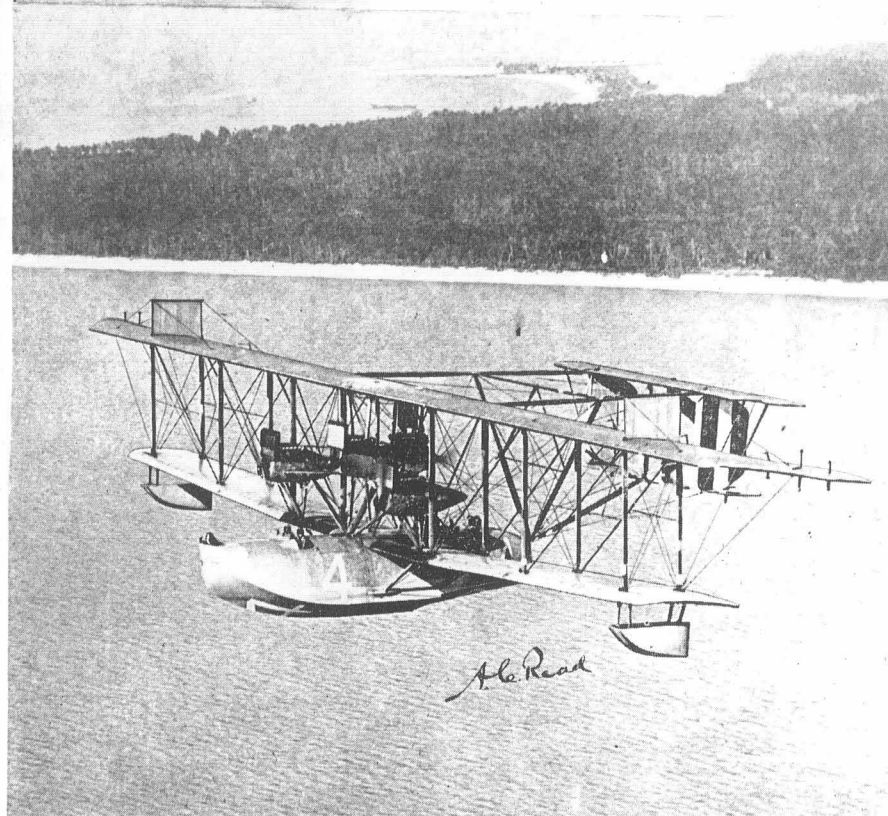
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The Story of A Night in India

Heretofore George L. Cobb's fame has rested largely upon those piquant light numbers which are so highly regarded by the vast majority of music lovers. Such popular hits as "Are You from Dixie?" "Peter Gink" and "Russian Rag" added to his renown. Now he makes a bid for increased favor with the Suite "A Night in India," which bristles with

haunting melodies imposed upon a striking harmonic background of the most modern texture. The Suite is not "heavy" music, in the common acceptance of the term, but abounds in concise, straightforward dissemination of Oriental themes which delightfully reflect the five titles that make up the Suite.

The opening number, "Twilight in Benares," is a remarkable example of a lovely pastorate movement, with a plentiful use of modern harmonic idioms. The music aptly suggests the departure of an oppressive Indian day. Gone is the sun behind yon mountain top and the acrid atmosphere gives way to the cool breezes of approaching night. Pleasure seekers are astir. The music ends on a sonorous tonic chord with the "leading tone" added, a happy device.

"The Fakirs," second of the group, has a definite tonality, but departs from it in episodes which jolt the memory and impart Cobian distinction.

The third of the group, "Dance of the Flower Girls," is a valde abounding in wavy lines of melodic charm. Though tuneful, the Oriental treatment of the harmony leaves no suggestion of the commonplace. The tripping, light-footed maidens may not be seen disporting their beauty to the multitude, but the music certainly aids the imagination.

"By the Temple of Siva," the fourth number, is a slow movement loaded with fetching melody and expressive harmony. The exquisite beauty of the modulations and the sinuous curve of the main theme testify emphatically that the writing thereof was an inspiration.

The closing number of the Suite, "March of the Brahman Priests," is a Hindoo fanfare *par excellence*. Following the blare of the introduction comes the main march theme—an original conception in the art of tone painting, making liberal use of altered chords and minor tonalities. The vigor and power of the Brahman hierarchy is given strong accentuation in the rhythm, the harmony suggesting the chant of the priests mingling with the awed obeisance of the faithful. A grand rush of Hindooistic effect, and then a crashing finale.

Thus ends Cobb's splendid Suite. It is of such high calibre in conception and execution that it unquestionably will become a standard number of its type.

The orchestration is by that veteran arranger, R. E. Hildreth, who has cleverly reflected the spirit of the music in the instrumentation. A feature is the careful cueing of all important figures and melodies in the various parts, so that the Suite can be effectively rendered by orchestras of all sizes. The piano accompaniment and first violin are fully cued, so that the director, be he violinist or pianist, can at all times be aware of the demands of the complete score and seek to fill it with the means at hand.

Suite A Night in India

By George L. Cobb

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2. The Fakirs
3. Dance of the Flower Girls
4. By the Temple of Siva
5. March of the Brahman Priests

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Music Mart Meanderings

"For it's always fair weather
When good fellows get together,
With a stein on the table
And a good song ringing clear."

YES, we had no "stein on the table" when the Music Publishers' Association of the United States got together for its twenty-ninth annual convention at the Hotel Astor in New York City on Tuesday, June 12th, but there was a stack of music stuff on the "table" that was taken up and discussed. Some of the questions which were unstaked for better restacking concerned the collecting of mechanical royalties, the handling of the radio broadcasting situation now in abeyance while under a temporary compromise, the printing of retail prices on sheet music, the feasibility of compiling and printing a history of the music publishing business in the United States, election of officers for the ensuing year and other things.

