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MARCHES

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Jack O'Lantern One Step *Slippery Hank Umbrellas To Mend Here They Come Some Sweet Day

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While the Incense Is Burning Goodbye Dixie Lee

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*Columbia's Call
*The Story of Old Glory
Our Country First
*March Crimson
*National Defense
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*Lakesonian
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TRUE-TONE



The following is an exact reproduction of a letter received from Clay Smith, the well known professional Trombonist, which expresses the opinion of every user of the Buescher Grand. Hundreds, yes thousands, of similar letters are in our files testifying to the superior merit of Buescher Grand Trombones.

BUESCHER BAND INSTRUMENT CO.

Gentlemen:

I am positively fascinated with your new model No. 37 Trombone and can conscientiously say that in my opinion it is the BEST Trombone, for all around purposes, on the market today. I am free to state that I BELIEVE THE NEW BUESCHER GRAND No. 37 IS IDEAL IN EVERY RESPECT.

I can play my most difficult solos better and with less effort than ever before.

In pianissimo passages it has a purity and delicacy of tone that I have never heard equalled, possessing none of the harshness so noticeable in other makes, while it is easy to produce all the volume desired in a fortissimo phrase in a clear tromboney tone so often required for triumphal effects in military bands.

The high G in the fourth and high A flat in the third positions come easily and are in good tune—in fact, the scale throughout the compass of the instrument is fine and the intonation in every register is perfect.

The slide action is simply grand and in perfect balance. It is a model of art and grace, and it gives me great pleasure to endorse it.

CLAY SMITH, Trombone Soloist Enroute, Smith-Spring-Holmes Orchestral Quintet

BUESCHER C MELODY

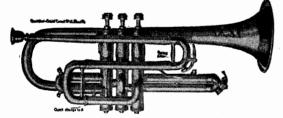
Nearer resembles the human voice than any other instrument. It is a great home entertainer in conjunction with the organ or plano, and wonderful in leading the choir in Church or Sunday School.

Send for catalog illustrating models in other keys.

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The biggest tone and most perfect of any cornet made.

THE BUESCHER-GRAND has just the right bore—just the right taper of tubing and just the right proportions to not only correct the faults found in other makes, but to add such excellent qualities that give it the most efficient and most powerful tone of any cornet in the world.

Leave it to any True-Tone instrument you may order to prove its superiority. You do not obligate yourself in the least. Send it back if you do not find it the most generally satisfactory instrument that you have ever tried.

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The combination of thin and medium gauge metal which he are enabled to use under our Split-no-tone process of making bells, gives a command of tonal resource of far more than ordinary scope. The meliow tones of the Buescher-Grand blend perfectly with the reed instruments as well as the string, and with no suggestion of that blatant, barsh, metallic quality of tone characteristic of ordinary trombones, but adding its meliow volume to the reed and string tones without adding any of the brassy element or any suggestion of a foreign voice. With this refinement you still have all the strength and power you need and even the strengest player simply cannot "split the tone." WE HAVE A SPECIAL DESCRIPTIVE CIRCULAR OF THIS FAMOUS FAMILY OF TROMBONES WHICH WE SHOULD LIKE TO MAIL TO YOU. WILL YOU SEND A POSTAL RE QUEST FOR ONE?

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I play.....
(mention what instrument you play)

What in-







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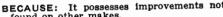
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LET US TELL YOU A FEW THINGS ABOUT THE VERY BEST SAXOPHONE MADE THE CONN NEW WONDER SAXOPHONE

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BECAUSE: The lay of the finger action un-

BECAUSE: The lay of the finger action under the hands of the player is perfect for perfect results. The lightness and reliability of the action enables the performer to DO THINGS that can't be done on actions less flexible and foolproof.

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And again we apologize for lack of space to give you a list of hundreds equally famous who use and KNOW the CONN SAXOPHONE TO BE THE BEST IN EVERY ESSENTIAL POINT. WRITE FOR CATALOGUE.

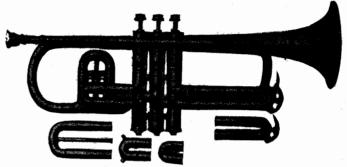
The easiest playing cornet made. The high tones more easily obtained. Just what you have been looking for.

EXTENSIVE EXPERIMENTS HAVE RESULTED IN ANOTHER WONDER.

The cornet looks the same on paper, but it is different owing to new proportions.

The latest model built in low pitch is NO LONGER than the high pitch cornet of the 1917 NEW WONDER MODEL.

A cornet of perfect balance. High C, D, E and F made easily possible for any cornetist. The lowest tones come forth full and resonant with perfect ease.



The Greatest of All Conn Cornets, Say the Greatest Cornetists of the Day.

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Gentlemen:—I have tried your violin thoroughly and find it excellent in every way. Well built, even tone, good varnish and workmanship.
I congratulate you.

Sincerely

Sincerely,
(Signed) THADDEUS RICH, Doc. Mus.
December 15, 1916.

December 15, 1916.

SUSAN TOMPKINS, Violin Soloist, Sousa's Band: C. G. Conn, Ltd., Elkhart, Ind.
Gentlemen:—I am amazed at the beautiful tone of your new violin which I received from you. The quality is superb and even on all the strings. The tone is big and resonant, and still has the penetrating quality which carries over other instruments. I have never seen a new instrument that compares with it.

Wishing you much success, I remain Yours very sincerely, (Signed) SUSAN TOMPKINS.

October 3, 1917.

MISCHA ELMAN. Celebrated Virtuese, some

October 3, 1917.

MISCHA ELMAN, Celebrated Virtuoso, comments on Conn Violin:
C. G. Conn, Ltd., Elkhart, Ind.
Gentlemen:—I feel that I should tell you that the violin you sent me meets with my entire satisfaction and has all the qualities that I could desire.

satisfaction and has all the qualities that I could desire.

I had the good fortune of having MISCHA ELMAN examine it, who admired it very much, especially the finish and workmanship. I would appreciate it if you could give me some information about the maker and the wood in the instrument. Thanking you for the selection made for me, I am Yours truly, (Signed) W. A. HALLIBURTON. April 19, 1917. Henning, Tenn.

AGENTS WANTED. Teachers and Violinists are requested to write for our artistic Violin Catalogue and terms.





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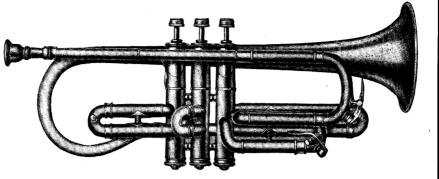
Herbert Clarke Sousa's Band

The greatest cornetist the world has ever known who pronounces the Holton-Clarke Cornet 100 points perfect.



Frank Simon Sousa's Band

Cornet soloist with Sousa, whose solos have created a sensation. He says on the Holton-Clarke his playing has become a real delight.



The realization of a dream

Back in the 90's, a cornetist who was even then rapidly climbing the ladder of fame, struggling to overcome the defects of the cornet as they were then built, had dreams of an instrument that would be of real help to the player,—a cornet with a tone so pure and true, so responsive and easy blowing that it would enable the player to express his innermost feelings and while cornets, especially American makes, have been greatly improved, it was not until the Holton-Clarke Model was designed and built that Herbert Clarke, the most wonderful artist on the cornet that has ever been known, found his dream realized.

Cornetists marvel at the wonderful qualities of this amazing cornet, an instrument that is the product of the greatest minds the Band Instrument Industry has produced, Frank Holton, the Master Builder and Herbert Clarke, whose virtuosity on this new model has astounded even those who were thoroughly acquainted with his playing.

If cornetists in general realized the possibilities of the Holton-Clarke, the demand for this instrument which is now overwhelming would turn into a veritable avalanche.

Take advantage of our TEN-DAY FREE TRIAL OFFER—try this cornet in your actual work and you will then realize that it is impossible to describe the wonderful qualities of this astonishing instrument. You can buy for cash or on installments and your old instrument will be taken as part payment. Write for the

"STORY OF THE HOLTON-CLARKE."

The Band Instrument Industry as it is to-day

In no industry has the present times worked such tremendous changes. The importation of cheap instruments being stopped, the large jobbing music houses throughout America who really control the trade outside of high-grade instruments offered such alluring inducements to American manufacturers that practically every large manufacturer accepted them, building their instruments to satisfy a commercial demand rather than maintaining the musical qualities that have made American Band Instruments famous throughout the world, yet, Frank Holton & Co. have by more efficient methods raised the quality of Holton Instruments, bringing them to the highest standard that has ever been set in this industry.

This is not to be wondered at, however, when you consider that of the three famous American manufacturers, C. G. Conn, J. W. York and Frank Holton, Holton alone remains at the head of his own factory, guarding with an intense pride the workmanship and musical qualities that have made Holton Instruments famous.

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With Geo. Fager, Mr. Russell completes the Cornet Section with Sousa's Band the past season. Like his three colleagues he enthusiastically endorses the Holton-Clarke.



Geo. Fager Sousa's Band

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STATEMENT OF THE OWNERSHIP, MANAGEment, circulation, etc., required by the Act of Congress of August 24, 1912, of Metronome Band Monthly, published monthly at New York, N. Y., for October 1, 1917.

State of New York, State

State of New York, S.

State of New York, S.

Before me, a notary public in and for the State and county aforesaid, personally appeared Geo. H. Hilbert, who having been duly sworn according to law, deposes and says that he is the business manager of the Metronome Band Monthly and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Metronome Publishing Co., 46 Cooper Square, New York, N. Y.; editor, Gustav Saenger, 46 Cooper Square, New York, N. Y.; managing editor, none; business managers devery for the Hilbert, 46 Cooper Square, New York, N. Y.; managing editor, none; business manager of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per ent. or more of the total amount of stock.) Metronome Publishing Co., 46 Cooper Square, New York, N. Y.; Geo. H. Hilbert, 46 Cooper Square, New York, N. Y.; Geo. H. Hilbert, 46 Cooper Square, New York, N. Y.; Gron Graf Fischer, consisting of Carl Fischer, Walter S. Fischer, Estate of C. G. Fischer, all of 46 Cooper Square, New York, N. Y.; Gron of Carl Fischer, consisting of Carl Fischer, Walter S. Fischer, Estate of C. G. Fischer, all of 46 Cooper Square, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, con-

(If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of anching the said stock.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is. (This information is required from daily publications only.)

GEO. H. HILBERT, Business Manager.

Sworn to and subscribed before me this 11th day of October, 1917. WM. L. CRONIN,

[Seal.]

Notary Public Kings County, No. 90. (My commission expires March 30, 1918.)
Certificate filed New York County No. 164. New York Register No. 8140.

CELFO'S OR-CHESTRA, WASHINGTON,

under the direction of Antonio CHESTRA,

WASHINGTON,
D. C.,

Montessori Lodge, No. 670, O. F. D. J. A., at the Old Masonic Temple, Washington, D. C., not long

The program was a well arranged one and Mr. Celfo was congratulated on the excellent playing of his organization.

BUTTE, Montana, Nov. 15, 1917.

Editor METRONOME:

Editor Metronome:

Dear Sir—The Anaconda Copper Mines Band, rendered several patriotic numbers at the headquarters of the "Liberty Bond" Committee, eliciting from the multitude assembled applause and cheers.

The Butte subscription exceeded \$3,000,000 while her allotment called for \$2,000,000. Towns of 100,000 population throughout the nation would do well to follow this example.

On October 30 Butte was also favored by having Mme. Alma Gluck at the High School Auditorium.

On October 30 Butte was also favored by having Mme. Alma Gluck at the High School Auditorium. A large and enthusiastic audience was present to welcome the artist and demonstrated without doubt their appreciation of a program made up of works by Longo, Zabel, Rameau, Mozart, Haendel, Haydn, Debussy, Rimsky-Korsakoff, Rachmaninoff, Bach, Dizi, Coleridge-Taylor, Buzzi-Peccia, Grinnel, Fisher and Ward-Stephens. and Ward-Stephens.

THE NEW YORK CITY BRASS CHOIR and Clara Haven of the Aida Quartet have organized the New York Brass Choir for concerts and

religious services.

This quartet consists of two trumpets, horn and trombone and ranges from bass to high soprano, making a full rich choir.

Besides the brass ensemble the choir also presents

'cello, trumpet, trombone and piano solos and readings by two of the members, which is considered by the choir's many patrons as most desirable for an evening's entertainment.

Full particulars regarding this quartet may be obtained by addressing Miss Cora Sauter, 594 Sixth street, Brooklyn, New York.

A. S. AUTHIER,
BALTIMORE, MD.,

The New Southern, which opens January 1, 1918. There will be two orchestras, one for the grill room and one concert orchestra for the main dining room. The latter will be conducted by Mr. Authier.

Mr. F. W. Bergman, the manager of the hotel, insists on the best of music for his patrons, and is generally considered one of the foremost managers of hotels on this continent. He was general manager of all the palatial hostelries of the G. T. P. Railway in Canada; then he supervised the work for Mr. Statler's Detroit hotel and now he is in full charge of the New Southern Hotel.

In Ottawa Mr. Authier had from 24 to 30 pieces for an hotel concert orchestra, which undoubtedly is an unusual feature.

an unusual feature.

According to a recent communication received from Mr. Authier he will play most of the works of modern composers of note, MacDowell, Chadwick, Hadley, Tregina, Herbert, etc., and also numbers taken from the modern French and Russian literature. Works by Richard Strauss, Wagner, Dvorak, Sibelius, etc., will also be programmed.

FREE TO DRUMMERS

FREE TO DRUMMERS

WE HAVE JUST RECEIVED A VERY interesting pamphlet from J. C. Deagan Co., entitled "HOW TO USE DEAGAN MARIMBAS, MARIMBA - XYLOPHONES, MARIMBA - PHONES, SONG BELLS, ETC." It contains suggestions regarding the use of these instruments, including a new and highly successful method in use by many successful drummers which has been productive of wonderful results. It also shows you how to use Second Violin Parts, Violin Obligato Parts, and this is only a small part of the information contained. Cut out coupon in their advertisement on page 10 of this issue, and copy will be mailed free of charge.



. (Fox Trot)

. (Fox Trot)

. (Fox Trot)

(Oriental Intermezzo)

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everywhere. The Soldier's favorite. Fine march. Great One Step. Band or Orchestra	30 Rhapsodie Hongroise No. II
AMSDEN'S "PEP." Characteristic Piece. Distinctively Different. Nothing like it ever published before. An individuality all its own. Band or Orchestra	CLARINET AND PIANO NEW EDITION 1 Yankee Doodle Air VarieFred Luscomb Net \$0.40
THE ARGONAUTS. A Musical Legend by Barnhouse. Great feature number. Cornet Solo or Duet. Or Concert Piece with Solos and Duets for principal instruments. Band or Orchestra	2 Dixie Air Varie
THE GOLDEN DRAGON. A New King Overture. Karl King's greatest overture. As played by his band for the great Chinese Spectacle in the Barnum & Bailey show. Military Band, 36 pts	SAVE MONEY BY ORDERING ONE OF THESE SPLENDID COLLECTIONS—THE
A NIGHT IN JUNE. King's Famous Serenade. Band 25c.	UTILITY ORCHESTRA FOLIO No. 1, by G. E. Holmes ORCHESTRA FOLIO No. 2, by K. L. King
ALPINE SUNSET. King's Valse Romantique. Band or Orchestra. 65c. THE JUBILATOR. March or One Step. Band or Orchestra. 25c.	(Alto and Tenor Saxophone Books published to Folio No. 2) Each Collection Contains Fourteen Late and Popular Compositions. UTILITY ORCHESTRA FOLIO NO. 1 published for—1st Violin, 2d Violin, Viola, Cello, Bass, Flute, 1st Clarinet, 2d Clarinet, 1st Cornet, 2d Cornet, Solo Cornet (ad lib.), Horns, Trombone bass clef, Trombone treble clef, Oboe, Bassoon, Drums, and Plano accompaniment. UTILITY ORCHESTRA FOLIO NO. 2, published for—1st Violin, 2d Violin, Viola,
VALSE EGYPTIEN. Kastowsky's Big Waltz Hit. 75c.	Cello, Bass, Flute, 1st and 2d Bb Clarinets, Eb Alto Saxophone, Bb Tenor Saxophone, 1st and 2d Bb Cornets, Solo Bb Cornet (ad. lib.), 1st and 2d Horns in F, Trombone bass clef, Trombone treble clef, Drums and Piano accompaniment.
JEWELL MARCHES: "Officer of the Guard," "Easy-Walker," "Booster Boys," "E Pluribus Unum," "Scout Master," "The Undertow," Fred Jewell's latest Marches for Street. Band. Each	Each Book, 25c net. Piano Accom. 50c net Any Three Books and Piano, \$1.00 net These prices are with discount off and are Strictly Net.

