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What about the Saxophone?

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- (Original for Voice)
 Schubert, "Du bist die Ruh." (In E flat, C for the Sax.)
 Dvorak, "Als die alte Mutter." (D major.)
 Brahms, "Meine Liebe ist grün." (F sharp major.)
 Brahms, "Wie Melodien zieht es mir." (E flat major.)
 Tchaikowsky, "Nur Wer die Sehnsucht kennt." (F major.)
 Grieg, "Ich liebe Dich." (D major.)
 Chadwick, "The Danza." (F major.)
 (Original for Violin)
 Bach, "Air for the G String," (One step lower than the Wilhelmj Transcription.)
 Tchaikowsky, "Andante Cantabile." from the Quartette.
 Drdla, "Souvenir." (In A flat.)
 Kreisler, "Rondino on a theme by Beethoven."
 Kreisler, "Liebesfreud."
 Kreisler, "Schoenvosmarin." (Transpose to E flat.)
 Kreisler, "The Old Refrain." (A flat.)
 Dawes, "Melody." (Play as written, piano accompaniment in C.)
 Beethoven, "Romance in F." (transcribed by Lefebre.)
 (Original for Cello)
 Van Goens, "Romance sans Paroles." (Transpose to E flat.)
 Bruch, "Kol Nidrei." (Original, or semitone higher.)
 Bach, "Bourree from Third Suite." (As written, unaccompanied.)
 Popper, "Mazurka," Op. 11, No. 3.
 Gottermann, "Cantilena in E."
 Corelli, "Sarabande in D Minor."
 (Original for Piano)
 Schubert, "Impromptu," Op. 142, No. 2
 Brahms, "Waltz in A flat."
 Chopin, "Minute Waltz," Op. 65, No. 1 (One step higher.)
 Chopin, "Prelude," Op. 28, No. 7.

The Saxophone is at its best in duos, trios, quartets, and larger combinations unaccompanied. As Dr. Rebmann has admitted, with parts properly written it can be a decided acquisition to the orchestra, and it has a function in the Concert Band that cannot be performed by any other instrument.

Let us not ignore the boys and girls who have indicated musical interest by getting Saxophones. Let us guide them to real musical experience by indicating beautiful and worthy music that can be played, and an expressive

and artistic style of performance. Lastly, as a derived value, let us recruit our players of Clarinet, Oboe and Bassoon from those Saxophonists who have made themselves conspicuous by real achievement with this hitherto despised musical instrument.

WHAT ABOUT THE SAXOPHONE?

A Publisher Asks the Question
 C. C. Birchard, Boston, Mass.

It seems to be a moot point in the orchestral question for schools as to whether the saxophone should be provided for as an essential instrument, or only as a cued in instrument. I shall state briefly some reasons for viewing the saxophone as an essential instrument. In discussing the question it is necessary to state in general the aims in teaching the instruments, and the ensemble playing of instruments by the young people. Doubtless the aim most held is the cultural one, that our boys and girls be brought to an early appreciation of good music. (Learn to play and to love good music!) The other aim is of music as a means of self expression. This last, to my mind, is the true aim—to use music as an exercise for the growth of the entire boy and the entire girl, for character development through pleasurable, spontaneous activity, an exercise, to the fullest extent possible, of the physical, mental and spiritual faculties. Innocent activity entered into with abandon and forgetfulness of self becomes a real safeguard in all the issues of life. When the boy and girl exercise in their games, they are more than out of mischief; they are forming the habit of good behavior. That form and exercise of music which

engages enthusiasm is the one in which music should most persistently be presented to the young.

Now, I hear you ask, what application has the above to the subject of the saxophone? The saxophone is the instrument which probably most attracts the young; therefore, why shall we not use it out and out. In many quarters the saxophone is still a discredited instrument. But not in all. The professional musician is coming around slowly to consider the saxophone as an instrument of important in the modern orchestra. It isn't so long ago that Paul Whiteman, of Jazz fame, was pretty completely discredited in high-brow musical circles. Not so now. There are composers of the first rank preparing manuscripts in the hope of acceptance by Mr. Whiteman. At least two Boston composers of note have submitted compositions to Mr. Whiteman. Leo Sowerby of Chicago is reported to have been in Milwaukee with Whiteman who is playing the latest composition by this brilliant composer. We are told that only recently Mr. Stock of Chicago has played an important new work using saxophones. Mr. Mengelberg of New York City has quite recently conducted a concerto for violins and orchestra by Samuel Gardner in which saxophones were used. Mr. Ganz of St. Louis is, we are told, giving attention to the saxophone as a coming instrument in the modern orchestra.

In Boston recently three composers were enjoying at considerable length the rendition of so-called good music when a jazz number was introduced which fairly lifted these gentlemen off their feet. One exclaimed: "A new form of composition. It's great. How I wish I could do it." Another

remarked: "This saxophone material is sure to come into vogue, and I hope speedily, in the modern orchestra."

The saxophone is being accepted, if not rapidly, at least slowly and surely.

Are the schools going to wait until the professional orchestra has accepted the saxophone, or are they going to consider the instrument on its merit and give it use accordingly? Are we going to begin in earnest the effort to dignify the instrument, rather than continue to apologize for it and degrade it? This is a question the publisher wishes answered by the Supervisor. The present writer think the saxophone is really needed in the musical economy of the schools. The value and the beauties of the instrument need to be considered and brought fully to light. The needs of the instrument with all its possibilities for the production of beautiful and refined tonal effects demand serious thought and attention, with the idea, in our opinion, of holding up rather than throwing down the instrument that has done so much already to vitalize our people, young and old alike.

Shall we provide for a larger rather than a lesser use of the saxophone in the school orchestra? Shall we even encourage formation of ensemble choirs of saxophone instruments in our schools? These questions are being asked by the publishers.

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