The officers elected were: George Fischer (re-elected), president; Sam Fox, vice president; E. T. Paull, secretary; Harold Flammer, treasurer; directors: Edgar F. Bitner (Leo Feist, Inc.), Walter Coghill (John Church Co.), Harry B. Crosby (A. P. Schmidt Co.), Walter Fischer (Carl Fischer Co.), R. L. Huntzinger (R. L. Huntzinger, Inc.), C. A. Kellar (Lorenz Publishing Co.), W. Deane Preston, Jr. (B. F. Wood Music Co.), J. T. Roach (Hinds, Hayden & Eldredge, Inc.), M. E. Tompkins (G. Schirmer, Inc.), Isidore Witmark (M. Witmark & Sons), C. A. Woodman (Oliver Ditson Company)—in all, a bunch of good music men from big music publishing concerns.

The guests of honor at the annual banquet in the evening were Carl Engel, curator of the Music Division of the Congressional Library, and the Rev. Carl Weist, who has devoted his energies to relief work in Europe for the past several years. Mr. Engel "tabled" his prepared paper to speak on the question brought up in the convention of the advisability of printing a history of music publishing in America, stating that a sum less than \$10,000 would cover the cost of preparation. He proposed that in connection with the history there also be compiled a list of the songs which have stirred the public during the last twenty-five years. Mr. Weist held the close attention of his listeners by his talk on blind patriotism and the present deplorable conditions existing in Europe. The "good song ringing clear" didn't ring from the assembled song publishers, but really consisted of two new songs and an encore, sung by Paul Parks who recently at Carnegie Hall won the David Bispham prize.

"Who's Gonna Be My Mammy?" Larry Ruppel and Fred G. Tucker ought to know, as these two writers in Pittsburgh recently released this number that is finding popularity with the orchestras of that city.

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Volume 7

JULY 1923

Number 7

What Music Did to Main Street

A tiny smouldering spark when fanned into flame by a mere breath of air sometimes may burst into a conflagration which will rage and sweep through an entire city. But after it has once broken into full headway, under the working of natural law the now furiously flaming fire kindled from that little spark will increase and develop the "mere breath of air" into its own cyclonic bellows to further fan the flames, thereby furnishing its own impetus until checked. The law is that of released energy, and its operating holds also with our human life fires and business blazes. Thus in religion, politics, literature, art, music or what, fan the incipient spark until it breaks into flame and it then creates its own bellows power of energy—sometimes ephemeral, but often resulting in a steadily burning flame which

when self-bellowsed by the insistent force of emulation will extend throughout a community.

In his little story of "What Music Did to Main Street" (reprinted in this issue from *Collier's, The National Weekly*), Mr. Schaufler shows how a tiny spark kindled a music flame that burst into a blaze and developed into a musical holocaust of emulation that totally scorched an entire community. The story is written in whimsical, humorous vein, yet when read into and between the lines there will be found the smouldering spark of a hint that might be fanned into a burning by others. A small boy and powder cracker once burned almost the whole city of Portland, Maine, and Mr. Schaufler makes "Pa" and a phonograph the spark that started the flame that started the blaze that developed the big burning. Here's the story.

MUSIC began to do things to Main Street the instant the great Event happened. It did so much that this article will have to be almost telegraphic about details.

Before the great Event the music of the town of Main Street was not very amusing or exciting or uplifting. It was practically confined to the six churches, to the struggling town band, to those stereotyped school exercises known as music classes, to an occasional phonograph equipped with a handful of worn dance records of the cheaper sort, and to a scattering of aimless and discouraged pianos, cornets, violins, guitars, banjos, etc.

In half the churches a large minority still half-heartedly cherished the old Puritan conviction that such music as there was came not from heaven, but from the other place. (I have heard this music and, in a way, I agree with the minority!) The town band was in no better plight, it had to depend on itinerant boomers for leadership.

Now let us consider the great Event, and what it did to Main Street. It took place without warning. It was as apparently insignificant to the home folks as an assassination in Serbia once was to the world. The epoch-making Event was no more than this: Pa Robinson, the master barber, bought a phonograph for his large and intelligent family.

From now on we can only skim the high spots. The young Robinsons, being keen on the new toy, soon played themselves sick of the cheap dance records which pa had acquired with the instrument. They saved up their pennies and bought a few disks of a better sort—music you could grind twice as long before you were sick of it. In nine months they were investing in good things—records by Kreisler, Gluck, Casals, the Flonzaley Quartet, and the Philadelphia Orchestra. By a process of elimination and attrition, they had discovered the sort of music you cannot wear out, no matter how often

you play it. Another instance of the survival of the fittest.

But even then they were dimly dissatisfied. One day in a flash of inspiration Jim became spokesman for this feeling:

"Why should Kreisler and those guys have all the fun? Let's get in on this. Let's make the music ourselves!"

The idea caught on. A large, determined, and united family is hard to stop. Inside of three months the Robinson living room shone resplendent in the golden oak magnificence of Main Street's first player piano. And the rolls they bought with it were by no means the sleazy, shoddy sort of music with which they had begun their phonographic library. "Kreisler and those guys" had shown them a thing or two. They began with rolls of such light and airy classics as:

Norwegian Bridal March	.....Grieg
Klein Haakon	.....Grieg
Serenade	.....Schubert
Venetian Love Song	.....Nevin
Pilgrim's Chorus from Tannhauser	.....Wagner
Scenes from Childhood	.....Schumann
Beautiful Blue Danube Waltz	.....Strauss
Hansel and Gretel Selection	.....Humperdinck
Hungarian Dance, G Minor	.....Brahms
Waltz, Opus 64 No. 2	.....Chopin
To a Wild Rose, and A. D. 1620	.....MacDowell

Fortunately all these pieces happened to be the particular kind of music best adapted for the player piano.