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5	Meyer-Helmund, Dialogue	57		in A)	45	66	Debussy, Réverie	. 57
6	Nevin, O, That We Two Were Maying	45	27	Wachs, Nadia (Mazurka de Concert)	45	67	Cadman, Melody	
7	Carvel, Daffodils	57	28	Etienne, Al Fresco	75	68	Sévérac, With Powdered Wig and Hoop-	
8	Whelpley, Intermezzo	57 57		MacDowell, Träumerei	••		skirt (Minuet)	
.9	Mouton, Enchanted Hour	57 57	29	Scates, Richards Tango	45	69	d'Antalffy, Serenade	
11	Nevin. Country Dance	57	35	Gillet, Andante Religioso (Strings, vio-		70	Seeboeck, Le Dauphin (Gavot)	
12	" In Arcady (Suite in 4 parts)	1.32		lin or 'cello solo)	45	71	Albeniz, Tango	
13	" Narcissus	57	36	Nevin, Romance	57	72	Frontin, French Concert Waltz	
14	" The Rosary (Cornet or trom-		37	Huerter, Intermezzo	57	75	Nevin, Guitare (Strings)	
	bone solo)	60	38	" Told at Twilight	57	86	Albeniz, Cadiz (Spanish Serenade)	
17	Strube, Legato (Strings and wood)	45	63	Nevin, Barchetta	57	90	Quinn, Souvenir de Venise (Memories	
18	" Serenade	57	64	Strube, Berceuse (Strings). Score and		0.1	of Venice)	
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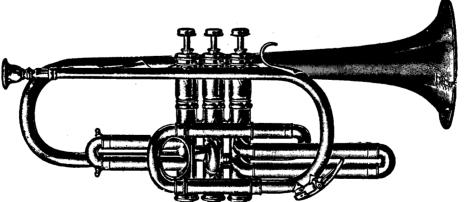
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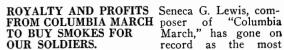
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March," has gone on record as the most liberal composer of them all. He has just completed "Columbia," a patriotic march and has pledged himself to contribute all the royalties received by him for the sale of this march, to the Sun Tobacco Fund, and his publishers, J. H. Remick & Co., not to be outdone by such liberality, have also pledged themselves to contribute an equal amount to the same fund. Here's a chance for leaders to get busy on a good march and also help the boys in France to get a liberal supply of smokes. ply of smokes.

VENICE BAND, VENICE, CAL. Mr. Alfredo S. Tommasino, conductor of this organization, arranged some admirably varied

arranged some admirably varied programs recently which made a strong appeal to the large audiences present at the concerts given.

Several programs were composed of the following numbers: I. March, "Fantastique," Fucik; overture, "Maximilian Robespierre," Litolff; vocal solo; grand selection from Opera "Polinto" or "The Martyrs," Donizetti; solos by Sig. D'Amico Di Lecce, Barilotti and Gallo; "Parade Militaire," Massenet; flute and saxophone duet, "Serenata," Titl; vocal numbers sung by Barney Hagan; grand selection from Opera "I Pagliacci," Leoncavallo; solos by Sig. Gallo and D'Amico.

II. March, "The Fairest of the Fair," Sousa; overture, "Morning, Noon and Night," Suppé; saxophone solo, "Kiss Me Again—'Tis All I Ask," Herbert; grand selection, Finale Act III, from Opera "Lucia di Lammermoor," Donizetti; popular, 1917, "The Old Flag Never Touched the Ground" and "A Hot Time In the Old Town," Johnson and Metz; duet from "Trovatore" ("Home to Our Mountains," solos by Sig. D'Amico and Gallo); idyl, "Softly! Unawares!" Lincke; "Ballet Egyptian" (suite in four numbers), Luigini.

III "The Grand Old Bell." Smith: overture.

Unawares!" Lincke; "Ballet Egyptian" (suite in four numbers), Luigini.

III. "The Grand Old Bell," Smith; overture, "Fingal's Cave," Mendelssohn; trombone solo, selected (Signor Gallo); grand selection from ballet music "Excelsior," Marenco; popular, 1917, "At Seven, Seventeen and Seventy," Egan and Olman; waltz, "Love Sparks," Holzman; romance, "A Tale of Two Hearts," Roberts; "Dance of the Hours" and galop from Opera "La Gioconda," Ponchielli.

PERRICA'S CONCERT OR-CHESTRA, BALTIMORE, MD.,

under the personal direction of Fran-cis J. Perrica, who

cis J. Perrica, who is a well-known band and orchestra leader, played the following program at a recent celebration held at the Emerson Hotel: March, "Stars and Stripes Forever," Sousa; "Poet and Peasant," Suppé; "Wedding of the Winds," Hall; "Carmen," Bizet; "Martha," Flotow; "March of Progress"; "I'm All Bound Round with the Mason-Dixon Line"; "Long Boy"; "So Long, Mother," etc. The soloists on this occasion were F. Perrica, C. Kaufman, M. Rosen and H. Levy.

Mr. Perrica recently took charge of the orchestra at the Picturé Garden Theatre, 31 West Lexington street, and is meeting with unusual success at that theatre.

At the band concert recently given at the United States Naval Hospital, Fort Lyon, Colo., the following program was rendered: March, "Washington Grays," Grafulla; overture, "Nabucodonosor," Verdi; selection, "Bohemian Girl," Balfe; idyl, "Mill in the Forest," Eilenberg; trombone smear, "Trombonium," Withrow; sextette from "Lucia," Donizetti; selection, "Daughter of the Regiment," Donizetti; overture, "Orpheus," Offenbach; waltz, "Angels Dream," Herman; finale, "Stars and Stripes Forever," Sousa.

COHOES OPERA HOUSE
ORCHESTRA,
COHOES, N. Y.,

"Daddy Long Legs" was March, Losey; Selection, "The Big Show," N. Y.

Hippodrome, Hubbell; "Southern Rhapsody," Hosmer; "After Sunset," Pryor; March, "Over There," Cohan.

THE WINFIELD BAND recently closed season of weekly openair concerts during which time it presented admirably varied programs as may be seen by the specimen program which grams as may be seen by the specimen program which we take pleasure in reproducing herewith. "Grand Festival," March, Bach; Overture, "Norma," Bellini; Mazurka Russe, "La Czarine," Ganne; Selection from Balfe's Opera "Bohemian Girl," Barnhouse; Melody in "F," Rubenstein; Selection from the Herbert; Idyle, "The Dawn of Love," Bendix; Japanese Dance, "Yuki," V. G. Kreyer; "The Star Spangled Banner," Key.

Mr. F. H. Kreyer is the able director of this organization.



1 E T R O

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BAND MONTHLY

Established 1885 and devoted to the interests of Music and Musicians in General

> GUSTAV SAENGER, Editor GEO. H. HILBERT, Manager

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NO. 12

AN OPEN LETTER TO READERS OF THE METRONOME FROM THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

To Orchestra and Band Leaders and Musicians of the United States of America:

As the aims and purposes of the American Society of Composers, Authors and Publishers have frequently been honestly misunderstood as well as deliberately misrepresented, it is our purpose in this letter to explain briefly those aims and purposes for the benefit of those affected by them.

An example of honest misunderstanding can be found in the interpretation placed upon a resolution recently passed by the American Federation of Musicians. By this resolution all members of the Federation are prohibited from playing any copyrighted composition for which a charge is made by the composer or the American Society of Composers, Authors and Publishers unless the members are directed by their employer to play such composition. The unthinking have interpreted this resolution as a general boycott upon the works controlled by the American Society. Its purpose is far different. It removes the responsibility for playing a convergence of the musician ing a copyrighted work from the musician and places it upon the shoulders of the pro-prietor of the establishment in which the copyrighted work is placed. It emphasizes the fact that only the holder of a license from the Society can authorize his band or orchestra to play the copyrighted works of its members. Furthermore, no proprietor will be prosecuted by the Society until he has been duly notified to procure a license or discontinue the performance of numbers controlled by it. Under no circumstances is the leader or the musician affected by or concerned in the operations of the Society. The performing license is paid for by the proprietor of the theatre, restaurant, music hall or other place of amusement using the com-positions of the Society publicly for profit, and in case of infringement action is brought against the proprietor alone.

The question has often been asked: Why, if a person buys or receives gratis a composition for band or orchestra, does it not carry with it the right of performance? It does, but it does not give to the purchaser the right of public performance for profit, for, to quote the Copyright Law (in force July 1, 1909), page 7, paragraph "E":
"Be it enacted by the Senate and the House

of Representatives of the United States of

America in Congress assembled:

"That any person entitled thereto, upon complying with the provisions of this Act, shall have the exclusive right:

(e) To perform the copyrighted work publicly for profit if it be a musical composition and for the purpose of public performance for profit; and for purposes set forth in subsection (a) hereof; to print, reprint, publish, copy, and vend the copyrighted work."

This explains the reason of the formation of the American Society of Composers, Authors and Publishers. It was created to enforce a right given to the authors and composers of this country by the Senate and House of Representatives of the United States of America.

In the early struggles of the Society to enforce this right, the question arose among the hetel and restaurant proprietors whether the playing by their orchestras of the composi-tions controlled by the American Society constituted a public performance for profit. The matter was carried to the Supreme Court of the United States, and the following decision was given on January 22, 1917, by Mr. Justice Holmes:

'If the rights under the copyright are infringed only by a performance where money is taken at the door they are very imperfectly protected. Performances not different in kind from those of the defendant's could be given that might compete with and even destroy the success of the monopoly that the law intends the plaintiff to have. It is enough to say that there is no need to construe the Statute

so narrowly. The defendant's performances are not eleemosynary. They are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order, is not important. It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere. The object is a repast in surroundings that to people havpast in surrounaings that to people nav-ing limited powers of conversation or disliking the rival noise give a luxurious pleasure not to be had from eating a silent meal. If music did not pay it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough.'

So much for the law, now for equity. There is probably not a human being who creates a thought or idea who would not contend that he or she should profit from the sale thereof in company with those who benefit commercially by exploiting their mental creations.

This was also the opinion of those who framed the constitution of the United States

of America, in 1787, to wit:

"Article 1. Sec. 8. The Congress shall have power: To promote the progress of science and useful arts, by securing for a limited time to authors and inventors the EXCLUSIVE right to their respective writings and discoveries."

Therefore, what fair argument can be advanced against the right of a composer or author to receive a compensation for the public performance of his work by theatre, hotel, restaurant, dance hall proprietors, each and every one of whom is using the works of the composer for financial gain? For that privilege the Society is asking a fee as low as nine cents and not more than ninety cents a day, according to the size of the establishment licensed.



Are not the composer and author, the twin foundations of every form of musical enter-prise conducted for profit, justified in ask-ing an equitable return for their labors? Think! Think of the piano manufacturers,

the band and orchestra instrument manufacturers, music dealers, publishers, phonograph manufacturers, opera houses, theatres, restaurants, etc., etc., that would have to go out of business; in fact, in some instances, would never have existed but for the composers and authors. Think of the thousands of musicians gaining a living through the efforts of the composer.

Every musical union, every musician, every dealer in music or musical merchandise, every manufacturer of musical instruments, every manager of a theatre or other establishment where music is played for profit should enlist on the side of the composer and author in their efforts to acquire something that belongs to them by right and by law.

The American Society is affiliated with the English, Austrian and Italian Societies composed of a similar membership and working for a similar object. Treaties, interrupted by the war, are pending with the French and German Societies. The American Society controls by assignment the compositions of 1,770 authors and composers, and 171 publishers. Over 1,185 theatres, hotels and restaurants have taken out licenses 1,770 authors

from the Society up to the present time.

In conclusion, we want everybody connected with music or the musical industry to feel, as we do, that our cause is a legal and a just one. Musical instrument manufacturers, phonograph manufacturers, amusement proprietors, etc., have amassed fortunes that would not have been possible except for the composer and author. So let the author and composer come into their own, thereby encouraging them to continue in a line of endeavor that means so much to the entire civilized world.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS.

EDITORIAL NOTES

N an attractive little booklet issued by the War Department in Washington, devoted to the Commission on Training several questions are Activities, capably discussed which are of vital significance for the welfare of every man enrolled in the new American army. Secretary Baker

CAMP MUSIC appointed this Commission April of the present year and its

object has been to supply the normalities of life to nearly a million and a half young men in training camps, and to keep the environs of those camps clean and wholesome.

Within the camps, in addition to facilities for providing for every possible need as to social and recreational life of the men, the Commission has appointed sports-directors, boxing instructors, song leaders and dramatic entertainment managers. Theatres are being erected in each cantonment for the exhibition of regular dramatic performances, and special facilities have been provided for the production of moving pictures, vaudeville and other forms of amusement.

Particular efforts are being made to provide the best of music, and Camp Music in charge of Mr. Lee F. Hanmer will be prominently in evidence.

In order to develop singing in the Army, the Commission has adopted the expedient of appointing song leaders in the various camps and cantonments. The plan is to extend this work until every camp in the United States is supplied with a competent leader. Appropriations for this activity have been approved by Congress.

The results have been extraordinary, and Commanding Officers are uniformly enthusiastic over the idea of sending a singing army to France. As an illustration of the effect of the work of the song leaders, the following quotation is given from the letter of an officer:

"Between five and six thousand men participated in the most inspiring evening I have ever enjoyed. When everybody sang 'The Battle Hymn of the Republic' and Harry Barnhart got the soldiers emphasizing 'Glory! Glory! Hallelujah! His truth is marching on!' you should have seen the faces glowing under the lights. The camp became inspired. The men cheered and cheered. Then the Southern boys called for 'Carry Me Back to Old Virginny' and 'My Old Kentucky Home.' Then we sang 'A Perfect Day' and 'My Hero.' Then they called for 'Old Black Joe.' The harmony was wonderful. Automobiles way out on the road tooted their horns, and it was ten minutes before the enthusiasm subsided. We sang from eight o'clock until ten o'clock, and ended with the 'Star Spangled Banner.' I have never heard this song SUNG before. The Commanding Officer came forward after the singing and said it was the greatest thing he had ever listened to."

To co-operate with the Commission in this important work the National Committee on Army and Navy Camp Music was created. The chairman is W. Kirkpatrick Brice of New York; the other members—M. Morgenthau, Jr., of New York, John Alden Carpenter of Chicago and Mrs. George Barrelle of Buffalo. Miss Frances F. Brundage, Supervisor of the Chicago Civic Music Association, was granted an indefinite leave of absence to become executive secretary of the committee.

A committee of camp song leaders has compiled a song book, which has been published under the title "Song of the Soldiers and Sailors." This book has been printed and is sold at cost through the Post Exchanges.

≺HE METRONOME" has recently been informed about a matter which may serve as a striking illustration of how important a factor music has come to be in the eyes of our military authorities and how seriously the introduction, development and encouragement of music is

being considered MARCH COMPETITION by our govern-FOR THE NATIONAL ment. ARMY. News has come

.by way of Topeka, Kansas, that Major-General Leonard Wood, in command of the Eighty-ninth Division, National Army, at Camp Funston, Kan., has started a movement which is likely to spread from one end of the country to the other and result in the production of some unusually good military music. Realizing that a distinctive march for each of the sixteen divisions of the National Army would give the men more pride in their organization and would foster competition between different divisions to make the best showing, General Wood, through his assistant Chief of Staff, Captain H. S. Howland, has issued an invitation to musicians in

the seven States from which the men of the Eighty-ninth Division are drawn, to submit original marches from which an official divisional march may be selected. The successful composition will be known as "The Eightyninth Divisional March."

In announcing the competition, General Wood pointed out that it affords an opportunity for composers and musicians to do patriotic work and that it means considerable to the composer who is successful. While only one of the marches submitted can be accepted as the official march of the division, other compositions will be selected as marches for the different regiments and units composing the division.

There are four infantry regiments, three artillery regiments, an engineer regiment and other auxiliary organizations. If meritorious compositions be submitted sufficient to give one to each of the regiments, the regimental commanders will be permitted to select marches and the one selected for each regiment will be known as its official march. In each case an effort will be made to have the regiment adopt the march composed by the musician of the State from which the men of the regiment were drafted. The States represented in the Eighty-ninth Division are Kansas, Missouri, Colorado, Nebraska, South Dakota, New Mexico and Arizona.

In technique and tempo compositions should conform to march music, as exemplified, for example, in the work of John Philip Sousa. The compositions in each case should include a measure in "double time" tempo, so that in playing it military bands may render the proper march music in double time tempo when troops are marching in review. It is desired that composers keep in mind the history of the seven States from which the men of the Eighty-ninth Division are drawn. The music should be symbolical of their history from the days of the early settlement of these States, the struggle of the pioneers with the elements, their battles against Indians, and the gradual rise of these seven commonwealths to the important rôle they play to-day as the great Middle West States.

In addition to doing their bit and having the honor of being the authors of music that is destined, probably, to become famous, the successful composers will be allowed to retain ownership of their compositions. It is realized that it would require a much more ambitious work, in the nature of an overture, perhaps, to encompass the above, but composers will see



what sort of a march is desired from this suggestion.

C. H. Guthrie, care of the Y. M. C. A. head-

quarters, Camp Funston, has been designated by Major-General Wood to receive all manuscripts submitted. Mr. Guthrie will select a committee of musical critics to aid him in judging compositions. Compositions should be submitted at once, it is stated.



COMPOSERS' NEGLECT HAS KEPT WIND BAND ONE HUNDRED YEARS BEHIND ORCHESTRA

Literature Exceedingly Limited Despite Rich Color Possibility of the Blow Instruments—Stricter Standard and Better Pay for Clarinetists Would Increase
Artistic Efficiency—A Consideration of the Sarrusophone, Flute and Other Members of the Family

> By OSCAR HATCH HAWLEY Band Leader, Nineteenth Cavalry, U. S. A.

> > (In Musical America)

With a handicap of a hundred years to overcome it is small wonder that the wind band has not taken its place beside the orchestra as a medium of artistic expression in music. Perhaps it could not do so in

it is small wonder that the wind band has not taken its place beside the orchestra as a medium of artistic expression in music. Perhaps it could not do so in any event, but the fact that the wind band is one hundred years younger than the orchestra must have militated against it in the minds of composers, else how account for the extremely limited literature of original compositions for wind band?