In the beginning the new machine sounded simply disgusting—as any instrument will sound in the hands of a tyro. Then pa discovered a little book that revealed undreamed-of pointers on how to play the player piano. Having studied this, the whole family set itself to learn this really subtle and not too easy art. In five months all the Robinsons above nine years of age were very passable player pianists.

Their musical taste kept on reaching out for richer worlds to conquer, until they were performing with pleasure and real appreciation such medium classics as:

Midsummer Night's Dream Overture	Mendelssohn
Magie Fire Scene	Wagner
New World Symphony	Dvorak
Rosamunde Impromptu	Schubert
Finlandia	Sibelius
Finale from Fifth Symphony	Beethoven
Bourree from Third Cello Suite	Bach
Yankee Doodle in the Manner of Several	
Great Composers	Mason
Academic Festival Overture	Brahms
Ocean, Thou Mighty Monster	Weber
Pathetic Symphony	Tchaikovsky

But still the Robinsons were not entirely satisfied. Something fundamental was wrong. There was a little too much machinery. It got sometimes between them and the music.

One day Johnny began idly playing his new tin whistle



Pa Robinson, as conductor, found jealousy was his worst foe, though no one was proficient enough to give anyone else cause for it.

along with the player piano as operated by Susie. He found, with surprise and delight, that he could make quite a creditable showing at Schubert's Serenade. His evident glee gave Sam a notion. He dug up that half-forgotten banjo of his, dusted it off, tuned up and joined in.

The result did not sound very well to the audience. But the performers unanimously agreed that it was "a lot more fun than pumping the box;" that it was "more like the real thing." In this homely way were revealed to the Robinsons the excitements and delights of ensemble music, that king of modern indoor sports.

The idea caught on. Pa secretly resurrected his battered fiddle from the attic. He had not touched the thing for so long that his fingers, as he expressed it, had "got kind o' thumby."

It was in the desperate state that all fiddles fall into if sufficiently neglected. There was not a whole string in the outfit. The bridge was in three pieces. The sounding post was rolling about inside. The tailpiece gut had given way. The bow was equipped with three blackened hairs from the tail of a horse that had probably switched off the horse flies of the Middle Ages. The scroll boasted only three pegs.

With this wreck under his arm, pa sneaked to the nearest large city. He had the instrument put to rights, bought a new one for Susie, laid in a library of music for a small orchestra, and returned like a conquering hero amid the huzzas of the children.

But presently a hitch occurred in the evolution of the family orchestra. There were no player-piano rolls for the pieces pa had brought home. A hand pianist was needed. So the children laid siege to ma. At first she refused point-blank. She had not touched the piano for twelve years, and her fingers were stiff from housework. But one evening she succumbed to their entreaties, and tried to get back into harness.

In that atmosphere of youthful enthusiasm the feat was not so hard as ma had feared. Inside of a month the piano and the family orchestra was the brightest spot in her drab life.

Johnny saved up enough money from his newspaper route to buy a brass cornet and to visit the city once a fortnight for lessons. Not to be outdone, Jim took up the flute.

It was by no means all plain sailing. Until each player had mastered his own instrument, and had learned to read his part at sight, the Robinsons frequently broke down and put each other out and felt the effects of jealousy, discouragement, and

the fear of ridicule. But they were thrilled by the fact that they were making all the music themselves. And they had back-bone and enthusiasm—a winning combination. And, in the course of frequent evenings of musical pleasure, the family proceeded to get an entirely new line on itself as a family, for, of late, the Robinsons had undeniably grown apart. Pa had been putting in very few evenings at home. Ma had begun to believe that drudgery was her entire lot.

Now all was changed. In developing enthusiasm for music, the Robinsons had developed enthusiasm for each other and for the home. Music began to lend family life more glamour, more team spirit. Slowly a more cordial understanding grew up between father and sons, between mother and daughters. Imperceptibly the older boys drew away from the once beloved gang of corner loafers. The magic of the dance hall began to pale for Susie. For the first time the Robinsons as a family now bade fair to be a going concern. During those long, delightful evenings it slowly grew clear to them that good music is just as essential for the home as good food for the body, good books for the mind, and good religion for the spirit.

Pa was the leader. He bought a book and read up on the orchestra. It was all about the different instruments and how to conduct them. Ma had recaptured most of her girlhood facility on the piano. Besides her, there were two violins, a cornet, a banjo, a flute, a drum, and a comb covered with tissue paper for the six-year-old baby of the Robinson family.

The more pa read his book, and the more ambitious the music they attempted, the clearer it grew to him that the organization would have to be enlarged. They needed more instruments. A vigorous combing of the neighborhood yielded two more violins, a tuba, a clarinet that quacked like a duck, a saxophone, and a trombone of sorts. The plumber's concertina was reluctantly ruled out because it could not be forced, by any known strong-arm methods, within a third of a tone of the piano.

The orchestra rapidly outgrew the neighborhood stage. The more it developed, the more it wanted to develop—and the more vigorously its ideals shot skyward. Almost at once it did what every neighborhood group should do—it began to think in terms of the whole community.

The founding of the Main Street Community Orchestral Association introduced a phenomenon new in those parts. Democracy, quitting the airy realms of theory, rolled up its sleeves and entered into practice. Baptist, Universalist, Catholic, and Freethinker rubbed fiddling elbows. Democrat, Socialist, and Republican tootled three harmonious flutes in a row. The town dude blew into a saxophone cheek by jowl with the town bum, only to be painfully surprised and humbled when he found how much better a musician the bum was. Soon the dude began to respect him, in a way, and to give him a hand up in the world.

Yes, the Community Orchestral Association, in full blast, was an arresting sight. A thin-lipped spinster and an urchin in knee breeches played the clarinet side by side. The frizzy golden aureole of the town beauty bent over her viola picturesquely and perilously near the gaping maw of the great bass tuba, which was energized by the white-bearded, horny-handed blacksmith.

The worst foe that pa had to fight was jealousy. Heaven knows that nobody was proficient enough to give anyone else due cause for this ugly emotion. But Heaven also knows that if jealousy always waited for due cause, its earthly volume would sink to approximately 1 per cent. However, pa learned after a while how to stem this foe with the blackjack of tact.

Bit by bit he developed into a fairly efficient conductor. One day he had a brilliant inspiration. He had heard of a thing called Community Service, Inc., at 315 Fourth Avenue, New York City. And he figured that any organization worthy of that name ought to know a lot about community music. So he risked a postal card of inquiry and received by return mail three free bulletins:

No. 100—"Starting a Community Orchestra," by W. C. Bradford.

No. 100a—"Adult Amateur Orchestra." "Suggestions Re Formation of Community Orchestras," by Alvin C. Breul.

From these he gleaned, among others, the following important tips:

(1) Don't insist on perfection at the start. (2) You must go where people are if you would lead them where you think they should be. (3) Don't force on the players music too advanced to hold their interest. (4) Don't select the personnel strictly according to Hoyle, at first. Be broad enough to admit a skilful banjo or mandolin player in preference to a bad fiddler, on the principle that a live June bug is worth more than a dead butterfly. (5) Don't wear your musicians out by too long rehearsals.

These shrewd and far-seeing pamphlets were founded on the actual experience of hundreds of communities. They taught pa the most efficient form of inside organization—how to make the players practice at home; how to build programs, both educational and enjoyable; how to run the budget; how to get the most pleasure and profit out of rehearsals for everyone; how to train himself for his important post, etc., etc.

A musical chain, like any other, is no stronger than its weakest link. As the standards of the Community Orchestra

were raised, it was inevitable that the children should be gradually crowded out, because they were keeping back the grown-ups.

But the youngsters had tasted blood, and proceeded with fiery enthusiasm to form school orchestras of their own. These were destined from the first to become the best possible feeders for the big one. And they turned out to have an uncanny power for unifying school spirit and forming a medium about which the entire institution could rally. These small orchestras actually kept a number of boys in school who would otherwise have dropped out.

And the High School Orchestra was absolutely the making of one particular boy. Almost all his life he had looked upon himself as a failure and an outcast because he could not run bases, buck the line, jump, or box. He was a cripple. He had always felt like apologizing for being alive—until the wonderful day when Main Street went crazy over music. Then he came into his own. For this boy had genuine musical talent. They made him conductor of the High School Orchestra. And he proved a born leader. When he raised his baton, and a hush fell upon the tuning strings and pipes, all his soul would rush into his eyes. And his beautiful pain-worn face would show the eagerness of a champion quarter-miler on his mark, or of a star halfback with the ball under his arm and only one opponent between him and the winning touchdown.

The town caught the music craze violently. Even the babies in the first and second primary grades were so eager to join in the school orchestras that Toy Symphonies had to be organized for them. And very efficient training grounds they proved for the more complicated musical experiences to come.

The singers caught the fire and decided not to be outdone by these upstart instrumentalists. The fire woke them from the Rip Van Winkle slumber which singing and its practitioners had long enjoyed in that part of the world. Taking a leaf from Pa Robinson's book, they wrote to Community Service for an organizer, who put in an appearance by the first train.

His initial act was to fuse the six dead-alive choirs of the six churches of Main Street into the nucleus of a choral society. Then he started community sings for everybody.

The town attended practically en masse. From this miscellaneous body of material the organizer recruited the Community Chorus to a strength of 120 voices. He selected and coached a choral leader, made friends with Pa Robinson, secured cordial co-operation between the Community Chorus and the Community Orchestra, and began rehearsals for "The Messiah" to be given at Christmas.

The town gasped at such audacious speed. But it raved about the frequent community sings as it had never raved about anything in its entire history. That afternoon Ma Robinson passed a compact group of small children, surmounted by Susie, who stood on an inverted pickle keg. Ma thought she was about to deliver an oration.

"Now I'm the song leader," announced Susie, brandishing a twig broken from a near-by quince tree. She gave an excellent imitation of the contortions of the Community Service organizer, while the young trebles joined lustily in "Little Liza Jane." But she took advantage of a smaller audience to detect and tap over the head any miscreant who sang out of tune.

One last straw—there was the janitor of the Town Hall, where the separate orchestra rehearsals were held. He was a gruff, surly old German named Weiss. At the first meeting he roughly gave it to be understood that he was boss around there. Pa Robinson foresaw a series of battles with Weiss—none of which ever materialized.

The music of those early rehearsals was not very good, but it was good enough to soothe the savage breast of the old

(Continued on Page 21)

Popular Music and Its Presentation

Subjects of Interview with Clyde Doerr

By A. C. E. Schonemann

ABOUT thirteen years ago a boy living near Coldwater, Mich., began utilizing his time on a fifty-fifty basis, half of it being given to work on his father's farm and the other to practice on the violin, the routine of both being punctuated by weekly visitations to Fremont, Ind., where he was studying the violin. After devoting some time to conscientious study and persistent practice, the lad became so proficient that he began playing dances for the high school students in Coldwater. In the months that followed he supplied the music for a series of school dances and finally organized his own orchestra.

The boy, who was Clyde Doerr, had ambitions. He was eager to go out into the world; he wanted to learn a trade and start in business for himself. Playing the violin did not seem at that time to meet the demands of his nature. He left the farm and went to Detroit, where he worked for a time in one of the large automobile plants in that city. Doerr, however, soon discovered that neither by nature nor desire was he cut out for the automobile industry and eventually he returned to his first love—music.

He gave all of his time to the study of the violin. He set out for a career and was determined to become a violinist of the first order. He applied himself assiduously, transferring the scene of his activities to San Jose, Calif., where he became a pupil of Prof. De Lorenzo. In time Doerr was given a place in the violin section of the orchestra in the King Conservatory, and before many months passed he was appointed concert-meister of an organization which numbered about 35 musicians.