If we take Haydn as the starting point for the modern orchestra and place his beginnings shortly after the middle of the eighteenth century, we find that it was not until a hundred years later—the middle of the nineteenth century—that there were any wind bands as good in their field as the orchestra developed by Haydn was in its field. At that time, the middle of the nineteenth century, the orchestra had been developed to the condition of excellence in which it is found to-day. There has been no change in its general structure for over half a century, and during the same period the wind band has developed from the embryo to the young giant of tonal resources whose attainments merit the attention of serious composers.

See the wealth of color obtainable in a well-organized wind band. First there is the clarinet section. These instruments are manufactured in all sizes from the contrabass to the little E flat, and have a range of six octaves. Their tone, when well played, is rich and full in all registers and need never become piercing in any register unless such a quality is needed for certain passages. The great difficulty with clarinets is intonation, and it takes as long a period of study to master intonation and tone on the clarinet as on the violin. But how many clarinetists will study year after year to attain perfection on this instrument? Very few. And the

clarinetists will study year after year to attain perfection on this instrument? Very few. And the reason? Because it is not recognized by composers as an instrument worthy of serious study. The literature for the clarinet is very limited.

URGES BETTER PAY

Bands are not organized on the principle of precise intonation, most of their music is not such as to require it, and if the young clarinet student gets to the point where he can play marches in a band he feels that his work is over and that he does not need to work on his instrument any further.

If each hand (army band we will say become

If each band (army band, we will say, because these are the largest and best bands in this country to-day) had a large body of clarinetists who were well paid and who had to pass a stiff technical ex-

amination for membership in the band, as violinists in an orchestra are required to do, you would have a body of players who were all striving to better themselves and who, in consequence, would work hard for the general excellence of the entire organi-

But, unhappily, this condition does not exist, and so the bands have to limp along with poorly paid and somewhat indifferent performers on these very important instruments. There are, to be sure, a few and somewhat indifferent performers on these very important instruments. There are, to be sure, a few men in each organization who are exceptional, but they are not the rule. So, intonation among the clarinets is a hard matter of accomplishment. It is getting better and better all the while, of course, and eventually will be what is desired, but it is far from that at the present writing. Most bands have only the B flat and E flat clarinets, but if alto, bass and

the B flat and E flat clarinets, but if alto, bass and contrabass clarinets could be added it would greatly enrich the tone quality and give increased resources, from the viewpoint of color, to the composer.

Every band should have a group of five saxophones, soprano to bass. They are wonderful instruments when well played and have a tone quality all their own. It is a very reedy tone but one of great beauty and it stands out distinctly when used as a solo voice, yet blends well with the band in ensemble. This instrument should not be confused with the clarinet with which it has nothing in comensemble. This instrument should not be confused with the clarinet with which it has nothing in common but the reed. The clarinet is an old, old instrumon but the reed. The clarinet is an old, old instrument, and was used in orchestras one hundred and fifty years ago. But the saxophone is a young upstart only about seventy-five years old, and has had no standing in either band or orchestra until very recently. It has been used abroad to some extent for the past forty or fifty years, but in America for only about twenty-five years, and has come into general use only in the last ten or a dozen years.

SARRUSOPHONE EFFECTIVE

The sarrusophone is still another reed instrument which should be found in every band, but which is not used at all in American bands, probably for the reason that it is only about sixty years old and so nothing but an experiment as yet. This instrument is made in all sizes from contrabass to soprano and is used abroad, especially in French bands. It is a double reed instrument and its tone quality is somewhat nasal, but it can be used very effectively in color combination or in ensemble to effectively in color combination or in ensemble to increase the resonance of the band.

Then, of course, there are the oboe, cor Anglaise and bassoon, all of which should find a place in our

Some bands have them but not many army bands. bands, though they are a great addition to any ensemble.

Those are the reed instruments of the band, four varieties, many different shades of color, and all capable of being played as solo instruments, or in groups for color, or in ensemble. But, not many bands in America have all these instruments, and if they do the music must be especially arranged for them. No music is yet written that will give for them. No music is yet written that will give opportunity for the wealth of color here outlined, and so if these instruments were all in one band their especial effects would be lost because they would be added only to the general ensemble and would not be used as colorful instruments are used in corporators. in orchestra.

EVEN THE FLUTE STRUGGLED

EVEN THE FLUTE STRUGGLED

Consider the flute as a band instrument. The modern Boehm flute is an instrument of such power that one is all that is required in a band of thirty pieces, that is, as bands at present are organized. The Boehm flute, though a hundred years old, seems to have had a hard time making its way, for it is only comparatively recently that Boehm performers were required in all bands. Even now the manufacturers still put out the old Meyer flute, but it is an instrument of such small value that only the veriest amateurs use it. The flute has a range of three octaves from middle C upward and, with the piccolo, which is only a flute an octave higher, another octave is added. With such a range and with such power as is possessed by these instruments they might readily take the lead in all passages whether lyric or otherwise, within their range. Of course this would mean adding from four to six more flutes. But why not add them? With the piccolo they range an octave and a half higher than the clarinets and have more technical possibilities, if that were possible, than the clarinets.

In addition to the above named instruments we have all the cup-mouthpiece instruments, trumpets, cornets, French horns, altos, slide trombones, valve

In addition to the above named instruments we have all the cup-mouthpiece instruments, trumpets, cornets, French horns, altos, slide trombones, valve trombones, euphoniums, baritones, E flat basses and double B flat basses, the capabilities of which are generally known. So for a perfect artistic ensemble, why not organize a band as follows? Four flutes, one E flat clarinet, eight B flat clarinets, two oboes, two bassoons, one contrabassoon, five saxophones, four sarrusophones, one alto clarinet, one bass clarinet, two cornets, three trumpets, four French horns. tour sarrusophones, one alto clarinet, one bass clarinet, two cornets, three trumpets, four French horns, three slide trombones, two valve trombones, one euphonium, one baritone, one E flat bass and two double B flat basses, tympani and drums, making a band of fifty-one musicians that, if they were all proficient on their instrument, should be able to play anything written with as perfect intonation and as beautiful tone quality as the best of the orchestras orchestras.

orchestras.

And look at the wealth of tone color possible. Something entirely different from the orchestra, yet with as great possibilities for the display of imagination as the most fecund composer could wish. And again, something entirely new. Should it not inspire composers, this new ensemble, which, if developed in the army bands, would have great influence for the general progress of music among the people? It surely would work that way, for the orchestras are too few and too restricted in their clientele to reach the masses, and it is to the masses that the wind band appeals most largely at the present time. at the present time.

ADVICE TO MUSICIANS

By HARRY E. ALDEN Band Leader 21st Cavalry, Fort Riley, Kansas

A great many musicians are in a quandary as a result of the draft law. I would suggest a way to make the best of the situation. If your number is drawn you will have to go for two years and you may not succeed getting into the regimental band as there are over two hundred musicians in one unit at Camp Funston that I know of, and bands are allowed only twenty-eight men. The instruments have not yet arrived and the men are drilling all day. Now, if arrived and the men are drilling all day. Now, if instead of that outlook you could be shown a brighter one, you would be foolish not to take advantage of it. You have the privilege of volunteering for the war, at the conclusion of which you receive a final discharge not subject to reserve in any way. It does not seem possible that the war can last many months longer. If you desire service in the regulars, get a copy of the Army and Navy Journal (published in New York) in which you can see the location of all regimental headquarters, select the branch of service you wish, write the adjutant or band leader in care of the headquarters of that regiment, stating the instrument you play and how well you play it according to your own idea. When you receive your reply take your letter to the nearest recruiting depot and request the recruiting officer to get special authority from the regimental commander and from Washington to enlist you for that regimental band. Any musician able to play standard music properly will very soon be promoted to non-commissioned officer which exempts him from fatigue details, kitchen police and other little things that go to make kitchen police and other little things that go to make the army service unpleasant for good musicians. Take your choice and if you make a bad selection just make the best of it and smile your way through as a smile will get you more than a frown anywhere.

AMERICAN BAND PUBLICATIONS PLAYED BY BELGIAN SOLDIERS INTERNED IN HOLLAND.

THE METRONOME has recently received an interesting communication from Polydoor Bonne, an interned Belgian soldier at Zeist, Holland in which he expresses his own and his comrades' thanks for a quantity of American band publications which had been forwarded to him by the New York house of Carl Fischer. Carl Fischer.

In his letter Mr. Bonne says in part: "The playing of the American band publications recently rethese days of world wide storm and stress it is more than needful to hold fast to the things that serve for beauty and truth and particularly to music which is the subtlest asserter of the soul. We all wish to thank you so much and express our appreciation for having been remembered so kindly by the firm of Carl Fischer. The music will enable us to pass the long winter nights more agreeably."

Dick-Think I'll use this old piano for kindling

Dock-You ought to be able to get a few chords out of it.-Tiger.



THE FLUTE IN THE DAYS OF OLD

By DR. ALBERT SCHNEIDER

(Translated by Frederick H. Martens)

(Continued)

Plutarch raises the question whether women flutists should be allowed to appear at a banquet. In his Dialogues a Stoic objects, giving Plato as an authority, on the ground that they interfere with conversation. But we must remember that at that time the classic morceau entitled "Gee, but I like music with my meals" had not yet been written. Another Stoic claims that the guests would be so carried away with the enchanting music that they would forget to eat and drink. Yet human nature has not changed much in the course of centuries, and judging by the evidence of the present day, the utilitarian Romans did not allow the tickling of their ears to interfere with satisfying their appetite. Athenaeos is of the opinion that those too ignorant to sustain a conversation when the flowing bowl was passed around, made much of the fluteplaying girls and were willing to spend large amounts to hire flutists to "talk" for them. On the other hand, where well-bred and distinguished banqueters were gathered, there would be found neither girl harpists, nor flutists, nor dancers.

And, in fact, these lady flutists at the banquet were not always treated with respect. They were hired in Rome in the vegetable market, like the cooks. And, sad to say, the art relics of antiquity often hand down to us pictures of shocking orgiac scenes.

Such improper uses of the flute naturally brought it into disrepute with the philosophers. Aristotle calls it a passionate and pathos awakening instrument, and says that above all others it excites Bacchic joy and frenzy; the flute exacerbates, the cithara calms. This last refers to an old struggle (to which we will return), that between cithara and flute, Apollo and Marsyas, the paen and the Bacchic dithyramb.

There is plenty of evidence of the exciting quality of flute music in ancient times. Some ascribe its effect to the character of the modes used, rather than to the instrument. Cicero, for instance, declares that Pythagoras once, when some intoxicated youths carried away by the music of the flute, were about to break down the door of a house in which a chaste woman dwelt, ordered the fluteplayer to intone a solemn (spondaic) sacrificial air. When the latter had completed his slow, religious melody, the mad exaltation of the vinous young men had been completely calmed.

It goes almost without saying that the flute, a favorite at the drinking bout, was also used to accompany the dance; since we have already mentioned its value as a rhythm-determining instrument. Homer describes the young men dancing to the sound of flute and harp. In one relief Eros is shown blowing the flute for dancing, a long transverse flute with bell. And in a description of a festival

(already mentioned) of the year 490 B. C., the fluteplayers are spoken of as marching behind the ranks of the dancers, blowing their short, old-fashioned flutes, "just as," says Dionysius of Halicarnassus, "they do at the present day"—that is to say some ten years B. C.

At times the fluteplayer himself danced to his music. Theophrastus tells us that a certain Andron of Catanea was the first to accompany his playing with rhythmic movements of the body, whence his dancing was called "Sicilianizing."

Etruscan art often shows mimes and dancers, accompanied by fluteplayers. A mural painting at Corneto depicts a banquet at which the flute is blown to rhythm a pantomimic dance. Others show similar scenes, and one a funeral procession of flutists and dancers.

Livy tells us that in the year 361 B. C., Etrurian dancers were brought to Rome in order to show their play of graceful gesture to the music of the flutist. Later the youth of Rome began to imitate them, singing humorous doggerel verse which explained their pantomime. But soon well prepared and ordered song with music to correspond took the place of the rude improvised verse. And after some years Livius (Andronicus?) ventured to substitute action for the mere satura. As was usual, he both sang and played; but since he was so often recalled, his voice gave out, and he was allowed to introduce a boy who sang for him, to the music of the flutist. He then made his movements with all the more energy since he did not have to think of his voice. Thus it came about, says Livy, that actors were only held responsible for words and gestures, and the accompanying music was handed over to professional musicians. Gradually this free farce became an art-play, and then the youth of the town abandoned it to the actors and returned to their old humorous doggerel songs.

The flute also supplied entr'acte music in the theatre, as is plainly stated in the *Pseudo-lus* of Plautus:

"Now let me step off-stage a little space
The while the player on the flute will entertain you!"

This antr'acte music was called Diaulion.

But here, once more, we find the flute occasionally occupying an unworthy place. In the *Thesmophoriazusae* (Priestesses of Demeter) of Aristophanes, a watchman is to be led astray. An old procursess leads a young girl and a fluteplayer to him, and bids the former dance about the watchman with her kirtle raised high. Then, turning to the flutist, she cries: "And you, Teredon, blow the 'Persian Dance' for her!"; and again, after a tune, "Do blow a bit more boldly!" whereupon the temptress redoubles her seductive efforts. And Lucian has a girl fluteplayer

tell of her musical accompaniment to a love-scene in the house of the *hetaera Crocale*. Aristophanes again speaks of the flute as the instrument of voluptuous dalliance when he has one of his characters say:

"I, who have revelled in the flute and cithara! Is it I whom you bid dig earth for you?"

Plutarch, at the end of his Moralia, gives us a history of music, which he bases on a number of writers who had preceded him, in particular Aristoxenos of Tarentum, born 350 B.C., a pupil of Aristotle and reformer of the Pythagorean (mathematic) theory of music, a writer who enjoyed a great reputation. He also cites Alexander Polyhistor, a musicologist living at the beginning of the first century B.C., who, in his collection of Phrygian informations reports that flute players first put in an appearance in Phrygia, and that the father of all flutists was called Hyagnis, and that Marsyas was his son.

This brings us to the mythological age, when the flute was invented, a time of which Pliny says: "The transverse flute was invented by Midas in Phrygia, the double flute by Marsyas, in the same land; the Lydian by Amphion, and the Dorian by Thamyris the Thracian."

It is with Marsyas in particular that the tradition of the invention of the flute is connected. Apuleius says: "Hyagnis was the father of the fluteplayer Marsyas, who was the first to make use of both hands in playing. He was the first to blow two flutes with one breath, and the first to secure a musical consonance by the simultaneous sounding of the various holes of the left and the right flute, a high tone, and a lower, more solemn one."

Diodorus, the Sicilian, simply tells us that "Marsyas, of Phrygia, friend and companion of Cybele, a serious man and most intelligent, imitated the tones of the many-reeded Panpipes on the flute."

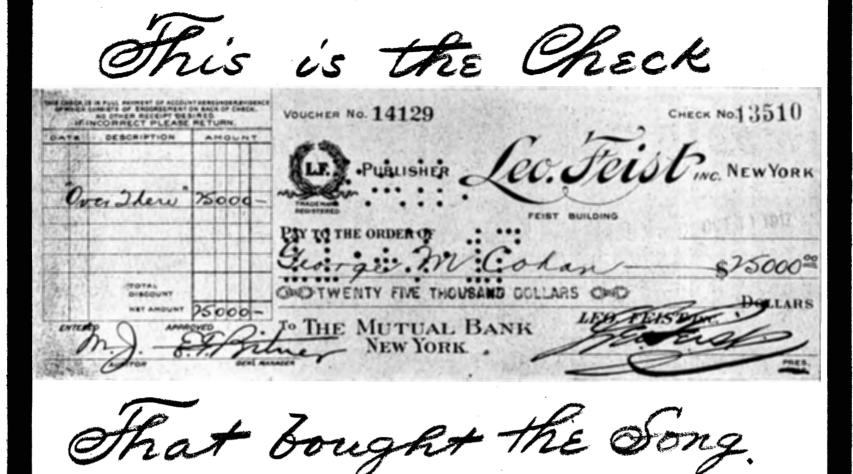
And all the ancient world knew the oft repeated, and again and again pictorially represented legend of the contest of Marsyas, which Aristotle has described more or less as follows:

"Athene found the bone of a deer, made a flute of it and blew it at a banquet of the gods. It was a verticle flute, and in playing it she has to inflate her cheeks. This excited the derision of Aphrodite and Hera. Perplexed, Athene hastened to Mount Ida in Asia Minor, and repeated her performance where it was reflected in the waters of a mountain spring. As soon as she had seen herself as the others had seen her, she indignantly cast away her flute and laid a curse upon him who might pick it up. Along came Marsyas, a Phrygian, and found the flute. He learned to play it and, rendered foolish by the tones he drew from it, challenged Apollo, the god of stringed instruments, to a contest. The Muses were to act as judges. Apollo accepted the challenge; he plucked the strings, Marsyas blew the flute, and the Muses were uncertain as to whom to award the victory. But when Apollo sang to the sound of the cithara, something that Marsyas could not do, they declared Apollo the victor; and the god had the unfortunate fluteplayer skinned alive.'

(To be continued.)