Doerr began to take stock of his musical assets and liabilities, and among other things he found that he had a B. Mus. degree and a career before him as a violinist. With these many men would have been content, but not so with Doerr. The saxophone had been given to the musical world by one Antoine J. Sax, and in this instrument Doerr saw possibilities. He began studying the instrument with the same enthusiasm and zest that he had given to the violin. The dream of a career as a violinist gradually faded, and Doerr's new ambition was to master the saxophone and eventually have an orchestra that would bear his own name and interpret popular music according to his own ideas.

In 1916, while living in San Francisco, Doerr began working at the Techau Tavern where he had a six-piece orchestra. He devoted practically all of his time to the saxophone, and the opportunity that might be considered the turning point in his musical career came in 1917 when he joined the forces of Art Hickman who was then assembling his musicians for an invasion of the east.

Doerr was a member of the Hickman Orchestra in 1917 when the later made his first New York visit, and again in 1918 and 1919. In the Hickman Orchestra Doerr played solo saxophone and not only gained valuable experience, but while in New York in 1917 he did his first work in phonograph recording.

Doerr went to New York again in 1921 and began working at the Club Royal. He directed the orchestra at that place throughout the season and also served a six-weeks' engagement at the Palais Royal in 1922. Later he traveled on the road with the Clyde Doerr Orchestra. During the season of 1922-23 he played at the Congress Hotel, Chicago, and has signed a contract to return to the Congress for the season of 1923-24.

Mr. Doerr is not an enthusiast over special arrangements. In most of his work he utilizes the scores supplied by publishers of popular music. He does, however, inject his own ideas into the various numbers that his orchestra presents, and believes that a certain amount of individuality should be contributed by each man in his orchestra toward perfecting a finished number.

"In presenting popular music with an orchestra today one must consider melody first," said Mr. Doerr. "Above all the



CLYDE DOERR

melody should predominate and it should be supported by harmony and then-rhythm. The harmony should be second to the melody and should not supplant it. Rhythm is essential and plays a prominent part but it should not interfere with the melody or with the harmony.

"The plan of working out the interpretation of a number by allowing each man in the orchestra to present his own ideas, and then adopting those best suited to the proper presentation of the number, generally works out very satisfactorily. By using such a scheme one can obtain variety, and with rehearsals it is possible to work out details.

"Men and women who dance, and lovers of popular music in general, want variety in their music; they enjoy some of the 'blues' now and then and the numbers with effects, but

Zumurrud

Egyptian Dance

R. S. STOUGHTON

Moderato

PIANO

mf (plaintively)

piu accel.

f

Allegro Moderato

mp

mf (languorously)

Più mosso

f
ff

f
ff

f
ff

f
ff

Allegro Moderato
mp

mf (languorously)
p

MELODY

Più mosso
f poco a poco accel. e cresc.

ff

fff

MELODY

Under the Spell

Waltz

THOS. S. ALLEN

Composer of "Girl of the Orient"

INTRO

Andante

PIANO

PIANO introduction in 3/4 time, marked Andante. The score features a treble and bass staff. The treble staff begins with a melodic line in the right hand, while the bass staff provides a harmonic accompaniment. Dynamics include *mf* and *f*, with a *p rit.* marking at the end.

WALTZ

First system of the waltz in 3/4 time, marked *mf*. The treble staff contains the main melody, and the bass staff provides a steady accompaniment.

Second system of the waltz, continuing the melody and accompaniment.

Third system of the waltz, continuing the melody and accompaniment.

Fourth system of the waltz, continuing the melody and accompaniment.

Fifth system of the waltz, concluding with a first and second ending bracket.

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First system of piano accompaniment, featuring chords and arpeggios in both hands. Dynamics include *f* and *p*.

Second system of piano accompaniment, continuing the harmonic support.

Third system of piano accompaniment, including a triplet in the treble staff.

Fourth system of piano accompaniment, continuing the harmonic support.

Fifth system of piano accompaniment, continuing the harmonic support.

Sixth system of piano accompaniment, concluding with first and second ending brackets.

D.S. al *C*
then Trio
MELODY

TRIO

f *mf rit.*

a tempo

1 2 *f rit.* *mf*

MELODY

Grandioso

ff

8 *ff*

MELODY

PIANO

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(1) Sonata in A Minor (2) Death and the Maiden (3) The Erlking

Adapted and Arranged by R. E. HILDRETH

1
Allegro con fuoco
Agitato

2
Andante sostenuto
Plaintive

MELODY

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Bass pizz.

3
Presto agitato
Furioso

MELODY

In Bugdom

An Insect Episode

PAUL ENO

PIANO

Musical notation for piano introduction, measures 1-4. The piece is in 6/8 time with a key signature of one sharp (F#). It begins with a piano (*f*) dynamic and features a triplet of eighth notes in the right hand. The piece concludes with a fortissimo (*ff*) dynamic and another triplet of eighth notes.

Musical notation for piano introduction, measures 5-8. The right hand plays a melodic line with a piano (*p*) dynamic and a 'L.H.' (left hand) marking. The left hand provides a steady accompaniment. The piece ends with a fortissimo (*f*) dynamic.

Musical notation for piano introduction, measures 9-12. The right hand continues the melodic line with a fortissimo (*ff*) dynamic. The left hand accompaniment remains consistent.

Musical notation for piano introduction, measures 13-16. The right hand features a piano (*p*) dynamic and a 'L.H.' marking. The left hand accompaniment continues with a fortissimo (*f*) dynamic.

Musical notation for piano introduction, measures 17-20. The right hand plays a melodic line with a fortissimo (*ff*) dynamic. The left hand accompaniment concludes with a fortissimo (*ff*) dynamic. The piece ends with a first and second ending bracket.

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Musical notation for piano introduction, measures 21-24. The right hand plays a melodic line with a fortissimo (*ff*) dynamic. The left hand accompaniment continues with a fortissimo (*ff*) dynamic.

Musical notation for piano introduction, measures 25-28. The right hand plays a melodic line with a piano (*p*) dynamic and a 'cresc.' (crescendo) marking. The left hand accompaniment continues with a fortissimo (*ff*) dynamic.

Musical notation for piano introduction, measures 29-32. The right hand plays a melodic line with a fortissimo (*ff*) dynamic. The left hand accompaniment continues with a piano (*p*) dynamic and a 'L.H.' marking.

Musical notation for piano introduction, measures 33-36. The right hand plays a melodic line with a fortissimo (*ff*) dynamic. The left hand accompaniment continues with a piano (*p*) dynamic and a 'L.H.' marking.

Musical notation for piano introduction, measures 37-40. The right hand plays a melodic line with a fortissimo (*ff*) dynamic. The left hand accompaniment continues with a fortissimo (*ff*) dynamic.

Musical notation for piano introduction, measures 41-44. The right hand plays a melodic line with a mezzo-forte (*mf*) dynamic. The left hand accompaniment continues with a mezzo-forte (*mf*) dynamic.

Musical notation for piano introduction, measures 45-48. The right hand plays a melodic line with a fortissimo (*f*) dynamic. The left hand accompaniment continues with a mezzo-forte (*mf*) dynamic.

MELODY

MELODY

MELODY

The "Guardian" of Boston's Bells Passes

A Man Who Knew and Loved His Chimes

LIKE many other things bells have their histories and their stories that have been written in poetry and prose, their legends and names even clanging their way into the field of the popular through such songs as "The Bells of St. Mary" so splendidly sung for the records by Mme. Francis Alda of operatic fame. They ring the wedding peal and toll the funeral knell; are the sounders of war, the heralds of victory or defeat and the proclaimers of peace, yet in cities where numbers of these great bronze sentinels of the steeples swing and sound in single tone or in peal of chimes there are but few if any people who know aught of their own home bells or ever listen to and recognize their individual voices.

Such is not always the case, however, for there are men to whom the bells speak in no uncertain and friendly voices, and until a recent date there lived in Boston one man who knew and loved the voice of every bell of any size and historic value in the city where he made his home. This man was Dr. Arthur H. Nichols of 52 Mt. Vernon St., Boston, who recently died at the age of eighty-two—an esteemed physician of his time, one of the most public spirited of Bostonians, and the man who practically was responsible for nearly every set of chimes that swing and peal in the belfries of the Hub and adjoining towns. Of his intense love for

and intimate knowledge of these bells, the *Boston Sunday Herald* writes:

Medicine and surgery were his vocation and bells his avocation. Modesty on his part has prevented his remarkable story from being told, and only now—when his ears are deaf to the music of the steeples—are the facts available telling of his identity with the great bronze voices of church and school.

Seventy years ago as a boy he made friends with the bells of the old North Church and was proud and happy to be assistant to the bell-ringer. Many a time he clambered up the dusty stairways to the belfry loft, made famous by the lanterns of Paul Revere, and with the pigeons watched and listened.

He was more interested to know that Paul Revere was founder and ringer of bells than that he made his midnight ride to Lexington.

As the seasons rolled by, with many a new year rung in from Christ Church and from other Boston belfries, this young enthusiast conceived an ambition for his city: that it might be noted for its beautiful bells and for its trained bell-ringers.

He read eagerly all literature on bell-ringing and on the qualities of bells. He studied right methods of bell-hanging, and he listened for exceptional tones and overtones. The bells became his friends, his companions, and he felt he could understand something, at least, of the messages they sent out over the city.

above all they want the changes that come with variety. The novelty of syncopation has not worn off and there is little reason to believe there will be a decline in its popularity very soon.

"The use of trick features has never appealed to me," continued Mr. Doerr. "I believe the most effective method of presenting a number is to give it originality and at the same time retain the melody that the composer gave to the song when he wrote it. Special arrangements in some cases have destroyed the idea that was originally written into a song, although for recording it is advisable to utilize changes of key, odd breaks, unusual introductions and rather novel endings."

Discussing the saxophone, Mr. Doerr pointed out that it occupied an enviable position among instruments because of its versatility. Despite the taint brought upon the saxophone through its use "for jazz effects" and "trick stunts," Mr. Doerr expressed the opinion that it was the most popular instrument in the popular dance orchestra.

"One manufacturer of saxophones stated recently that several years ago his factory was turning out between twenty-five and 130 instruments a week and that the demand was now about 1,800 a week," said Mr. Doerr. "The saxophone will not take the place of the violin in the modern orchestra, or of any other instrument for that matter, because it has a place to fill and it is the only instrument that can fill that place."

The modern dance orchestra combination consisting of

His interest in this aerial music was more than that of a musician or of an expert mechanic; his soul was filled with aspirations and emotions lifted high and carried out over the city with the mammoth notes of harmonious bells.

He dreamed of a bell-laden Boston singing to the heavens from the up-reaching steeples. He was sure that a city of bells and of experienced bell-ringers would help to lift its people to higher planes of thinking and of acting.

LEARNED HISTORY OF EACH NEWCOMER

Each new bell installed was an eventful occasion for this youth, and he studied inscriptions and learned the history of each newcomer.

Much of his interest in Boston's bells was instinctive; his ancestors had been bell-ringers, and their ancestors before them. It was in the blood, and his very nerves were knit together in tune with steeple melody.

To the very last he kept closely in touch with each belfry and tower, the homes of his beloved bells. He knew them all, and on a Sunday morning would call attention of friends to this and that note as it rolled its way across housetops and gardens. He could not be deceived by any awkward or inexperienced sexton, though harsh jangling pained him with a pain that hurts.