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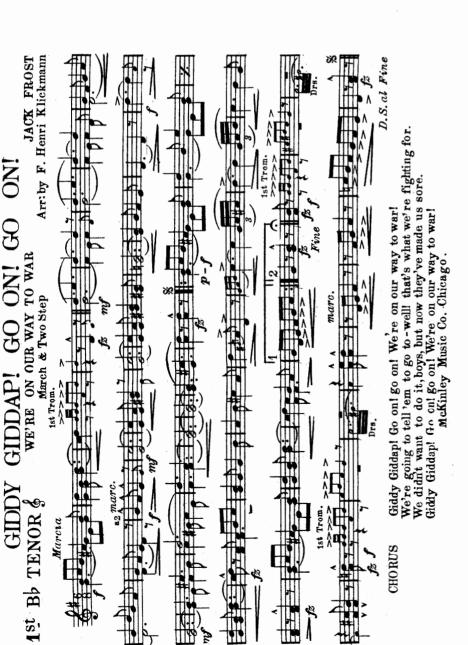
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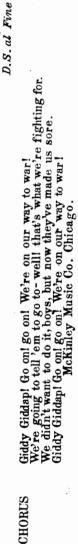
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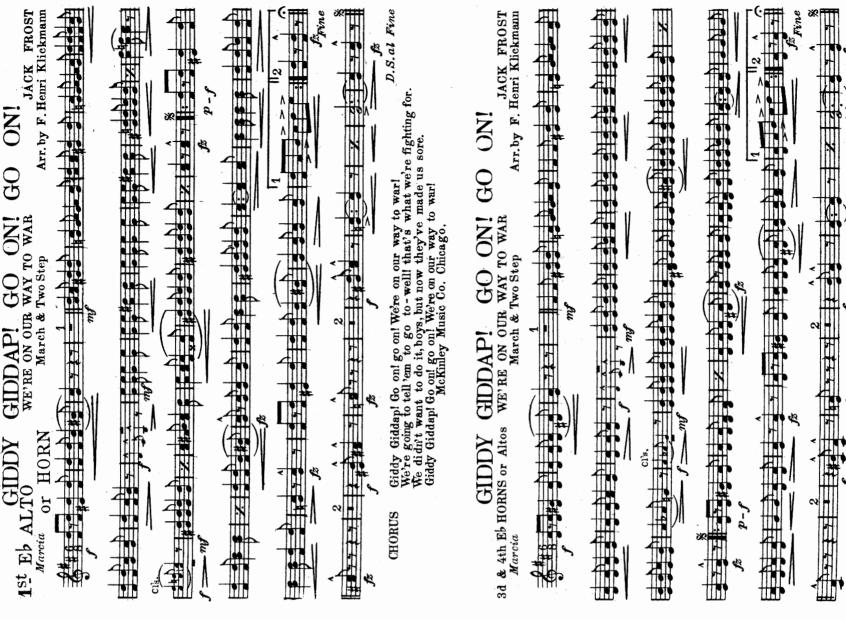






Giddy Giddapl Go onl go onl We're on our way to war!
We're going to tell'em to go to-well! that's what we're fighting for.
We didn't want to do it, boys, but now they've made us sore.
Giddy Giddapl Go onl go onl We're on our way to war!
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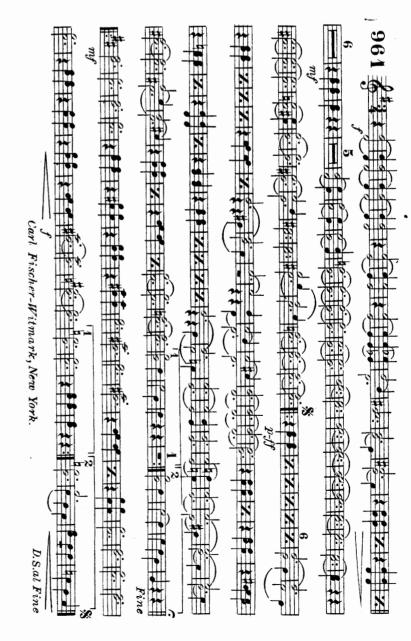
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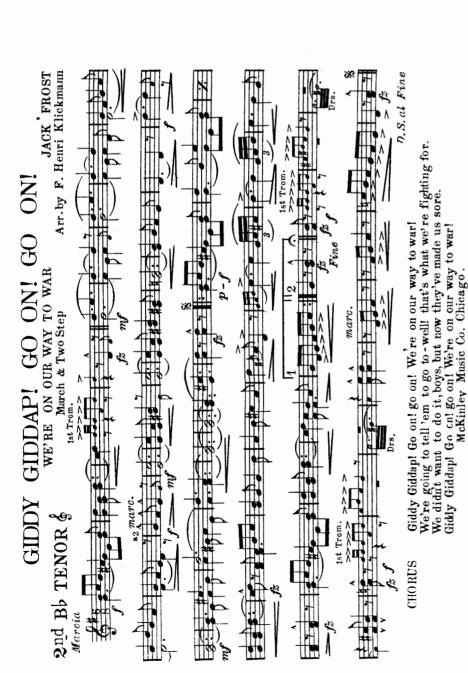


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GO ON!

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2nd TROMBONE WE'RE ON OUR WAY TO WAR JACK FROST

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CHORUS Giddy Giddapl Go on! go on! We're on our way to war!
We're going to tell'em to go to-well! that's what we're fighting for.
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D.S.al Fine Arr. by F. Henri Klickmann p - fGiddy Giddap! Go on! go on! We're on our way to war!
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"RE ON OUR WAY TO WAR March & Two Step GIDDAP! ALTO or HORN GIDDY CHORUS 2nd El Marcia

TYMPANI GIDDY GIDDAP! GO ON! GO ON!

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March & Two Step

Arr. by F. Henri Klickmann

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We're going to tell'em to go to-well! that's what we're fighting for.

We didn't want to it, boys, but now they've made us sore.

Giddy Giddap! Go on! Wo're on our way to war!

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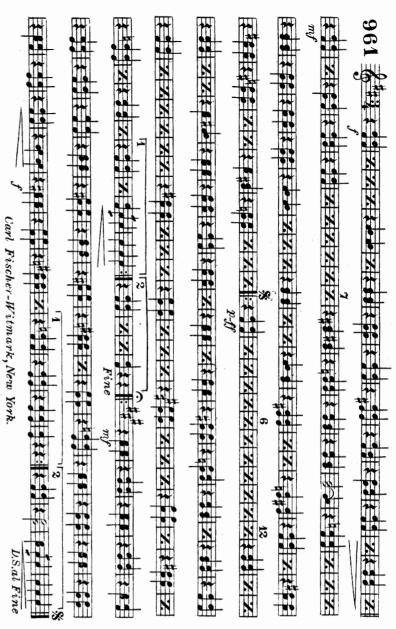
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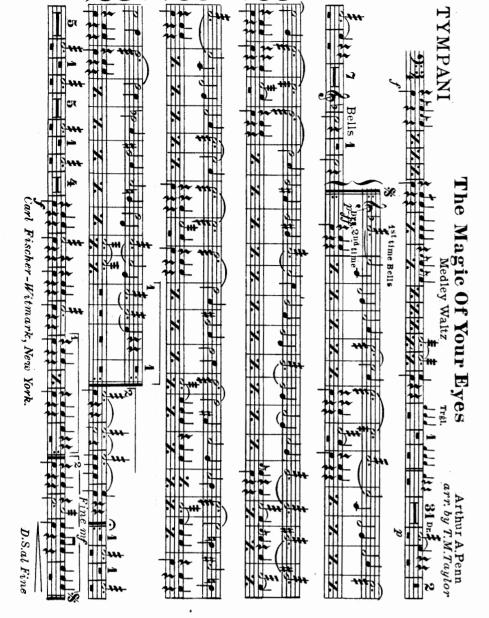
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The Magic Of Your Eyes

2nd Eb ALTO or HORN Introducing"Molly Mine" Medley Waltz

arr. by T.M.Taylor Arthur A.Penn



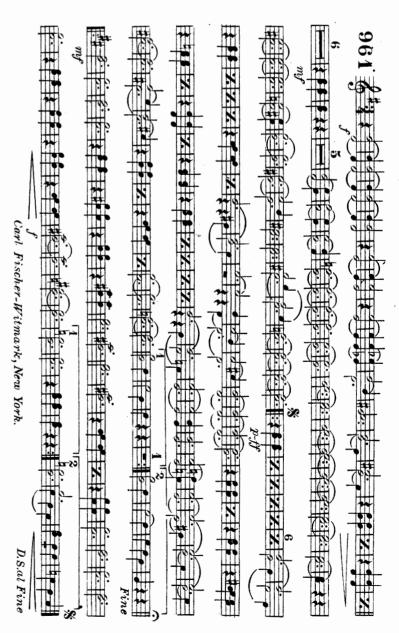


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Medley Waltz Introducing"Molly Mine"

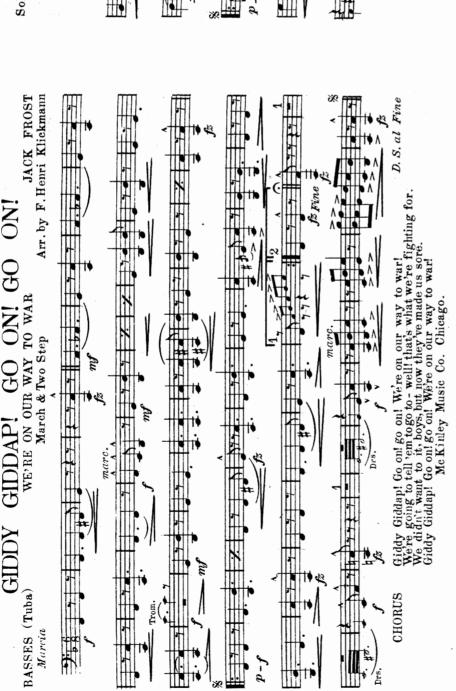
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GIDDY GIDDAP! GO ON! GO ON!

Marcia

March & Two Step

Arr. by F. Henri Klickmann

March & Two Step

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CHORUS Giddy Giddap! Go on! go on! We're on our way to war!

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We're going to tell em to go to - well! that's what we're fighting for.
We didn't want to do it, boys, but now they've made us sore.
Giddy Giddap! Go on! We're on our way to war!
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GIDDY GIDDAP! GO ON! GO ON!

Jack Frost

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The Magic Of Your Eyes

Medley Waltz Introducing:"Molly Mine"

Solo Bb Cornet

Arthur A.Penn arr. by T.M.Taylor

Basses

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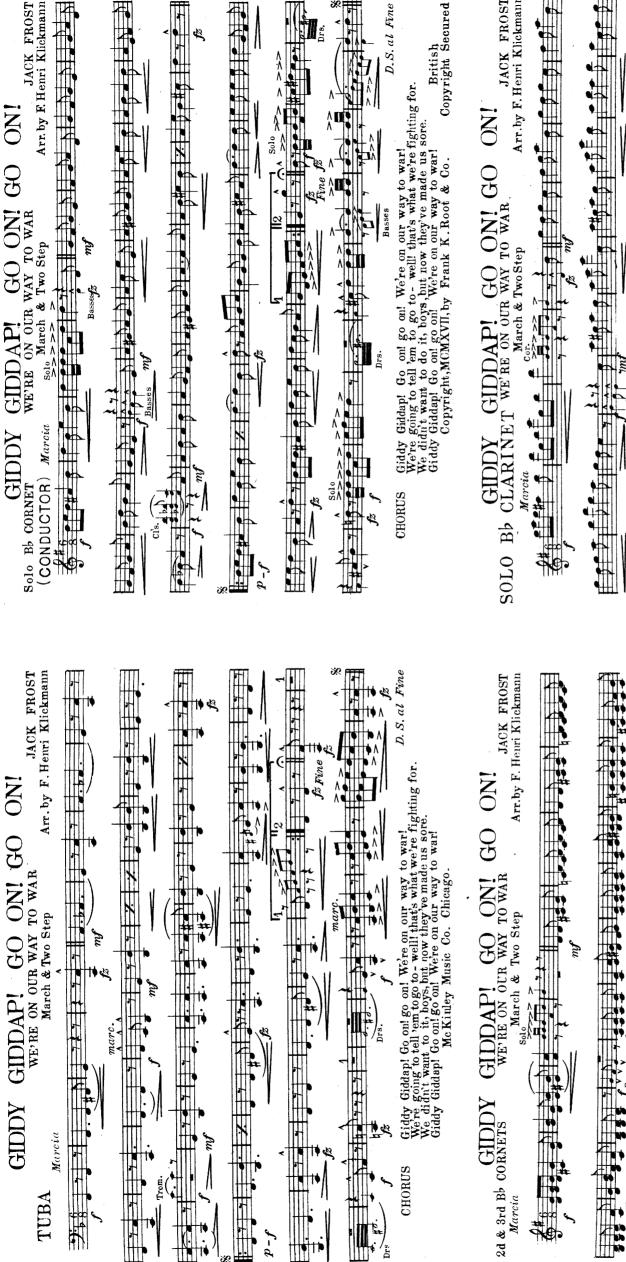
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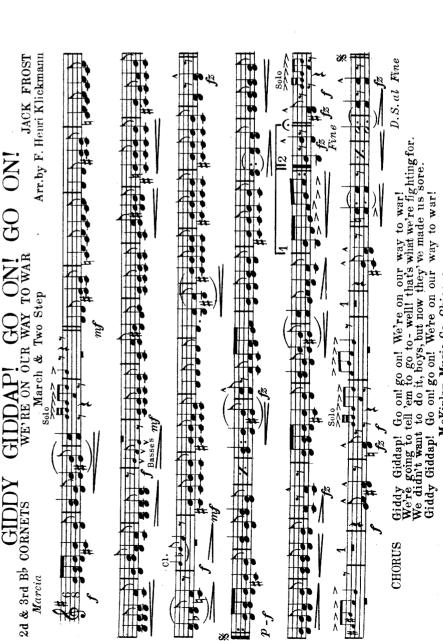
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To a diam

Solo



Secretary of the factor of the

Arr.by F. Henri Klickmann

JACK FROST

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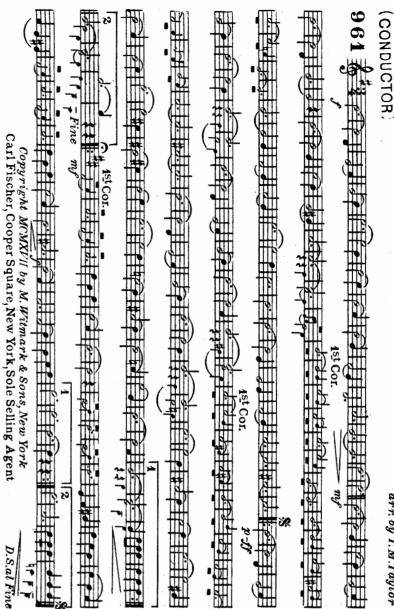
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Solo Bb Cornet

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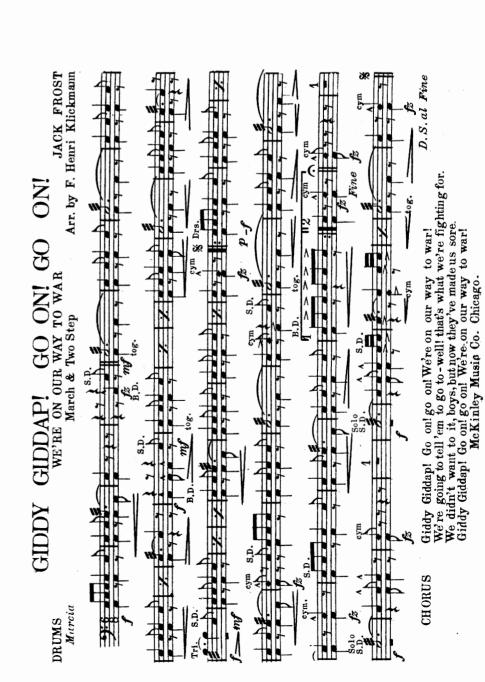
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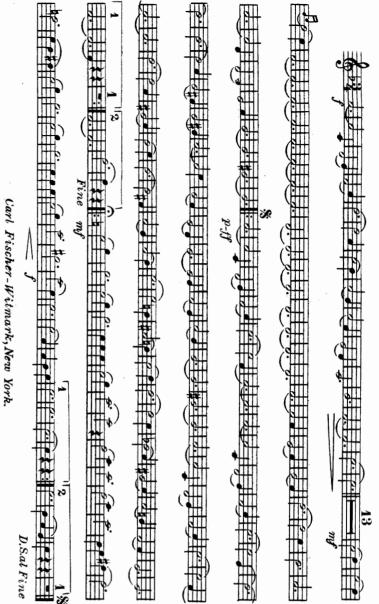
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Oboe

arr. by T.M.Taylor Aurthur A.Penn



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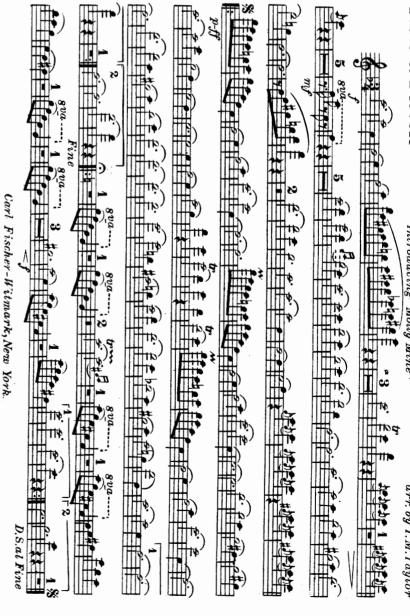