The voices of Boston's bells were as familiar to him as were words spoken by close relatives. Christ Church, Advent, Second Parish, Dorchester, Old South, the steel bells of the German Catholic Church in the South End—he understood and recognized them all.

(Continued on next page)

violin, cornets, trombone, saxophones, bass, banjo, clarinet and piano will undergo very few changes during the next few years, according to Mr. Doerr, who indicated that it was the best combination that could be assembled for dance work.

"To play in a dance orchestra today, a man must know his instrument to begin with," said Mr. Doerr. "Only the legitimate musician can qualify because the requirements of the popular dance combination call for a man who can play at sight, a man with ideas and one who can use his head."

Mr. Doerr has several ambitions, one of them being to continue his work and prove the worth of the time and effort he has given to the study of music. Eventually he hopes to retire from what he calls "the syncopated game" and devote his time to other pursuits free from the trying rehearsals, strenuous programs and long hours that have come to him during the years he has had his own orchestra.

What Music Did To Main Street

(Continued from Page 7)

janitor. He became attached to the orchestra, and would never miss a note of a rehearsal, further enjoying himself by smoking a vile old pipe. Presently he took the trouble to make each of the girl players a tiny footstool for her greater comfort while playing. He brought his children in to listen. And when the orchestra moved to more spacious quarters he was heartbroken. "Ach," he said, "dot music! Dot's de finest ting ever happened here!"

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WANTED "PEAL" RING

Individual bells, however, had not the same attraction for this artist as had sets of bells such as those in the Church of the Advent, Christ Church, Perkins Institute, Groton, and in a few other New England towers. It had long been the ambition of this veteran to have a "peal" rung in Boston such as 30,000 bell-ringers in England achieve frequently, in 3000 or 4000 bellfries.

A peal is no simple matter and requires over three hours of absorbing work with intense concentration. There are 5040 changes, representing every possible combination on seven bells. The slightest mistake, careless elimination of any lead, spoils the effect and leaves the ringers without satisfaction which comes to those who achieve a perfect peal.

A special effort was made to ring a peal in the belfry of the old North Church to celebrate the marriage of Mrs. Francis B. Sayre, daughter of ex-President Wilson. For three hours eight of the best bell-ringers in the country worked with great enthusiasm and care.

NOTES DEFECTIVE

But when the performance was over and the last note of "The Grandsire Triples" was flung out over the North end it was discovered by Dr. Nichols that the time was short by a few minutes. Investigation showed that one set of combinations out of 5040 changes had been missed, and therefore

the peal was defective, and the distinguished guests were not accorded the honor intended them.

When a short time ago he was describing how a peal must be rung, the doctor went into amazing details quite beyond the comprehension of anyone but a mathematical genius.

"It is the most difficult of all arts," he explained, "and requires infinite pains, steady nerves, physical strength, and power for instantaneous mathematical calculations. My early hopes for a real peal-ringing in Boston and New England—yes, in all America—have been largely disappointed. Native Americans seem incapable of learning the art. They either do not have sufficient power of concentration, or they are lacking in mathematical training. They cannot learn."

He blamed baseball, sports, movies, and versatile interests for this failure.

INHERITS HIS GENIUS

There is one exception, however, in his youngest daughter, Mrs. Arthur Shurtleff of 66 Mt. Vernon street, Boston, who has inherited the genius of her father. According to Dr. Nichols, she was born a mathematician, and became a bell-ringer almost before she had left her teens.

He took her to England in 1902 and she astonished veteran bell-ringers there with her perfect mastery of the ropes. Soon she was invited to become a member of the

Ancient Society of College Youths, the best-known organization of bell-ringers in England, established in 1637. She was invited to be one of eight ringers to take part in a difficult peal of 5040 changes called the Stedman Triples. Through this ordeal she came without a single error, although her hands were covered with painful blisters from three hours of constant ringing without a moment's intermission.

A tablet has been placed in the tower where the two Boston bell-ringers, father and daughter, brought honor to themselves and to their native city. Dr. Nichols was not one of the ringers, but acted as umpire.

For her achievement she was presented a model bell mounted as though it were in a belfry.

KEENLY TRAINED

The doctor was so trained that he knew by sound and feeling exactly where the bell was at any moment, as though he could see into the belfry tower. With such nicety did he handle the rope that he could place an egg by the "slider" and bring the "step-stay" attached to the bell to a stand so close to the egg as to touch it, but not fracture the shell. By a click which signals down the rope, he knew when the bell had reached an upright position where it was ready for the return swing. This knowledge is not possessed by the ordinary sexton, who is very apt to allow the bell to overturn and thus endanger the entire mechanism.

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"A mistake made by American bell hangers," explained Dr. Nichols, "is in supplying ropes three times heavier than necessary. They do not realize this extra weight makes it just so much more difficult to swing the bell. A bell is controlled by use of brains and not by great physical strength. A small rope in the trained hands of a bell-ringer does the work perfectly well, with 'tufting' for such places as are grasped. There is as much science in holding the bell rope as there is in handling the keys of a piano, and a delicate adjustment is extremely important in producing perfect results."

According to this Boston authority, who was, while living, too modest to have his name mentioned, there is not at present a bell-hanger in New England who understands setting up a set of bells adjusted for change ringing. He gives this as a reason why English bell-hangers are to come soon to Wellesley College to hang the splendid set of bells to be presented to the tower.

This bell guardian of Boston watched opportunities for new peals, and when the government began construction of the Custom House tower he and his friends brought pressure upon those responsible for the tower to place in the top a reproduction of the famous Bow bells, the largest and finest in the world.

The order was in its final stages, and the old man gloried in what he believed would be a great artistic and musical addition to

the city. He described to his friends the inspiring effect of those prospective chimes sending out their messages of melody and harmony to the busy citizens of Boston. Ships coming into the harbor would be met with a song; immigrants would be welcomed to the new world; and fishermen, after weeks of storm and stress, would sail up the harbor to the tune of sweet bells.