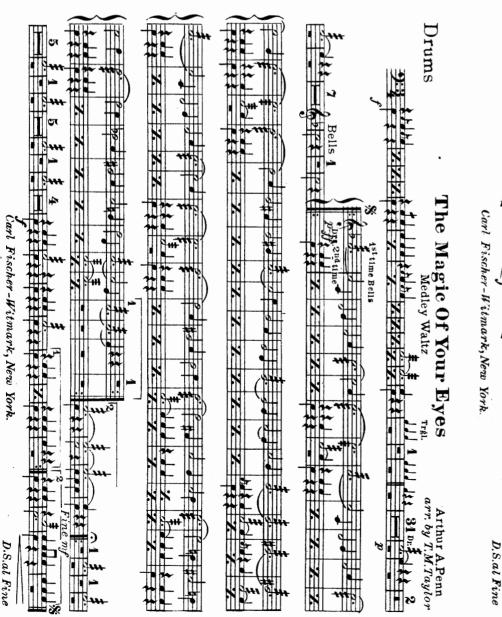
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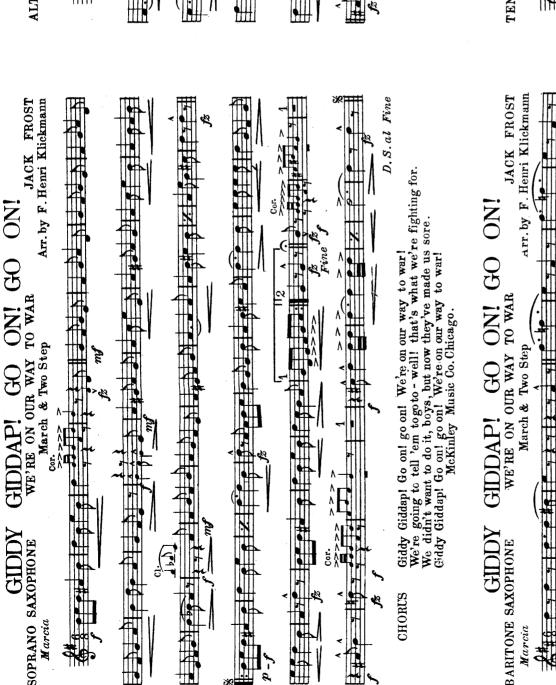
Flute & Piccolo

Introducing "Molly Mine" Medley Walts

Arthur A.Penn arr. by T.M.Taylor









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Alto Saxophone

Arthur A.Penn arr. by T.M.Taylor

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Tenor Saxophone

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Soprano Saxophone

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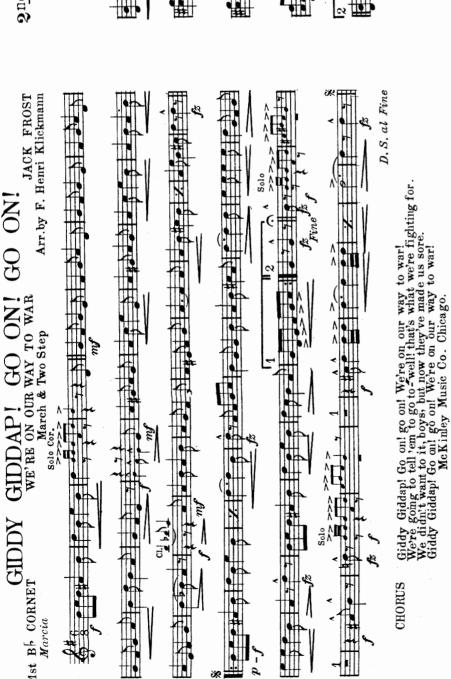
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Baritone Saxophone

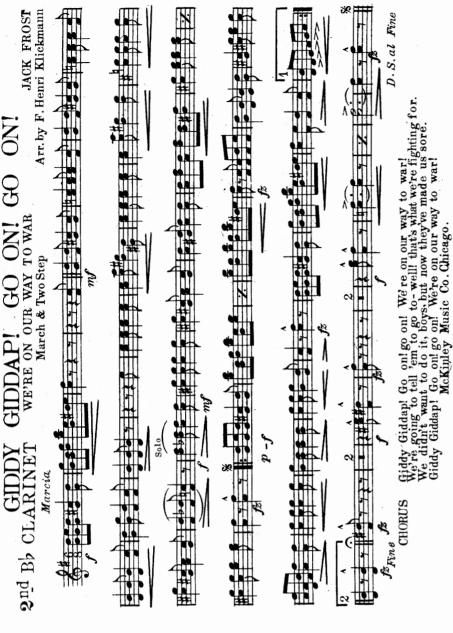
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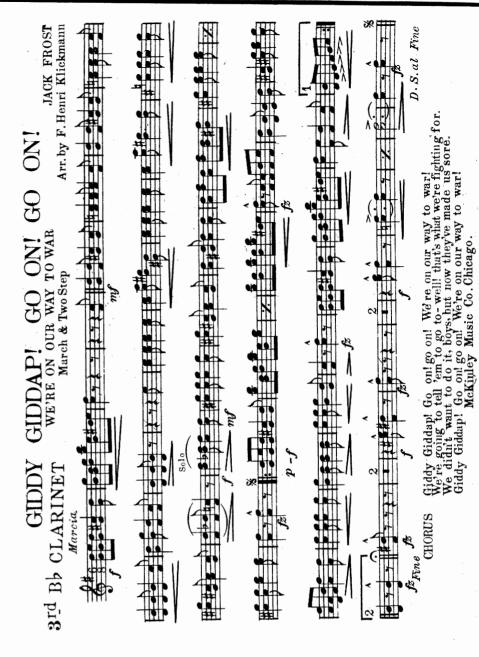
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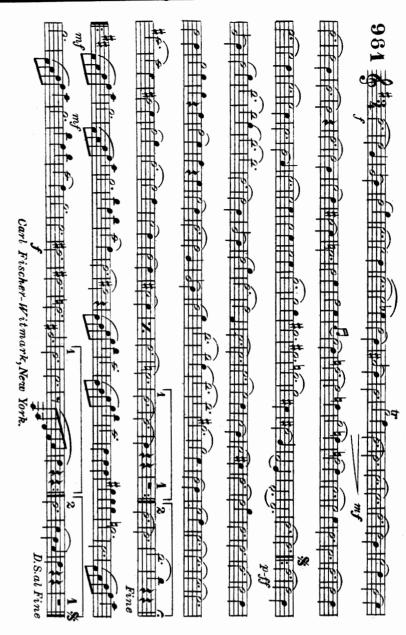


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2nd Bb Clarinet

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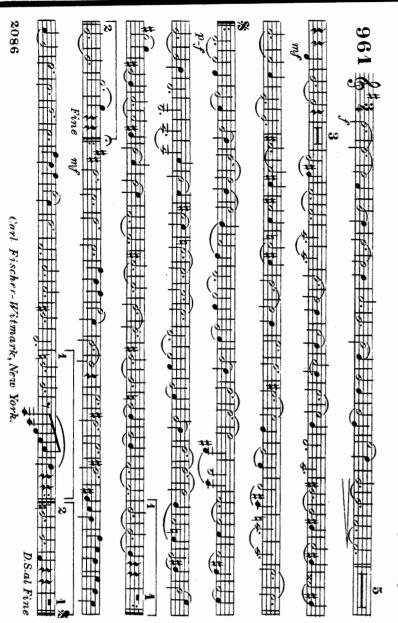


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3rd Bb Clarinet

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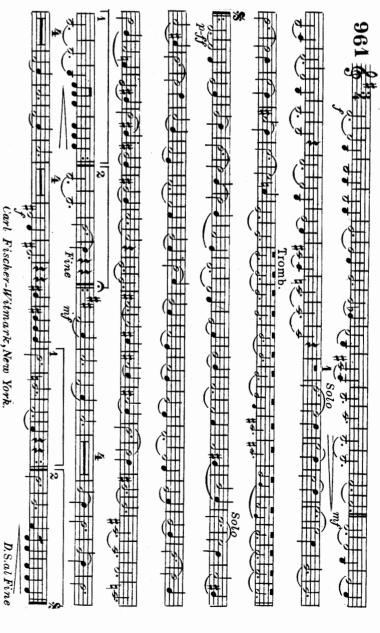


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1st Bb Cornet

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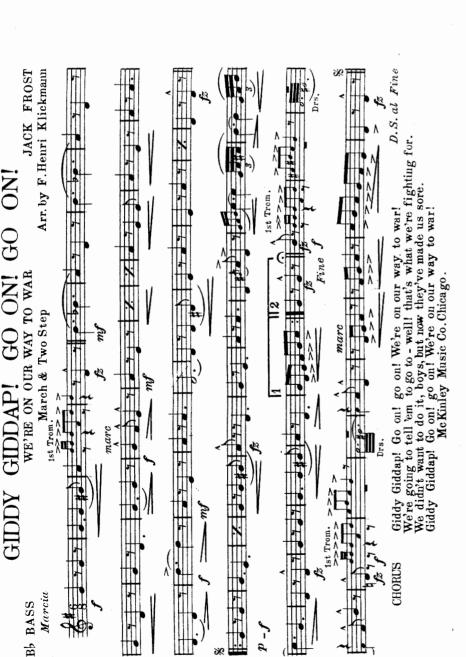
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Eb Clarinet

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Arthur A.Penn

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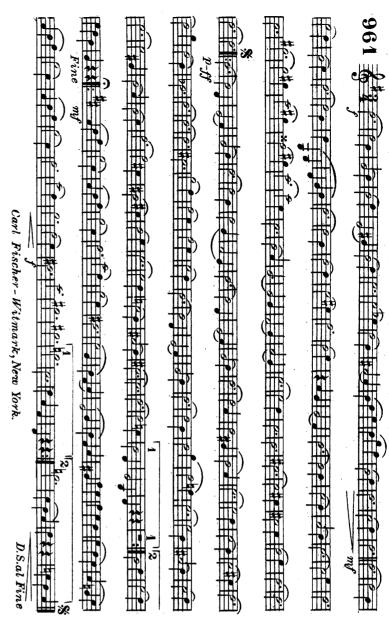
Baritone 9

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Arthur A.Penn arr.by T.M.Taylor

Bb Bass &



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Baritone 9:

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3rd Trombone 9:

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CORRECT POSITION AND PROPER PLACING OF THE **MOUTHPIECE**

By EDWIN FRANKO GOLDMAN

The correct method of holding an instrument is a faulty position make the playing of the cornet far more difficult for themselves than it would be otherwise. No matter what the fault is or how otherwise. No matter what the fault is or how small it may be, the playing is bound to suffer in one way or another. It is safe to say that more than half of those who play the cornet have a bad position, due either to inferior instruction—or in many cases to self-instruction. The beginner who has a capable instructor will not be allowed to proceed very far unless his position is correct. Most of those who do not have a teacher, and in fact many who do have one, put the mouthpiece to their lips, and it matters not to them whether it is in the center or on the side, or mostly upper, or more on the lower lip; they are content if they manage to emit a sound, and generally continue to practice and play in that manner. If this position happens to be a particularly faulty one the player himself probably does not realize it and he plods along as best he can for months—a year, and often much longer, when he finds to his amazement that he is not making any progress. All of a sudden it he is not making any progress. All of a sudden it dawns upon him that his lips have not become any dawns upon him that his lips have not become any stronger—his tone has not improved—he cannot reach the high notes except by great force (and often not at all) and he has no surety. Nine times out of ten all of this trouble is due to a bad position and improper placing of the mouthpiece.

In my daily routine of teaching I have occasion to observe hundreds of students of all kinds. Some

beginners adopt a correct position almost naturally. beginners adopt a correct position almost naturally. Others, for no reason at all, will assume the most outlandish position imaginable, without any apparent reason. For one whose mouth and jaw are not well shaped allowance must be made, of course, but even they must adopt a position that will enable them to advance. Many who come to me have been playing from one to ten years, and after hearing them play in most instances I can immediately lay the cause of their troubles to the incorrect position. In some cases the fault is so slight that it can be very easily of their troubles to the incorrect position. In some cases the fault is so slight that it can be very easily and quickly remedied, but in some instances the successful changing of a position requires a vast amount of perseverance and detailed work as well as much time. In many cases it is impossible to make a change at all. The root of the trouble dates from the very beginning. The beginner has absolutely no embouchure or lip development. He puts the mouthpiece to his lips and blows, perhaps using his tongue properly—more probably not. If he is able to produce a sound, he tries again, keeping as near as possible to the same position. This eventually becomes a habit. The position he finds most convenient and through which he finds it easiest and quickest to get some kind of a result is very often just the one he should not adopt, but the beginner cannot see or realize what trouble he is building for himself and does not apreciate it till much later. If the cornet is taken up properly from the outset, the teacher will guide the student and much later. If the cornet is taken up properly from the outset, the teacher will guide the student and place the mouthpiece properly on his lips. It is quite possible, and in fact is very often the case, that

the beginner will be unable to produce a sound—nerhaps not for several days. This does not matter. the beginner will be unable to produce a sound—
perhaps not for several days. This does not matter.
He must be carefully watched and not allowed to change the mouthpiece to any position he pleases.
After a time the tones will begin to respond and then the student requires more watching than ever.

It often happens that after the beginner has learned to produce his tones properly he starts to change his position unconsciously by such slow and small

to produce his tones properly he starts to change his position unconsciously by such slow and small degrees that it can scarcely be noticed. This must be watched very cautiously for several months at least, and until such time as the correct position becomes a perfectly natural one. After a time it becomes such a habit that when the mouthpiece is placed to the lips it just falls naturally into its place. This is precisely as it should be. There should be no fidgeting or feeling around for the correct position. Many players move the mouthpiece all over their lips before deciding where to place it. This always means lack of surety. The player who has a properly developed embouchure does not move the mouthpiece all over his lips. Most players wet their lips slightly before starting to play. Then they place the mouthpiece on the lips, almost in its exact position. If it does not strike the precise spot, the wetness of the lips will allow it to slide right into place without any fidgeting. Many players imagine that wet lips allow the mouthpiece to slip around while playing. This is not so wet lips allow of more freedom. Then mouthpiece to slip around while playing. This is not so. Wet lips allow of more freedom. Then again, there are any number of players who go



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through all sorts of contortions with their lips and through all sorts of confortions with their lips and cut the most awful grimaces before starting to play. They generally place their lips on the mouthpiece instead of placing the mouthpiece to the lips. The performer should in reality put his lips in the proper position and then without any further movement place the mouthpiece on them. Those who can do this without going through any contortions of the lips and cheeks show immediately that they have some command of their instrument.

We all know that the mouthpiece should be placed in the center of the mouth or as near to it as is

We all know that the mouthpiece should be placed in the center of the mouth, or as near to it as is possible. Some of our foremost players place it slightly to the right or to the left, due, perhaps, to crooked teeth, or else to the shape of their mouths. Some of the greatest authorities advocate placing the mouthpiece one-third on the upper and two-thirds on the lower lip. Others advise two-thirds on the upper and one-third on the lower. Both Arban and Saint-Jacome differ on this point, which proves that good results can be obtained in both ways. Personally, I place my mouthpiece one-third on the upper and two-thirds on the lower lip, but I know many players who use the reverse method with very good results. The position after all depends to a very large extent upon the shape of the lips, mouth and jaw. Naturally, if the mouthpiece is placed too far down or too high up, good results will be hindered. Then again, if it is placed too far away from the center of the mouth, the tonguing away from the center of the mouth, the tonguing cannot be precise or even because the tongue is in

cannot be precise or even because the tongue is in the center and the point of it would have to go out of its natural direction.

Until now we have discussed only the position of the mouthpiece and no reference has been made to its pressure upon the lips or to the angle at which the cornet should be held. As little pressure as possible should be employed at all times. Many players in their efforts to make a fine appearance point their instruments upward. Others hold it almost horizontally, while some have it pointing downmost horizontally, while some have it pointing downward. The angle at which the cornet is held is again dependent to a large degree upon the forma-

tion of the lips and jaws. If the lower jaw protrudes, the tendency is to point the cornet upwards, and if the lower jaw recedes, the cornet generally points to the ground. An effort should be made to hold the instrument as nearly horizontal as possible. The angle at which the cornet is held has a tremendous influence upon the entire playing. When the instrument points upwards it very often happens that too much pressure is brought to bear upon the upper lip, and not enough on the lower. When it points downwards, sometimes the pressure is more against the lower lip than it should be. In either case the tone would be affected as well as the ease of playing, together with one's endurance. Either of these faults can be readily rectified by releasing of these taults can be readily rectified by releasing the pressure from the one lip or the other by raising or lowering the instrument, as the case may be. It is absolutely necessary that some players should have the cornet point slightly downward, but care should be taken not to have it go down further than is necessary. Come as near to the horizontal position as possible.

As to the position of the body whether standing

As to the position of the body whether standing or sitting, common sense will tell anyone what is proper. The instrument should be held firmly in proper. The instrument should be held firmly in the left hand by clasping it around the centre of the three valves. Press the valve buttons with the tips of the fingers—not with the second joint. Endeavor to secure a position of perfect repose when playing. Stand before the mirror often, as it is a truthful foultfinder. playing. Stand bef truthful faultfinder.

FALL ACTIVITIES OF THE ANACONDA COPPER MINES BAND

September 20 and 21 The A. C. M. Band, formerly The Boston and Montana Prize Band, accompanied a large delegation of Butte business men to Billings, Mont.; attended the Midland Empire Fair and Exposition and rendered selected programs, eliciting praises from the audience of 14,000 and the public

September 23, the band accompanied the 500 drafted recruits in parade from County Court House to the Northern Pacific Railway Co. depot. Butte citizens were out "en masse."

September 26, 27 and 28 the band attended the Montana State Fair and Exposition at Helena, Mont., rendering selected programs each day at the Fair and choice programs each evening at the Hotel Placer. The band's efforts were applauded and numerous encores demanded.

Placer. The band's efforts were applauded and numerous encores demanded.

On October 7, the band played special numbers, patriotic in character, for Secretary McAdoo, during his visit to Butte, and at intervals preceding his speech to the 400 recruits and multitude of citizens that comprised the audience. Immediately following the speech on the "Liberty Loan" Secretary McAdoo accompanied in parade our Montana boys from Court House to Northern Pacific Railway depot, with the A. C. M. Band and the Montana State Band rendering appropriate music for the occasion.

October 12 the A. C. M. Band was again in evidence. It accompanied the Christopher Columbus Society during the afternoon and rendered appropriate numbers for the evening program in the City Auditorium to a large and enthusiastic audience.

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NEW YORK

THE MODERN THEATRE DRUMMER

(Reprinted from "The Knocker" by permission)

The name "drummer" means a great deal more today than it did a few years ago. The time can easily be recalled when a trap drummer's outfit did not include much more than a few minor "effects" or traps such as castanets, tambourine, triangle, wood-block, cowbell, etc., in addition to his drums.

The moving picture business created a great demand for

The moving picture business created a great demand for drummers. The audiences patronizing the moving picture theatres were at first amused and entertained by the assortment of "noises" produced by the drummer in imitating the various actions taking place on the screen. These imitations are still very much in vogue in comedy pictures where the chief factor is the creating of laughs. The drummer, however, who attempts to make himself useful by "working" a serious picture, say, for instance, by producing a noisy "rat-tat-tat" where a character is shown rapping at a door during a highly dramatic situation, etc., is misdirecting his efforts. The effect produced, instead of enhancing the scene, in reality destroys the dramatic interest with the result that the average spectator in the audience, who, up to this time, has been "glued to his seat," or, in ather words, completely lost in the dramatic tenseness of the situation, is brought back to earth by the violence of the noisy interruption and the spell is broken. The actual result produced by the ambitious and over-zealous effect-producing drummer is to cause a titter of laughter to travel over the entire audience. This still further destroys a dramatic situation which the producer of the picture has worked on for weeks possibly, yea, for months, perhaps, to make convincing and realistic.

As equally annoying to the average picture fan is the drummer who insists in filling in every bar of music with his continuously dismal and monotonous "um-plop-plop" "um-plop-plop" throughout the strains of a dainty little waltz caprice or other concert piece.

It is not the purpose of this article to hold up to ridicule or derision the conscientious drummer who is doing his best to make good in the moving picture theatre. Instead it is intended as a warning to him regarding his future. Many picture theatres throughout the country who started in with a



drummer in the orchestra have since dispensed with his services. Why? Simply for the reason that since the advent of the large feature pictures, which do not depend for their success upon the ability of the drummer to "work them up" (except in rare instances), he is simply considered in the light of excess expense and is dropped, as he is not equipped to assist in the playing of music of a refined character which the action of these productions calls for.

The average orchestrations of entertaining concert numbers which go to make up the bulk of the successful moving picture theatre orchestra's repertoire contains very little actual work for the drums, due to the very nature of the music. If the drummer attempts to "fill in" or "fake" a drum part in order to keep busy or make himself useful as it were, the net results of his efforts in many numbers are, to use a slang expression of the day, extremely "sad."

If the drummer plays his drum part as written, he is idle a great deal of the time, and if he fills in with his drums he proves to be simply annoying to the majority of the music loving patrons. This is especially true if the theatre is small or of medium size and if the orchestra is composed of anywhere from two to seven players. In either one of the above cases he is not earning his salary in the eyes of the manager and his services have in many instances been dispensed with.

The question naturally arises, "What can the drummer do to insure his job for the future in the movie theatre?" "How can he really become a part of the c chestra which plays the delightful concert numbers required for the successful interpretation of the present day feature pictures?" There is only one satisfactory solution of this problem. Practically every drummer is equipped with a set of orchestral bells and is more or less familiar with the playing of them. J. C. Deagan Musical Bells, Inc., of Chicago, manufactures a line of marimbas, xylophones, song bells, etc., and these instruments are as easily learned as are the ordinary orchestra bells. Instead of resting or "faking" through the tacet strains, if the drummer will simply take the 2d violin or violin obligato parts of the orchestrations and use them as harmony guides in connection with a set of Deagan song bells, a Deagan xylophone (with resonators) or a Deagan marimba he will be able, in a very short time, to actually be a part of the orchestra instead of simply "sitting in."

gan xylophone (with resonators) of a peagan marintal he will be able, in a very short time, to actually be a part of the orchestra instead of simply "sitting in."

After playing from 2d violin and violin obligato parts for a time, the drummer will find no difficulty in working up in the use of 'cello parts, especially on the marimba, in case there is no 'cello player in the orchestra. Flute parts will be found to work very nicely on the xylophone (with resonators) using, preferably, soft rubber mallets.

Of course, there are many of the old-time drummers, who, unable to read the signs of the times, will disregard entirely the suggestions contained in this article, their idea being that inasmuch as they have always managed to get along without these extra instruments there is no reason in the world why they can't continue to do so. The world, however, was not made in a day. Evolution is constantly taking place in every line. The man who bought an automobile ten years ago no doubt considered a self-starter as absolutely unnecessary, granting, of course, that he had even thought of such a thing. Many other constantly changing conditions are forcing themselves upon our attention.

There is none so blind as those who will not see, and while there are many theatres throughout the country where drums will always be used, especially vaudeville theatres, and those playing musical comedies, burlesque or song revue shows, etc., it is going to be a case of the "survival of the fittest" as regards movie orchestra drummers. And it is not five or ten years from now that this process of elimination, this weeding out of unprogressive drummers will begin to take place; it is here right now.

There were many citizens of this nation who advocated preparedness for the United States immedately following the opening of European hostilities. In this they were strongly opposed by the majority of the country's population who believed that we would never be drawn into the conflict. They "pooh-poohed" the idea that we would ever be anything but a spectator to the awful war, on account of the fact that we were so many miles away from the actual scenes of the fighting. These same people now see the fallacy of their views and realize that this country has been very tardy in its preparedness move.

On a much smaller scale, of course, but just as earnestly, nevertheless, the picture theatre drummer should take to heart the matter of preparedness in regard to his future. If he waits until the time actually arrives when he is expected to do the different sort of work as outlined above, before actually equipping himself with the necessary instrument, he will find himself without the experience in this connection which the "other fellow" has had, and this will mean a long and grinding process to put himself into shape if he is not playing. How much better to get the instrument or instruments now and gradually work up with them without any trouble whatsoever.

J. C. Deagan Musical Bells, Inc., of Chicago, have made arrangements with the National School of Vibacussion of that city to furnish a complete course of instruction free with every instrument of their manufacture. In the latter part of the course, instructions are given as to the way 2d violin, violin obligato and cello parts can be successfully used by the drummer in connection with the instruments as mentioned above.

The various instruments spoken of in this article are fully described in the new catalog "M" issued by J. C. Deagan Musical Bells, Inc., and this concern will gladly mail a copy on request. Simply mention the instrument in which you are interested.



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OPEN LETTER SUGGESTING PLANS FOR THE BETTER-MENT OF ARMY BANDS*

LAYING THE GROUNDWORK FOR A SUCCESSFUL ORGANIZATION

An Open Letter to The Metronome in Which Methods Are Discussed Which Have Worked Out More Than Satisfactorily in the 37th U.S. Infantry Band.

Laredo, Texas, November 10, 1917.

To the Editor of The Metronome, New York City, N. Y.

BAND

ORCH.

My Dear Sir-In answer to your published request for articles on Army and Navy bands in the October issue, I submit the following:

Military bands, whether belonging to the Army or Navy, are just now prominently before the general as well as the musical public. In writing of the Army band one is compelled to particularize—that is, he must write of one particular band, and that one must, perforce, be the one with which he is connected in one capacity or another.

It must be remembered that in fact a band leader in the Army is, as far as the law is concerned, purely and simply a teacher and director. I mean by that he is not actually the recognized head of the organization for which he is responsible. He is not responsible for the discipline of the band, although at times great authority is given a band leader by his adjutant and colonel. When that authority has been given, and the band leader is "on the job" all the time, great changes may be wrought in an organization in a very short time.

I will outline in brief the method which, after many years of careful thought, I was fortunate enough to put to a practical test when I was appointed band leader here on July 18, 1916.

I have been connected with or in touch with Army

out how old I was when I first said to Uncle Sam's representative "I do," at the same time holding up my good right hand.

bands since 1899, when I enlisted in a volunteer outfit for service in the Philippine Islands. I have just

passed my thirty-fifth birthday, so it is easy to figure

I have faithfully, through the intervening years, endeavored to work out a plan which, with the co-operation of the band commander, would secure better results than the prevalent haphazard method so long employed.

My plan dealt particularly with the appointment of non-commissioned officers, classified men, and the subsequent promotion of same. At the very beginning I realized that friendship and "service" could not be allowed to figure at all. To avoid those two elements I declined to assign the various positions to chairs and not to men. For instance: To the first chair solo clarinet I assigned the position of assistant band leader; to the first chair solo cornet, that of sergeant bugler; to the assistant solo clarinet, that of musician, first class, or band sergeant; to the first clarinet and first cornet, that of musician, second class, or band corporal; to the first baritone, that of musician, first class, or band sergeant; to the first bass, that of musician, first class, or band sergeant; to the first bass, that of musician, first class, or band sergeant; to the solo first class, or band sergeant; to the first bass, that of musician, first class, or band sergeant; to the solo alto, that of musician, second class, or band corporal. To avoid giving the whole plan in detail I will merely say that I assigned the various positions to the various chairs according to my idea of their relative importance, or, rather, to the amount of time and study a man would ordinarily have to put in in order to qualify for the respective chairs. The statement may be made that one chair is "just as important as another." That is virtually true. All are important, and equally so, and yet we must realize that even a man who takes practically no interest in his instrument may be taught to play the secondary parts well enough to "get away with it," while the holding down of the principal chairs can only be accomplished by earnest study and neverending effort on the part of the men who would successfully fill them.

Regarding promotions: Promotions have been

Regarding promotions: Promotions have been made in the sections, to grades already assigned to those sections. If I have a vacancy for assistant solo clarinet, and my first clarinet can qualify for the chair, he gets the appointment, regardless of previous service, race creed or my personal likes or vious service, race, creed or my personal likes or dislikes. If the next lower man can qualify for the chair he (the former first clarinetist) has vacated, he gets the appointment which goes with that chair. Every man in the section who can qualify is moved up accordingly. So it goes with each section.

For men qualifying for a chair who have very little service to their credit I place them in the

"classified" grades; that is, as either musician, first class, or musician, second class.

You will notice that to every chair, excepting solo clarinet and solo cornet, I have assigned either a "classified" or non-commissioned officer rating.

"classified" or non-commissioned officer rating.

Musicians, first and second class, are carried on the duty roster as being eligible for detail in "charge of quarters," the same as non-coms. This does not give them the slightest authority excepting during their respective tours in that capacity. Therefore, when a vacancy occurs for, say, band corporal, I question the first appointed musician, second class, as to his knowledge of the duties of a non-commissioned officer. I also take into consideration his conduct in general since he was appointed second class, and, if all things warrant it, I recommend his promotion to the grade of band corporal. So far I have not had a classified man nor a non-com reduced.

better, and which I have now tried out by actual test for considerably more than a year. The men did not take kindly to it at first, but now any other method would be considered as going backward by

them. Drunkedness and tale-bearing are two other old "customs" which are absolutely taboo in this band. At my "first talk" I made it perfectly clear that I would not stand for any man reporting for any duty under the influence of liquor. The first to "try me out" on this ruling was an old soldier and a particular friend of mine. He was tried, fined heavily, and ever after, until he left me to accept a position as band leader in another regiment, recently, he was "strictly up the pole."

band leader in another regiment, recently, he was "strictly up the pole."

The second and last offender was a young recruit whose birthday happened to fall on a day when, normally, the band would be excused from all duties. As his luck would have it, an unavoidable incident required the services of the band, and he showed up "soused." He spent a couple of days in the guard-house, was finally released and fined heavily.

(Continued on page 52.)



*Further discussion invited. Letters on this subject will

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THE MOVIES

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CONDUCTED BY FRANK A. EDSON

Communications, news items, suggestions, musical programs rendered for photoplays, or during Entre' Actes for same, in fact, discussions in general about moving pictures will be given space in this department from now on. Musical directors in particular are invited to send in their programs or items of interest relative to the musical end of their productions. All communications will receive the personal attention of the editor.

SUCCESS OF THE EDUCATIONAL CON-CERTS AT THE NEW YORK RIALTO THEATRE

The Rialto was crowded with appreciative young folks attracted there by the first of a series of Educational Concerts which Mr. Rothapfel has undertaken and which will be given at 10:30 o'clock every Saturday morning for thirty weeks for the modest admission price of ten cents.

The fifty musicians of the Rialto orchestra, conducted by Hugo Riesenfeld, rendered an attractive concert program, each number of which was explained beforehand by Sigmund Spaeth, music critic of the Evening Mail, in non-technical language capitally adapted to the musical understanding of the

audience.

Mr. Rothapfel made a few preliminary remarks in which he explained the purpose of the concerts and assured the audience that though the undertaking meant a heavy monetary loss, those interested in the management of the Rialto were willing to stand it, provided it would give the masses of people in New York, particularly the rising generation, a knowledge of the finer things in music.

Alberto Bachman, second concert master of the Rialto orchestra, was warmly received for his rendition of Beethoven's "Romance," and there was also generous appreciation for the American composition, "A Southern Fantasy," by W. H. Humiston, assistant conductor of the New York Philharmonic Orchestra and head of the Rialto staff on composition and

of the Rialto staff on composition and

conductor of the New York Philharmonic Orchestra and head of the Rialto staff on composition and arrangements.

An Educational film, "Getting Acquainted with Bees," fascinated the audience, old and young alike. At the conclusion of the concert the young folks sang "The Star Spangled Banner" with a will and went out inquiring about tickets for the next Saturday. The programs for the three following Saturday morning musicales were as follows:

"Battle Hymn of the Republic;" "Oberon" overture, C. Von Weber; "Gypsy Rondo," J. Hayden; Gavotte from "Manon," J. Massenet, sung by Mile. D'Espinoy; Educational Film; "War Dance," Charles Skilton; Reverie, and "By the Fireside," R. Schumann; "March of the Toys," from "Babes in Toyland," Victor Herbert; "Star Spangled Banner."

"Battle Hymn of the Republic;" Overture from "Ruy Blas," by Felix Mendelssohn Bartholdy; Andante from D Minor Symphony, by Joseph Hayden; "Kol Nidrei," violoncello solo, by Max Bruch, played by Gaston Dubois; educational film; "Carnival March of the Gnomes," by William Schroeder; Minuet by L. Boccherini; "By the Sea," by Augusta Holmes; two dances, Polka and Furiant, from "The Bartered Bride," by F. Smetana.

"When Johnny Comes Marching Home"; Overture to "Marriage of Figaro," W. A. Mozart; "Andante" from the "Surprise Symphony," J. Hayden; (a) Chinese Mother Goose Rhymes, "Lady-Bug," "Baby Is Sleeping," "The Old Woman," Bainbridge Crist; (b) "The Cuckoo," Liza Lehman, sung by Miss Mary Ball; Educational Film; "Dance of the Harpies," H. Hadley; (a) "To a Wild Rose," E. MacDowell; (b) "In the Village" (from Caucasian Sketches), Ippolitow Iwanow; Viola Solo, W. Eastes; "March Militaire," F. Schubert; "Star Spangled Banner."

FRIEDA HEMPEL IN PICTURES

FRIEDA HEMPEL IN PICTURES

The rumor spread broadcast lately that another prominent opera star will soon make her appearance on the screen seems to have a sound foundation. From responsible authority is received the information that Frieda Hempel, the famous dramatic song bird of Gatti-Casazza's staff, has received special permission to appear in a series of feature plays especially prepared to star her. It seems that a review by Frieda Hempel of "Camille," published in certain of the daily press some time ago, has opened the eyes of the most prominent producers in the industry to the exceptional qualifications of Mme. Hempel. Of course it is known that the famous opera "La Traviata" is the story of "Camille" in music, and up to this date no one in the opera field has even approached the dramatic artistry that Mme. Hempel displays in her role in "La Traviata." It is no wonder that with the high reputation she enjoys, the repertoire which is at her command, and the publicity she has received up to date she is looked upon as a welcome addition to moving picturedom.

Frieda Hempel, who returned shortly to this city frieda Hempel, who returned shortly to this city from her annual concert tour, made her appearance at the Metropolitan Opera House for the new season as Adina in Donizetti's charming opera "L'Elisir D'Amore ("The Elixir of Love"). Several offers for her services are pending her decision; whether she will contract with a company now in operation or accept the offer of certain big financial interests who desire to form a company exclusively for her who desire to form a company exclusively for her behalf, remains to be seen.