It was too good to be true, and sinister political forces—prominent among whom was a bell foundry trust—became busy, and finally compelled the government to reject the Bow bells from London. And today the tower stands in dumb protest against forces which deprive mankind of joy and art and inspiration.

Although this Boston lover of bells was one of the busiest professional men, he found time to keep track of all his bronze family, and held in his memory a store of information amazing to those who have had no such avocation as bell-ringing.

In spite of great enthusiasm on the part of a few bell-ringers and bell-lovers in New England and in America, with one exception there has been no peal rung in the United States. Once in Christ Church, Philadelphia, there was a successful peal, but that stands alone.

It was Dr. Nichols' dearest wish to hear a real peal before his death, but he was not destined to have such a satisfaction in this life.

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THE GENTLE ART OF RESERVE

By FREDERIC W. BURRY

SOMETIMES towards the close of a piece of music you will come across the direction *prestissimamente*, meaning as fast as possible, then nearer the end you will find the injunction to play *still quicker*; or *fff* (*fortississimo*, as loud as possible), then later, *ffff*! Directions like these are found even in the works of those called "masters," showing that even the great slip once in a while. Indeed, if such little blunders were the only faults to be found therein, criticism would be out of place. For man is born to error, even as the sparks fly upward.

Everybody not only makes the same mistake twice, thus coming under the recognized description of "fool," but

does it many times over. However, a number of pitfalls could be eluded if one would cultivate the gentle art of reserve.

Balance! poise! that means strength. When you play, never try to get it over with in a hurry—whether it is to show off your technical velocity, or in blind obedience to the sign *accelerando*. If you do, you likely will stub your digits and there will be embarrassment. Or when you compose, don't exert yourself trying to outdo the other fellow in writing grotesque modulations or supernatural arias, for music and melody were never meant to be a medium of auricular torture.

Always maintain reserve. This is gentlemanly to say the least, and surely it is the privilege and prerogative of man to be gentle and, by the way of art, to become fine.

For the time being we have only a certain amount of energy to work with. If one is over ambitious, failing to realize that we are limited in our capacities of expression—what is expressed, what is done, will not be worth while. We start too many things. This is a particular failing among musicians. Ideas swarm into the composer's head. The spirit is willing, but the flesh is limited in its scope.

We are too anxious. We have not enough reserve. That is why among so many promising careers few actually reach the land of promise, the getting "before the public." Instead, nerves are shattered by too much self-consciousness and forces scattered through vanity, conceit, exaggerated ego.

To succeed one must live for one's work and sacrifice self-interest, not look for results and reward. The latter come as a matter of course by the law of gravitation; they seek you, if you only give out faithfully, fearlessly. In the deep ocean of the subconscious reside the plans of your many intentions. If you concentrate you may be able to draw them to the surface, one by one.

Don't try to do everything yourself, rather get others to help you do your work. When you read of the great achievements of the heroes of history, you may be sure that the real work was not done by themselves—they would not have had the time. The ideas were theirs—or at least their brains conceived the germs, for great ideas are ever floating in the etheric atmosphere waiting for any open cranium wherein to lodge. So take hold of the ideas that come to you, one by one, and carry them out to some kind of a conclusion.

The artist has to do the most of his own work with his own hands. No one can do your practicing. If you are memorizing a piece, it is going to take a lot of time—weeks, months, sometimes years—and your mind has got to be on

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it, other duties have to be put aside. Perhaps it may not seem worth the bother.

The virtuosi who are before the public have invariably practiced years on those pieces you listen to and which now come with such grace of execution. And then, too, their physique has called for much "bringing up." All this means self-denial, but not necessarily repression. Let the spiritual and corporeal forces become well balanced. Minimize dissipation of energy, whether issuing through the head or the heart. That is reserve. Don't expend yourself to the last ounce.

Some pianists boast that they practice till they fall off the stool, or sprain their wrists, etc. That is not reserve, and to say the least such extremes make one too nervous for artistic playing.

Sanity and health first! Let there be a goal. Versatility and variation are all right, too. The emotional musician needs to develop more ballast, if he would continue to live and work on *terra firma*. And surely it is his special prerogative to thus assist in the heavenly will being done on earth.

What most suitably might be called "white carnation" songs are "Mother My

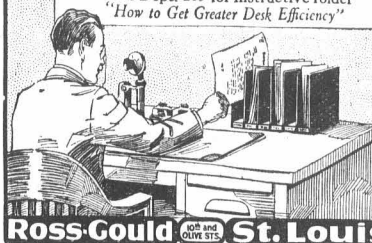
Own" by Caldwell (Boosey & Co.), "Little Mother of Mine" by Burleigh (Ricordi), "Mother Machree" by Ball (Witmark & Sons) and "Mother o' Mine" by Toms (Chappell-Harms), all of which were given impetus by the general observance of "Mothers' Day" in May.

"My Electric Girl" is reported as being the sensational European dance craze. And why not, considering she's sponsored by this electrically live-wired country? America is full of 'em—girls surcharged with the electricity of vivacity, charm and grace, the only difference between them being that some are more "snappy" than others. This particular one that its composer calls "My Electric Girl"—she's a fox trotting damsel, by the way—is said to be an electrifying melody electrified in an electric dance arrangement. Of course nobody likes to be struck by lightning, but everybody's feet "kick" electrically when dancing to the voltage of Arthur Lange's "Girl" supercharged with tonal electricity. Waterson, Berlin & Snyder is the publishing battery that's sending out this sensational "shock" of ohms, arms and feet. "Who's Sorry Now?" (one of Ted Snyder's dance riots), "Waitin' for the Evenin' Mail" (a real dark darkey tune) and "Stella" (an Al Jolsonite light) are a few more of the W. B. & S. electric sparks.

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