FARRAR IN SPANISH FILM

The first of the two films in which Geraldine Farrar acted during her summer sojourn in California was exhibited for the first time at the Rialto, recently. It is a colorful and magnificently mounted romance of the days of Montezuma and Cortez, bearing the striking, if not altogether apt, title of "The Woman God Forgot." In it Miss Farrar poses in the transpings and mountings of the Aztecs and in a the trappings and mountings of the Aztecs, and in a variety of ravishing costumes demonstrates anew her fitness for the screen.

The story and emotions of "The Woman God Forgot" are somewhat primitive, but the film is mounted with so lavish a hand that this fact is more or less lost sight of. Particularly fine is a great expanse of lost sight of. Particularly fine is a great expanse of stairs, on which takes place some unusually realistic fighting. Miss Farrar, although a trifle light-skinned to be a daughter of Montezuma, meets all of the other requirements of the role, and Theodor Kosloff, the dancer, makes his first screen appearance and proves himself a surprisingly good film actor. Miss Farrar's leading man is again Wallace Reid, who makes a handsome but quite unconvincing Spaniard makes a handsome but quite unconvincing Spaniard.

Geraldine Farrar and Mary Garden, twin stars of

Geraldine Farrar and Mary Garden, twin stars of opera and photodrama, met recently at the Goldwyn studio in Fort Lee, N. J., where Miss Garden is making her debut in motion picture work with the filming of "Thais."

"Met" is hardly the word, for it was the renewal of an old operatic acquaintance. Miss Farrar, who has just returned to New York for her season's work at the Metropolitan Opera House, after a summer in the Pacific Coast film studios, has long known Miss Garden, and it was a sincere desire to renew an old acquaintance and to compare notes on screen work which caused Miss Farrar to determine on paying her sister artist a call. her sister artist a call.

Before Miss Farrar left the "Thais" set, she ex-

pressed the warmest admiration of the settings and costumes with which Goldwyn's artists have surrounded Miss Garden. For a few moments Miss Farrar watched Miss Garden at work on the scene that she had left unfinished at her friend's entrance. Then she and her mother departed for a brief tour of the busy Goldwyn studio with President Goldfish before recrossing the Hudson to New York.

Elaborate care was taken with the musical score which accompanied the appearance of Geraldine Farrar at the Rialto in Artcraft's gorgeous barbaric spectacle, "The Woman God Forgot." The exotic nature of the story and the fame of its star led Mr. Rothapfel to prepare an exceptionally handsome presentation, both scenically and musically. Selections from the works of Goldmark, Delibes, Massenet, Saint-Saëns, Debussy and many others were included in the orchestration.

The orchestra under the leadership of Hugo Rie-

included in the orchestration.

The orchestra under the leadership of Hugo Riesenfeld played Dvorák's "Carneval" as an overture. There were soloists and distinctive incidental music to the other pictorial attractions, in addition to the elaborate score prepared for the feature.

The McFarland Twins, Marie and Louise, formed a special attraction on the musical program which

Rothapfel offered at the Rialto during the week of November 4.

OI November 4.

They sang the duet from "Lakme" by Delibes.

The Rialto orchestra rendered a brilliant fantasie from "Faust," by Gounod, as its overture, and played the well-arranged music which Mr. Rothapfel and his staff always prepare for the pictorial portion of the bill.

his staff always prepare for the pattern of the bill.

Greek Evans, baritone, now a favorite with Rialto patrons, sang "Three for Jack," by Squire. Carmine Stanzione, piccolo soloist of the orchestra, played a polka caprice, by A. D'Anna.

During the week of November 11, the Rialto orchestra rendered the overture to Massenet's "Phedre" and selections from "Alma, Where Do You Live?" by Jean Briquet.

Mary Ball, soprano, sang Cadman's haunting "Land of the Sky Blue Water," and Gaston Dubois, the Belgian 'cellist, rendered "Kol Nidrei," by Max Bruch. Prof. Firmin Swinnen, formerly organist at the great Cathedral in Antwerp, contributed a solo on the grand pipe organ.

Liszt's First Hungarian Rhapsody was played as the overture to the program for the week of November 18. Bola Nyary contributed a solo on the cimbalum. The orchestra also played selections from that old favorite, "The Belle of New York." "The Farewell," a musical episode arranged by Sigmund Spaeth, was sung by Greek Evans, the Rialto's popular baritone. Dancers from the Helen Moller School were introduced in novel fashion in "The March of the Toys" from Victor Herbert's "Babes in Toyland." Prof. Firmin Swinnen rendered a solo on the grand organ. the grand organ.

Adriano Ariani, conductor of the Strand Theatre Symphony Orchestra, recently presented the following program: Overture, "Cleopatra," Mancinelli; Tschaikowsky's Fifth Symphony (last two movements); Siegfried's "Idyl," Wagner; and prelude to Act III, "Lohengrin," Wagner. The soloists for the week were Miss Grace Hoffman, coloratura soprano, who sang "Una Voca Poco Fa," from "Il Barbiere di Seviglia," Rossini; and Mischa Violin, the young violin virtuoso, who rendered Paganini's "Braveur Variations" on the G string and Sammartini's "Canto Amoroso," with harp and organ accompaniment.

Mascagni, composer of "Cavalleria Rusticana," recently wrote some incidental music to a movie drama produced in Rome.

EDWARD A. ZORN, THE "ROTHAPFEL" OF TOLEDO

Edward A. Zorn, general manager of the Temple and the Alhambra theatres in Toledo, Ohio, is being designated as "The Toledo Rothapfel," a title which those who are prominent in "movie" circles can appreciate. He has set a remarkable standard both in the exhibition of excellent photoplays and in the development of ideas to enhance the attractive ness of his theatres.

A well-known exhibitor recently remarked, "There are plenty of human beings that would like to see a good picture, but most exhibitors don't know how to get them into their theatres." Edward A. Zorn

to get them into their means.
is one who does know how.
He has given the people of Toledo two temples of art; he gives them double and three times the value their money; ten shows in one—"pictures," "mu-

art; he gives them double and three times the value of their money; ten shows in one—"pictures," "music," "science," "art," education," etc.

Managers of moving picture theatres might be interested to read the following program recently presented by Mr. Zorn, and take an example, not from "Abe," but from Edward A. Zorn, of Toledo:

1. "Pomp and Circumstance," Two Marches, Op. 39 (No. 1 in D Minor), (No. 2 in A Minor), Elgar. 2. Adagio Pathetique, Op. 128, No. 3, Godard. 3. "Herodiade," aria for soprano, Massenet. 4. "Ballet Egyptien," in four movements, Luigini. 5. "Largo," from the "New World Symphony," Dvorák. 6. (a) "Valse Triste," Sibelius; (b) "To Spring," Grieg; (c) "Scotch Poem," MacDowell. 7. Group of songs (selected), Mrs. Edward T. Afflick; Mrs. R. S. of songs (selected), Mrs. Edward T. Afflick; Mrs. R. Donaldson, accompanist, Overture. 8. "Oberon," Weber.

MOVIE THEATRE OWNERS ARE SUED BY SOCIETY OF COMPOSERS

A number of prominent American composers of popular music, including Victor Herbert, Raymond Hubbell, Silvio Hein, Irving Berlin and others, have instituted suit against managers of New York motion picture theatres, seeking to prevent the "movie" tion picture theatres, seeking to prevent the "movie" orchestras from using their compositions during performances. The film men contend that as the theaters are primarily for exhibiting pictures and the music is purely incidental, they should not be required to pay a tax. The suit has been brought by the Society of Composers, Authors and Publishers.

THE PIKE This organization under the man-SERENADERS, TOLEDO, OHIO. agement of Fred W. Pike, is meeting with unusual success at the many engagements at which

it is heard. The list of the numbers contained in their repertoire, which is an exceedingly varied one, was recently received by the Metronome, and, judging by this list, the reputation the Pike Serenaders have attained is well deserved.

THE PORTLAND SYMPHONY ORCHESTRA, PORTLAND, OREGON, conducted by Denton, opened its seventh season, when the organization of

sixty union men gave the following program in the

Public Auditorium:

Edward Alexander MacDowell's "Suite No. 2, E Minor"; Franz Schubert's "Unfinished Symphony", Arthur Hinton's "Endymion" scenes from Keats' Poem; and Samuel Coleridge-Taylor's "Dance "African Suite" Poem; and Samuel Coleridg Negre" from the "African Suite.



GREAT ORCHESTRA WORKS BY MODERN COMPOSERS

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By PAUL DONALD

No. 18. "Manfred," Symphony After Byron's "Manfred," Op. 58. By Peter Tschaikowsky

The full title of this composition is "Manfred, Symphony in Four Tableaux, after the Dramatic Poem by Byron."

Tschaikowsky wrote from Maidanovo to Sergei Tanéieff, June 25, 1885: "After some hesitation I have made up my mind to compose 'Manfred,' because I shall find no rest until I have redeemed my promise so rashly given to Balakireff in the winter. I do not know how it will turn out, but meanwhile I am very discontented. No; it is a thousand times pleasanter to compose without any program. When I write a program symphony I always feel I am not paying in sterling coin, but in worthless paper money."

Mily Balakireff wrote a letter, dated St. Petersburg, November 9, 1882, to Tschaikowsky, in which he urged him to compose a symphonic poem based on Byron's "Manfred." He said that he had recommended the subject to Berlioz, who was unwilling on account of his age and physical infirmities. Bala-Tschaikowsky wrote from Maidanovo to Sergeï

on Byron's "Manfred." He said that he had recommended the subject to Berlioz, who was unwilling on account of his age and physical infirmities. Balakireff would not compose the music, for the subject was not "in harmony with his intimate moods," but he thought the subject an admirable one for Tschaikowsky. And Balakireff sketched the program at some length: there should be a fixed idea, the Manfred motive, which should appear in all the movements. His program for the first movement is practically that which is printed in the score, and he took the pains to name the tonalities of the respective themes. His idea was that the second movement should portray the simple life of the Alpine hunter. "You must, of course, use a hunter's motive, but you should take the greatest care to avoid the trivial. God keep you from commonplaces after the manner of German fanfares and hunting music." The third movement should portray the Fairy of the Alps. The Finale should be a wild Allegro, with a portrayal of the palace of Arimanes and of the appearance of Astarte's ghost; "her music must be simple, transparent and ideally virginal;" then the setting of the sun and the death of Manfred. Balakireff gave him advice concerning details of scoring: thus, the notation of each pulsatile instrument should be on one line, not on five; the notation of the two flutes should be on one staff, and not on two. "The subject Manfred is not only a profound one, it is of contemporaneous interest, for modern humanity is sick because it

details of scoring: thus, the notation of each pulsatile instrument should be on one line, not on five; the notation of the two flutes should be on one staff, and not on two. "The subject Manfred is not only a profound one, it is of contemporaneous interest, for modern humanity is sick because it knows not how to preserve its ideals."

Tschaikowsky began composition at Maidanovo in April, 1885. He found the task a hard one, and he was tempted at times to put it aside. He wrote to Mrs. von Meck, August 15, 1885: "The work is so difficult and complicated that I myself am for the time being a Manfred." He spoke of his wish to be through with it, of his exhaustion: "This is the eternal vicious circle in which I go round without finding an exit. If I have no work, I am bored and dismal; if I have work—I work far beyond my strength." He completed "Manfred" in September, 1885, he said in a letter, but according to a note on the score it was completed December 24, 1885. Tschaikowsky wrote that month to Mrs. von Meck: "My 'Manfred' will be played once or twice, and then it will disappear; outside of a handful who go to symphony concerts, no one will happen to hear it. It is only the opera that brings us nearer to the people": and he was already feverish over an opera at which he was then working.

The first performance of "Manfred" was at Moscow, March 23, 1886, under Erdmannsdorffer's direction. Tschaikowsky attended the rehearsals and was at the concert. He wrote to his faithful and sympathetic friend: "I am very contented: I think it is my best orchestral work. The performance was an intelligent and cool, although at the end there was an 'ovation." César Cui, who was, as a rule, hostile toward Tschaikowsky as a composer, wrote in terms of almost hysterical praise of "Manfred" when it was performed in St. Petersburg (December, 1886).

The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, December 4, 1886. The first performance in Boston was by the Boston Symphony Orch

Boston Symphony Orchestra were on February 8, 1902; April 30, 1904; March 11, 1905.

The symphony, dedicated to Mily Balakireff, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one brass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, tam-tam, tambourine, two harps, organ (or harmonium), strings.

* * * *

This symphony which was not catalogued by

This symphony, which was not catalogued by Tschaikowsky among his symphonies, may be characterized as descriptive or program music. There is a preface in Russian and French.

a preface in Russian and French.

I. Manfred wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult science, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of hell are subject to him, nor anything in the world can give him the forgetfulness to which alone he aspires. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.

II. The Fairy of the Alps appears to Manfred

atrocious despair.

II. The Fairy of the Alps appears to Manfred beneath the rainbow of the water-fall.

III. Pastorale. Simple, free, and peaceful life of the mountaineers.

IV. The underground palace of Arimanes. Manfred appears in the midst of a bacchangle Invoca-

fred appears in the midst of a bacchanal. Invocation of the ghost of Astarte. She fortells him the end of his earthly woes. Manfred's death.

Manfred is characterized at the very beginning of the symphony by a hopeless, relentless, boding theme (Lento Lugubre) sounded loudly by



three bassoons and a bass clarinet, with short and harsh chords of the lower strings. There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones



This motive is afterward associated with the vision of Astarte and at last with her own woeful cry. Then there is the suggestion of Manfred's knowledge of the black art.



Of what avail are magic spells? The spirits cannot bring relief.



There is an instrumental scene of confusion, rage, despair, until Manfred shrieks "Astarte!" (Oboes, English horn, clarinets).



Then begins the second part of this first movement. Hitherto the prevailing tonality has been that of B minor, and the tempo 4-4. The tempo is changed to 3-4, and the "Astarte Theme" (Andante) enters in D major (muted strings, without doublebasses).





There is the suggestion of her cry "Manfred!" (See N.B. Ex. 6.)

The theme is then treated with greater breadth, and there is a remarkably effective bass, which descends step by step, and is fancied by certain German analysts "to remind the hearer that this vision is only a vision a meaning to Manfael the little in the state of is only a vision, a memory to Manfred, in which he sees his own wickedness and reads his fate."



The first theme of despair enters, and the movement closes in B minor, treated broadly and with the full strength of the orchestra; indeed, there are frequent indications of ffff.



The movement should not be considered as panoramic in any sense. There is no attempt to depict any special scene, to translate into music any particular soliloquy. It is the soul of Manfred that the composer wishes to portray.

The second movement, "The Fairy of the Alps"



inevitably recalls the second scene, second act of Byron's poem with the appearance of the witch.





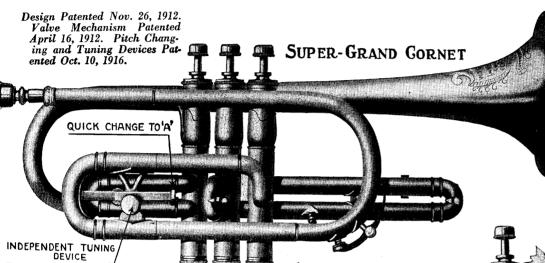


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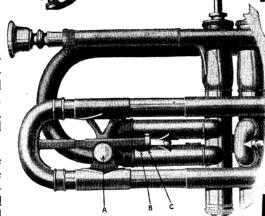
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Manfred tells her the story of Astarte and his despair. He will not swear obedience to the Witch, although she hints at help.



The Witch disappears.

The Witch disappears.

This movement may be called the Scherzo (B minor, Vivace con spirito, 2-4) of the symphony. As program music it has only a slight connection with the fundamental idea. Byron had been much impressed by a scene at the foot of the Jungfrau (see the journal of his Swiss tour, which he sent to his sister): "Glaciers; torrents; one of these torrents nine hundred feet in height of visible descent; heard an avalanche fall, like thunder; glaciers enormous; storm came on—thunder, lightning, hail; all in perfection and beautiful. The torrent is in shape, curving over the rock, like the tail of a white horse streaming in the wind, such as it might be conceived would be that of the 'pale horse' on which Death is mounted in the Apocalypse. It is neither mist nor water, but is something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable." As the scene in the poem may be regarded as a picturesque episode—for the incantation is fruitless and only one of many—so the music is a relief after the tumultuous passion and received despair of the first movement. "The instrumusic is a relief after the tumultuous passion and raging despair of the first movement. "The instrumusic is a relief after the tumultuous passion and raging despair of the first movement. "The instrumentation is most ingenious in kaleidoscopic effects, both in tone and color and rhythm, in its pauses, syncopations, triolets, delicate staccato, doubletongued passages for the wood-wind, pizzicato and flageolet tones for the strings." The vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred invokes the Witch. Flageolet tones of the harps add to the mysterious effect of the music. (These harmonics were then seldom found in scores. It is said that the first use of them is in Boïeldieu's "La Dame Blanche" (1825), but there is a better known instance in the "Waltz of the Sylphs" in Berlioz's "Damnation of Faust.") The song of the Witch is given to the first violins (D major); the accompaniment is by two harps. This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a trio, but there is no express indication of a return to the main portion. The theme of despair is again sounded, but the Witch does not disappear immediately, although her song is at an end. The glory of the cataract is one express core. disappear immediately, although her song is at an end. The glory of the cataract is once more seen. It pales as the theme of despair is heard again

The Pastorale (G major, Andante con moto) Ex.12.

molto cantabile ed espr.



opens with a long melody for two oboes accompanied by the strings. The music was suggested possibly by the scene between Manfred and the Chamois Hunter. There is no direct reference to any scene in the poem. A passage in imitation for strings (B major)



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includes a drone-bass of sixteen measures B-F-sharp—which falls suddenly to A-E, when the first horn intones the "theme of forgetfulness" (first movement) in changed form. There is a rough shepherd dance (clarinets, English horn, horn, bassoons, then oboes). The mood changes. The idyllic character disappears, and after strokes of kettledrums and a vigorous attack of strings and wood-wind the trumpets scream the theme of Manfred's despair. There are cries from the horns, convulsive rhythms, and the gayety is as extinguished forever. There is a return to the principal section. The motive of forgetfulness is heard toward the close (muted horn).



Finale (Allegro con fuoco, B minor)



The bacchanal in the hall of Arimanes is, no doubt, an instance of the influence of Berlioz over Tschai-kowsky—an influence seen in other instances; for there is nothing in Byron's poem to suggest such musical description. In the poem Arimanes is on his throne, a globe of fire, and is surrounded by spirits who hymn his praises. The Destinies and Nemesis enter, and pay him homage.

This bacchanal grows wilder and wilder, until the theme of despair is heard. The music is now of ghostly character. There is a long fugato, which ends with a development of Manfred's motive. And now Byron is the direct inspirer. Astarte rises in

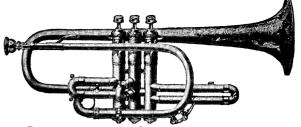
now Byron is the direct inspirer. Astarte rises in obedience to the invocation of Nemesis, who answers the entreaty of Manfred.



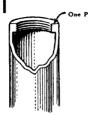
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There are no thin places in the shell to weaken one side and permit it to be easily sprung or worn through after short use. Examine the thin places between the port holes of other valves and then observe the extra width and strength in the "King." See illustration No. 3.

No. 3

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No. 5
This head is threaded to receive the spring barrel and is consequently stronger and better than if it were soldered in. It is guaranteed never to come loose. See illustration No. 5.

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The bottom support is pressed with a wide collar, reinforcing the bottom and giving more space for soldering, both of which add strength. These will not become unsoldered and drop out as frequently happens with light discs, soldered on the thin edge, as used in most valves. See illustration No. 6.

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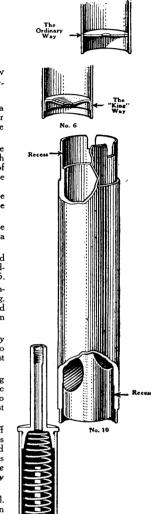
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Such is Tschaikowsky's translation of "Manfred" into music—"Manfred," the poem that was praised by Goethe, who pronounced it to be "a wonderful phenomenon," and yet was inclined to think, with Hazlitt, that Manfred is merely Byron "with a fancy drapery on" fancy drapery on."

OPEN LETTER SUGGESTING PLANS FOR THE BETTERMENT OF ARMY BANDS.

(Continued from page 47.)

By abolishing even the slightest sign of favoritism, by abolishing "hand-shaking," by placing every man on his honor at all times, by making every man work and earn his promotion, I feel that I have at the very least laid the groundwork for a successful organization ganization.

I must not neglect to state that none of this could have been accomplished, however, if I had not been given practically a free rein by the three adjutants who have been in command of the band

since its organization, and with the backing of my three regimental commanders.

We prepare and play three two-hour concerts, two one-hour concerts, an officers' hop, guard mount and parade five days a week, and church services on Sunday, and any one must know that if my men did not do their little bit to the best of their ability, that routine could not be maintained for any great period

of time.

Since organization we have played more than 150 programs, and, beyond the repetitions of single numbers from time to time, every program has been a new one. I have bought up several libraries, fortunately with so little duplication of numbers that every purchase has been practically a net gain. Beyond that, I have purchased from or through Carl Fischer, New York, about five hundred dollars' worth of strictly standard music. At the same time I have managed to keep right up to date with popular music.

I have managed to keep right up to date with popular music.

I have no orchestra connected with the band to complicate matters, nor do I expect to have one. The greatest violinist in the world could get no better than third class here unless he could qualify on a band instrument for one of the chairs to which a position has been essigned.

band instrument for one of the chairs to which a position has been assigned.

There may be some parts of my plan which can be bettered. If not, they could be considered as being "perfect." That is impossible—perfection, I mean. Still, imperfect as the various parts of the plan may be, imperfect as the whole plan may be, I feel justified, by the results already attained, in continuing with it, and, through your columns, passing it on to the next man, who may find some helpful suggestions contained therein.

I remain yours, for the betterment of Army bands,

"A NINETY-NINER" (Signed) CARL EVERLOF. Band Leader, 37th U. S. Infantry.





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- 2. No notice will be taken of questions of a personal
- Questions received toe late for answer in current issue will be answered in the next.
- THOSE DESIRING INFORMATION THROUGH THESE COLUMNS MUST SIGN THEIR NAME AND ADDRESS IN FULL. No notice taken of communications signed by initial letters only.

G. D., COBALT, CAN.—What you probably require is some systematic practice for developing the embouchure. The "Daily Studies for Strengthening the Lips," by Goldman, will probably help you. We would not advise you to give up the Cornet before making every effort to overcome your defects, which you probably can do under proper conditions and advice

M. H. M., PITTSBURGH, PA.—The advisability for or against the playing of two brass instruments cannot be discussed in the limited space of these columns. The matter is an important one and cannot be treated in any off hand manner. Would advise you to procure a copy of the August, 1917, METRONOME, which contained an exhaustive article by Edwin Franko Goldman, "The Playing of Two Instruments," which covers the ground very thoroughly.

* * *

F. Y., TEBEQUE, CAL.—See above answer to M. H. M., Pittsburgh, Pa.

F. J. R., Angola, Ind.—According to the Victor Record tempi, the latest tempo for the Waltz would be 69 bars per minute; Hesitation Waltz, 54 bars per minute; One Step, Two Step or Fox Trot, 48-60-66 bars per minute.

E. J. DE R., RICHMOND, CAL.—See answer to F. J. R., Angola, Ind.

WE HOME INTERESTS

Verdi's Opera Aida, in Italian, was given at the opening performance of the Metropolitan Opera House. Caruso, Muzio, Matzenauer, Ruysdael, Mardones, Amato, Audisio and Sundelius took part. The opera was conducted by Roberto Moranzoni. Performances for the rest of the week included presentations of Tosca, Boris Godunoff, L'Elisir D'Amore, La Boheme, Faust and La Traviata. Among the operas presented the week of November 19 were Tosca, Marta and Madama Butterfly.



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you can appreciate an exceptionally good march.

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MUSIC COVER THE NASH

Mischa Elman, violinist; Ruth Miller, soprano and Sophie Braslau, contralto, were the soloists at the first Sunday night concert held at the Metropolitan this season. Mr. Richard Hageman conducted the orchestral numbers.

The Philharmonic Society of New York began its regular series of Sunday afternoon concerts at Carnegie Hall on November 11. The principal number of the opening concert was Brahms' Second Symphony. As a novelty Conductor Stransky offered Gilbert's "Riders to the Sea." Mr. Gilbert is the young American composer whose ballet has been accepted by the Metropolitan Opera Company for performance this season.

The remaining orchestral number was Tschaikow-

The remaining orchestral number was Tschaikowsky's "Nut Cracker Suite."
Guiomar Novaes, the Brazilian pianist, was the soloist for this performance. She played the Chopin Concerto in F Minor, op. 21, for piano and orchestra. This was Miss Novaes' first New York performance of the Concerts.

This was Miss Novaes' first New York performance of the Concerto.

The feature of the Philharmonic's concerts on Thursday evening, November 15, and Friday afternoon, November 16, was the "Dante" Symphony of Liszt. For the performance of the symphony a chorus of women's voices is required. For this purpose the Philharmonic had secured the co-operation of the Beethoven Society of New York (Louis Koemmenich, conductor). The other orchestral numbers selected by Mr. Stransky were Weber's overture "Euryanthe," and Elgar's "Variations On An Original Theme," op. 36. Helen Stanley, the young American soprano was the assisting artist. She sang Mendelssohn's rarely heard aria, "Infelice," and the soprano aria in the "Dante" symphony:

works:
Overture, "Oberon," Weber; "Largo," Handel;
"Allegretto," from Symphony No. 8, Beethoven;
Dance of the Sylphs and "Rakoczy March" from
"Damnation of Faust," Berlioz.

"Damnation of Faust," Berlioz.

These concerts for children are quite apart from the regular series of six Symphony Concerts for Young People on Saturday afternoons in Carnegie Hall. The fact that the Concerts for Young People, now in their twentieth season, have been sold out by subscription for several years, with long waiting lists for seats, prompted the management to enlarge the scope of the work by instituting the new series for children.

In the Symphony Concerts for Children Mr. Dam-

series for children.

In the Symphony Concerts for Children Mr. Damrosch hopes to interest youngsters from about seven years of age upward. His explanations will be phrased in language easily within the reach of his most youthful hearers, while the programs will con-



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tain music that can be readily enjoyed and understood by children.

For the third Sunday afternoon concert of the Symphony Society of New York (Walter Damrosch, conductor) on November 11 in Aeolian Hall, Mme. Louise Homer, the distinguished contralto was soloist. She sang the aria "Che faro" from Gluck's "Orpheus" and two songs new to New York: Cesar Franck's "The Procession" and Horatio Parker's "The Red Cross Spirit Speaks," the words of which are by John H. Finley, the noted educator. The chief number for the orchestra was the Symphony No. 2 in D major by Brahms, while the shorter works were "Adagio for Strings" by Lekeu, and Mackenzie's "Britanni," described as a Nautical Overture.

Jascha Heifetz, the young Russian violinist, who created a veritable sensation at his debut on October created a veritable sensation at his debut on October 27, made his first appearance with orchestra in this country in Carnegie Hall on Thursday afternoon, November 15, at the concert of the Symphony Society of New York, Walter Damrosch, Conductor, Mr. Heifetz played the Bruch violin concerto in D minor. Dubois' "Symphonie Française" and Schumann's "Variations and Double Fugue on a Merry Theme," concluded the program. At the Sunday afternoon concert in Aeolian Hall on November 18, this program was repeated, with the exception of the this program was repeated, with the exception of the "Symphonie Française," for which the Beethoven Fifth Symphony was substituted. Mr. Heifetz again played the Bruch violin concerto.

The Russian Symphony Society, conducted by Modest Altschuler, announces five symphony concerts of New Russian Music to take place at Carnegie Hall on the following Saturday evenings: November 17, January 19, February 16, March 2 and March 23.

Civilians were given an opportunity to sing the songs of the Army and Navy—"The way they do it in camp"—on Sunday evening, November 11, at the big song rally of soldiers, sailors and civilians which was held in the Seventy-first Regiment Armory. The marching songs of the soldiers were a special feature of the Community singing, and the new Army and Navy song book, "Songs of the Soldiers and Sailors" was used.

The New York Community Chorus, Harry Barnhart, director, gave two groups of songs, which included the "Hymn of Free Russia" Farwell's, "March, March," and Griffes' "Those Things Shall Be." Four-part singing of "Sweet Genevieve" and Gounod's "Send Out Thy Light" was also a feature of the chorus singing; Major General J. Franklin Bell and John C. Freund spoke on musical work in the training camps. Forty Girl Scouts of America acted as ushers. Preceding the evening's program the directors of the New York Community Chorus gave a dinner to Major General Bell and his staff at the Hotel Vanderbilt.

This song rally was the first of a series of meetings to be held at the Sveneuty-first Armory on

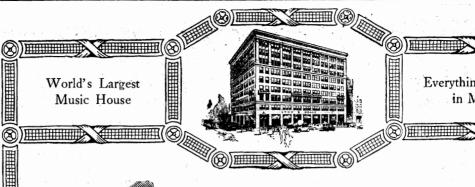
the Hotel Vanderbilt.

This song rally was the first of a series of meetings to be held at the Sveneuty-first Armory on Sunday evenings. These meetings are designed to bring the soldiers, sailors and civilians together to sing the songs of the camps. Prominent officials of the army and navy will be present each evening, and the detailed programs will be announced from week

In addition to the wonderful concerts that the Globe Music Club gives every Sunday afternoon at the De Witt Clinton High School (which seats twice as many as Aeolian Hall) the founder, Mr. Charles D. Isaacson, under the auspices of the New York Globe, has opened many other centres.

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SAN DIEGO, Cal., November 18, 1917.

The musical program for the pageant of freedom, which took place at the stadium Saturday evening, November 17, announced some time ago by Arnold Kruckman, managing director of the San Diego progress commission, was a gratifying success.

The overture for the first of the eight historical pantomimic pictures that featured the pageant was Verdi's "Force of Destiny." A Greek chant, composed more than 3,000 years ago, followed. The closing selection was Verdi's "Nebuchadnezzar."

Three classical selections from the pens of the world's master composers were rendered during the presentation of the Life of Christ in the Holy Land. These compositions and choruses were Karasek's "Chansone Indua," Rubenstein's "Reve Angelique," and Handel's "Hallelujah Chorus," from the Messiah.

Swinging martial airs featured the musical

Messiah.

Swinging martial airs featured the musical program for the Battle of Tours picture. The selections included the "Marche Slave," by Tschaikowsky; "Dance Arabic," by the same composer; Victor Herbert's "Dagger Dance," from "Natoma," and "Ride of the Valkyries," by Wagner.

A Gregorian chant, famous among the ancient masterpieces, written more than 1,000 years ago, was the feature selection of the picture portraying the Twilight of Chivalry. Wagner's "Lohengrin" and "Gaily the Troubadours Sing," and Safranek's "Atlantis Suite" followed.

"Under the Greenwood Tree," the words of which were written by William Shakespeare, was the opening selection for the Spanish Armada picture. Other selections and choruses were a "Carmen" selection, pastoral from "Nell Gwyn Suite," "Pomp and Circumstance," "Morris Dance," and the "Merry Makers."

"Amarvlis" a minust composed by Louis XIV of

Makers.

Makers."

"Amarylis," a minuet composed by Louis XIV of France in the seventeenth century, was played for the minuet scene in the picture representative of that period. Sixty couples participated in the minuet. Other selections were Mozart's minuet from "Don Juan," and Ponchielli's "Dance of the Hours," from "La Gioconda."

Patriotic airs and an Indian chapt were played.

"La Gioconda."

Patriotic airs and an Indian chant were played during the presentation of the seventh allegorical picture, America.

The national anthems of America, France, England, Italy, Russia, Belgium, China, Servia and Japan were played by the pageantry bands and choirs during the rendition of the mammoth composite allegorical picture which typified the present world conflict. Native songs of each country represented were sung during the presentation of this picture. The singers were dressed in the costumes of their respective mother countries.

Chelsey Mills was director of the pageantry band, which comprised members of the Shrine band and other local musical organizations. The choirs were under the direction of Mrs. L. L. Rowan.



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"OVER THERE"

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Composers young and old and middle aged have been searching records and delving into histories for a week or more in order to prove to their own satisfaction that Schubert, Schumann, Brahms, Tschaikowsky and they themselves never received as much money as George M. Cohan can demand and get for anything he writes.

Yet they wish in their heart of hearts that they could write an "Over There" for \$25,000. Many of them would be willing to descend from their unremunerative Olympian heights and live on the adulation of the unregenerated public if they could become capitalists by so doing.

It is hard enough to induce a publisher to take a popular song at the minimum risk and pay the composer one cent for each copy sold. Many of the most popular pieces in the world were purchased from the composers at what proved to be absurdly small prices. Composers young and old and middle aged have

small prices.

small prices.

The young composer, Sousa, parted with the manuscript and publishing rights of his "Washington Post" march for the welcome sum of \$25. The youthful Arthur Sullivan wanted the same amount for his "Lost Chord," but the publisher declined the risk. About three years ago the composer of "Keep the Home Fires Burning" was disappointed to find that his regular publisher thought the song unworthy of publication.

of publication.

But Leo Feist, of New York, was so certain of the selling qualities of George Cohan's "Over There" that he paid the composer \$25,000 down and took his chances on getting his money back. Will he

The retail price of the song probably is to be ten cents, which means that the publisher will sell it wholesale for six cents. Our mathematical skill enables us to see that if Leo Feist sells his projected 2,000,000 copies at six cents a copy he will take in \$120,000.000

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Not long ago the same Feist took a fancy to Floridia's American grand opera, "Paoletta," and he published everything printable connected with it, full score, vocal score and all. Mozart, Weber, Gluck and such men had to wait until they were dead and famcus, enshrined in historical biographies and emblazoned in stone and bronze, before the full scores of their operas were published.

We met a lady several years ago who informed us solemnly that George Cohan is the greatest man in the world. Not knowing for a certainty where Julius Caesar, Shakespeare, Blind Tom, Noah and the Flying Dutchman actually were at the time being, we could not contradict the lady.

However, in our wildest dreams we never imagined a composer was to write a song worth \$164 a note and \$131 per word and that nature intended to give the world a publisher who would hand out \$25,000 for a manuscript that took about half an hour to write.

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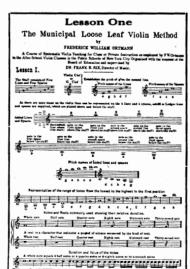
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